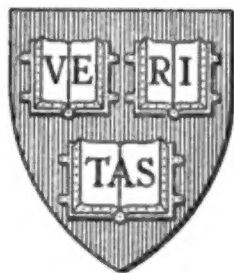




MUS #1 F (39-41) \*



HARVARD  
COLLEGE  
LIBRARY

*MUSIC LIBRARY*



THIS BOOK IS FOR USE  
WITHIN THE LIBRARY ONLY

# DWIGHT'S JOURNAL OF MUSIC.

A Paper of Art and Literature.

---

*Editor*  
JOHN S. DWIGHT, EDITOR.

---

VOLS. XXXIX AND XL.

BOSTON:  
HOUGHTON, MIFFLIN & COMPANY.  
1880.

# INDEX.

Aging, How the French learn it. *London Times*,  
 . . . . . xxxix, 116  
 Adam, Adolph. His Faust Ballet, . . . . . xl, 106  
 Adamowski, Timothee d', . . . . . xxxix, 162, 182; xl, 94  
 Adams, Charles R. . . . . xl, 78, 192  
 Additional Accompaniments to scores of Bach,  
 Handel, etc. *W. F. A.*, . . . . . xxxix, 173, 183, 190  
 "Aesthetics of Musical Art," Dr. Hand's. *Pall*  
*Mail Gaz.*, . . . . . xl, 162  
 "Aida," and its Author. *Dr. E. Hanslick*, . . . . . xl, 201  
 "A Rose by any other name," etc. *Fanny Ray-*  
*mond Ritter*, . . . . . xxxix, 18  
 Astorga: His Stabat Mater. (*W. N. E.*)  
 . . . . . xxxix, 188; Do., 189  
 Award of the Thousand Dollar Prize, at Cin-  
 cinnati, . . . . . xl, 28  
 ART: PAINTING, SCULPTURE, ETC.  
 Our Painters: The new Departure. *T. G. A.*  
 . . . . . xxxix, 5  
 Life Schools, and More. . . . . xxxix, 13  
 Wm. M. Hunt's Talks on Art. Second Series. Re-  
 ported by Miss H. M. Knowlton, . . . . . xxxix, 44,  
 82, 90, 92, 76, 84, 90, 101, 109, 125, 133, 141, 149, 157,  
 164, 172, 181, 196, 200, . . . . . xl, 19, 22  
 Real and Ideal in French Art. *W. F. A.*, . . . . . xxxix, 157  
 Death of William M. Hunt. *T. G. A.* Do., *Miss*  
*Knowlton*, . . . . . xxxix, 157  
 Letter from Florence. "*Oto*," . . . . . xxxix, 84  
 Delacroix, . . . . . xxxix, 33, 41  
 Bach-Biting. *W. F. Apthorp*, . . . . . xxxix, 36  
 Bach, J. S. His Orchestral Suite in D, xxxix,  
 15; Motet: "Sing to the Lord," xxxix, 45;  
 Concertos for three Pianos, xxxix, 29, xl,  
 206; Cantatas, xxxix, 30, 111, xl, 83, 90;  
 St. Matthew Passion Music, entire in two  
 performances on Good Friday, xxxix, 69,  
 78; Chorals, xxxix, 94; Pianoforte Com-  
 positions, xxxix, 137, 145; xl, 95; An al-  
 leged unpublished MS. . . . . xl, 136  
 Bailey, Miss Lillian, . . . . . xl, 174, 192  
 Barker, C. S. Inventor of the Pneumatic Lever,  
 . . . . . xl, 8  
 Barnett, J. F. His Cantata "The Building of  
 the Ship," . . . . . xl, 183  
 Beethoven: his String Quartets, xxxix, 22, 54,  
 90; Piano Sonatas, xxxix, 54, 154, 182; xl,  
 1; Heroic Symphony, xxxix, 82; Ninth do.  
 xl, 80; Seventh do. 107; Fifth do. 206; his  
 arrangement of Scotch and Irish Songs,  
 with trio accompaniment, xxxix, 190, 197;  
 Missa Solemnis, xl, 95; Triple Concerto,  
 . . . . . xxxix, 205  
 Beethoven, at the height of his Activity. *From*  
*Thayer's third volume*, xxxix, 75, 90; his re-  
 markable Concert ("Akademie") at Vien-  
 na, 90; Thayer's Biography, xl, 29; B. and  
 Vienna (*Hanslick*), xl, 100; B. and his Mu-  
 sic, *London Mus. Standard*, xl, 190; Wagner  
 on, 140; his Violin (*A. W. T.*), . . . . . 106  
 "Beggar's Opera," the. *Springfield Republican*.  
 (*A. W. T.*), . . . . . xxxix, 148, 186  
 Benedict, Sir Julius. *Grove's Dictionary*, . . . . . xl, 108  
 Berlioz, H.: his "Flight into Egypt," xxxix,  
 37, 107; Symphonie Fantastique, xxxix, 47,  
 (*Schumann*) xl, 21; "L'Enfance du Christ,"  
 (*W. F. A.*) xxxix, 190; Do. (*Ed.*), 205;  
 Song, "The Captive," xxxix, 207; "Prise  
 de Troie," *N. Y. Mus. Rev.*, xl, 11; "Dam-  
 nation de Faust," xl, 36, 38, 39, 40, 58, 87,  
 121, 191, 207  
 Berlioz: Stephen Heller on, xxxix, 57; his Mus-  
 ical Creed, 91; his Letters (*Ed. Hanslick*),  
 xxxix, 97; Do. xl, 149; B. on Beethoven's  
 Fourth Symphony, . . . . . xl, 41  
 Bernhardti, Mlle. Sara, the French actress.  
*Mrs. F. R. Ritter*, . . . . . xl, 205  
 Bizet, Georges: his "Carmen," xxxix, 14; his  
 life, by A. Marmontel, . . . . . xl, 146, 154  
 Blind, the, in Music, xxxix, 110; xl, 110, 152,  
 180, 189  
 Boieldieu: his "John of Paris," *Hanslick*, . . . . . xl, 19  
 Boito: his "Mefistofele," . . . . . xl, 128, 138, 189, 204

## BOOK NOTICES:

Apple Blossoms: Verses of two Children, E. & D.  
 R. Goodale. *F. H. U.*, . . . . . xxxix, 4  
 A Masque of Poets. *F. H. U.*, . . . . . xxxix, 5  
 Henry James's "Society the Redeemed Form of  
 Man," C. P. C., . . . . . xxxix, 44  
 Mother-Play and Nursery Songs. *From Froebel*,  
*J. R. A.*, . . . . . xxxix, 12  
 O. W. Holmes's Memoir of J. L. Motley. *F. H. U.*,  
 . . . . . xxxix, 68  
 Pole's "The Philosophy of Music," *J. S. D.*, . . . . . xxxix, 141  
 Thomas Hardy's "Return of the Native" *F. H. U.*,  
 . . . . . xxxix, 68  
 "Zophiel," by Maria del Occidente. *F. H. U.*,  
 . . . . . xxxix, 76  
 Borg, Miss Selma: her Orchestral Concert of  
 Norse Music, . . . . . xxxix, 95  
 Boscovitz, the pianist, in Chicago, . . . . . xl, 107  
 Brahms, Joh.: his Sestet, op. 18, xxxix, 37, 66;  
 Choral Hymn, xxxix, 46; Second Sym-  
 phony, xxxix, 46; Deutsches Requiem,  
 (*Hanslick*), . . . . . xxxix, 201  
 Brassin, Louis: his Piano Concerto in F, xl, . . . . . 39  
 Bronsart, H. von: his Trio in G-minor, xxxix,  
 54; P. F. Concerto, . . . . . xl, 61  
 Bruch, Max: his "Frithjof's Saga," xxxix, 30;  
 "Olyseus," xxxix, 30, 204, xl, 6, 14; "Lay  
 of the Bell," 155; . . . . . xl, 7  
 Buck, Dudley: his Prize Cantata: "The Gold-  
 en Legend," xl, 28, 91, 90; his Comic Opera,  
 "The Mormons," . . . . . 192  
 Bull, Ole: his 70th Birthday at Cambridge, xl,  
 32; his career and death, . . . . . 143, 159, 202  
 Bülow, H. von: Beethoven Recitals in London,  
 xxxix, 3; Concerts in Hanover, . . . . . xxxix, 104  
 Campbell, F. J., the blind Educator of the blind;  
 his ascent of Mt. Blanc, . . . . . xl, 180, 189  
 Cecilia (Club): President's Report, 1879, xxxix,  
 —Do., 1880, . . . . . xl, 133  
 Chadwick, George W. His Overture "Rip van  
 Winkle," . . . . . xxxix, 184, 205; xl, 31  
 Chamber Music, Dr. F. L. Ritter's Lectures on,  
 . . . . . xl, 116, 125  
 Cherubini: his Overture to "Anacreon," xxxix,  
 29; Prelude to third act of "Medea," xl, 30;  
 String Quartets, 78, 178, 193; D-minor  
 Mass, . . . . . 82  
 Chopin, and George Sand: a Study by *Fanny*  
*R. Ritter*, xxxix, 2, 25, 33, 41, 95, 73, 81;  
 A Souvenir of, T. G. A., 18; Anecdote of,  
 104; his Compositions, 177; Liszt on C., re-  
 viewed by *Hanslick*, xxxix, 185; An Even-  
 ing with (*Liszt*), . . . . . 203  
 Church Music, Reform in: Lecture of Eugene  
 Thayer, . . . . . xl, 126, 132  
 Cincinnati: College of Music, xxxix, 23, 31, 32,  
 71, 95, 103, 111, 127; xl, 56, 144, 176; Sün-  
 ger-Fest (June, 1879), xxxix, 124; Biennial  
 Festival (May, 1879), . . . . . xl, 80, 95, 192  
 Cochrane, Miss Jessie, the Pianist, . . . . . xxxix, 54  
 Cohen, Henry: his "Marguerite et Faust," xl,  
 College Festivals, Music at, . . . . . xl, 117  
 CONCERTS IN BOSTON:  
 Apollo Club, . . . . . xxxix, 45, 80; xl, 30, 62, 103, 207  
 Borg, Miss Selma: Orchestral Concert of Norse  
 Music, . . . . . xxxix, 95  
 Boston Conservatory, . . . . . xxxix, 120; xl, 23, 71, 191  
 Boylston Club, . . . . . xxxix, 45, 102, 169; xl, 23, 62, 102  
 Campanari, Sig., and Mme. Persis Belli U., . . . . . xxxix, 123  
 Campbell, Miss Teresa Carreno, . . . . . xxxix, 46, 206; xl, 31  
 Cappiani, Mme., . . . . . xxxix, 46, 206; xl, 31  
 Cecilia, The, xxxix, 30, 79, 85 (President's Report),  
 133; xl, 6, 14, 47, 78, 103  
 Carrier, Mr. T. P., . . . . . xxxix, 22  
 Douste Children, The, . . . . . xxxix, 22  
 Dunham, Mr. H. M. Organ Recitals, . . . . . xl, 21  
 Eddy, H. Clarence: Organ Recital, . . . . . xxxix, 39  
 Elchberg, Julius: Violin Classes, xxxix, 7, 78; xl, 21  
 Episcopal Parish Choirs: Fourth Festival, xxxix,  
 . . . . . 85, 94  
 Esterpe: Chamber Concerts, . . . . . xxxix, 21, 37, 54, 207  
 Foots, Arthur, . . . . . —xl, 14, 30, 78, 207  
 Frohock, Mrs. L. S., . . . . . xxxix, 38; xl, 63  
 Hanchett, H. G., . . . . . xxxix, 62, 120

## CONCERTS IN BOSTON:

Handel and Haydn Society: "Messiah" at Christ-  
 mas, xxxix, 14; xl, 6; Miscellaneous Programme,  
 37; Bach's Passion, 63, 69, 78; "Judas Maccab-  
 eus," 71; "Elijah," (*Zerrahn Testimonial*), 78;  
 Sullivan's "Prodigal Son," etc., 197; "Israel in  
 Egypt," xl, 61; Fifth Triennial Festival (May,  
 1880), . . . . . xl, 70, 77, 83, 93  
 Harvard Musical Association: 14th Season of Sym-  
 phony Concerts, xxxix, 6, 15, 29, 38, 46, 53, 63; 15th  
 Season, 110, 200; xl, 13, 30, 38, 47, 54, 61; 16th Se-  
 son, . . . . . 110, 197  
 Hill, Junius W., . . . . . xl, 102  
 Joseffy, Raphael, xxxix, 182; xl, 54, 64; (with Wil-  
 helm, etc.), . . . . . 169  
 King, Oliver, . . . . . xl, 274  
 Lang, R. J., xxxix, 54; xl, 78; Berlioz's "Faust,"  
 . . . . . 67, 191, 207  
 Liebling, S., . . . . . xxxix, 61  
 Locke, Warren A. (Cambridge), . . . . . xxxix, 94  
 Maurer, Miss Henrietta, . . . . . xxxix, 111, xl, 47  
 Mendelssohn Quintette Club, . . . . . xxxix, 168  
 New Tremont Temple: Organ Exhibition, xl, 174;  
 "Messiah," 174; "Elijah," . . . . . 174  
 Old Bay State Course, . . . . . xl, 101  
 Orth, John, . . . . . xxxix, 61; xl, 71  
 Osgood, George L., . . . . . xxxix, 85  
 Patti, Mme. Carlotta, . . . . . xxxix, 175  
 Perabo, Ernst, . . . . . xl, 21, 62, 102  
 Perry, Mr. Edward B., . . . . . xxxix, 103, 195, 208  
 Philharmonic Orchestra: xxxix, 110, 181, 195, 196,  
 206; Second Season, xl, 190, 197  
 Preston, John A., xxxix, 46; xl, 102; Organ Concerts,  
 . . . . . 178, 182  
 Redpath Boston Lyceum, . . . . . xxxix, 169, 175  
 Sherwood, Wm. H., Ten Piano Recitals, xxxix, 30,  
 Concert with Mr. A. Desève, . . . . . xl, 191  
 Simonds, Mrs. Anna Mayhew, . . . . . xxxix, 111  
 Sherwood, Allen and Fries, . . . . . xxxix, 79  
 Sumner, G. W., Piano Concert, . . . . . xxxix, 15  
 Testimonial to J. S. Dwight, . . . . . xl, 196, 206  
 Tucker, H. G., . . . . . xl, 102  
 University Concerts, Cambridge, xl, 6, 14, 22, 31, 47,  
 . . . . . 54, 56  
 Ware, Miss Josephine E., . . . . . xxxix, 62  
 Whiting, Arthur B., . . . . . xl, 192  
 Wilhelm and Dr. Murks, . . . . . xxxix, 2  
 Conservatoire, the, in Paris, . . . . . xl, 3  
 Corelli, Arcangelo, . . . . . xl, 125  
 CORRESPONDENCE:  
 Aurora, N. Y., . . . . . xl, 112  
 Baltimore, xxxix, 4, 16, 24, 39, 56, 71, 79, 95, 175, 190,  
 207; xl, 15, 24, 40, 48, 55, 63, 79, 88, 103,  
 Chicago, xxxix, 3, 31, 39, 47, 56, 64, 72, 80, 87, 96, 103,  
 112, 119, 160, 175, 183, 191, 199, 207; xl, 1, 16, 24, 40,  
 . . . . . 63, 80, 96, 107, 176, 188, 199, 208  
 Cincinnati, . . . . . xxxix, 25, 31, 63, 71, 88, 111, 124, 191,  
 . . . . . 193  
 Danfance, O., . . . . . xxxix, 143  
 Florence, Italy, . . . . . xl, 64  
 Leipzig, . . . . . xl, 48  
 Milwaukee, xxxix, 16, 31, 48, 56, 64, 80, 87, 103, 119,  
 131, 184, 192, 199, 206; xl, 32, 56, 72, 88, 112, 175, 183  
 Newport, R. I., . . . . . xxxix, 8; xl, 159  
 New York, xxxix, 1, 15, 23, 30, 38, 47, 63, 79, 196, 207;  
 xl, 13, 23, 32, 39, 48, 55, 63, 72, 101, 192, 204, 206  
 Paris, . . . . . xxxix, 5, 47  
 Philadelphia, . . . . . xxxix, 1, 24, 30, 39, 55, 67, 143; xl, 63  
 Princeton, Ind., . . . . . xxxix, 136  
 Providence, R. I., . . . . . xxxix, 50, 69; xl, 7, 24, 85, 21  
 St. Louis, Mo., . . . . . xxxix, 151  
 Trieste, Austria, . . . . . xl, 198  
 Tokio, Japan, . . . . . xl, 135, 151  
 Vassar College, Poughkeepsie, N. Y., . . . . . xl, 193  
 Wilkesbarre, Pa., . . . . . xxxix, 103  
 Cramer, J. B., . . . . . xxxix, 161  
 Crazy Critics. *London Mus. Standard*, . . . . . xl, 107  
 Culture and Music. *London Mus. Standard*, xxxix, 122  
 Days in Normandy. *Julia Ward Howe*, xxxix, 11  
 Dictionary of Music and Musicians, edited by  
 George Grove, . . . . . xl, 165  
 Display, Influence of in Music. *C. H. Brittan*,  
 . . . . . xxxix, 107  
 Douste Children, The, . . . . . xxxix, 22  
 Drama, the Lyrical. *G. A. Macfarren*, xl, 124,  
 . . . . . 130, 139  
 Dresden: Reminiscences of a week there in  
 1800, *J. S. D.*, . . . . . xl, 100, 145  
 Dvorak, Anton. *Dr. E. Hanslick*, . . . . . xl, 2  
 Dwight's Journal of Music: Salutation, (Jan.  
 1879), xxxix, 5; Plans for 1880, 173; An-  
 other year; Testimonial Concert to its  
 Editor, . . . . . xl, 206  
 Dyspepsia, Musical, . . . . . xl, 13



- Eisteddfod, a German.** *Tonic Sol-Fa Reporter*, xl, 173
- Emma of Nevada.** A. W. T. . . . . xl, 108
- Emterpe, The:** a new Musical Society in Boston, xxxix, 21
- Expressive Power of Music, The.** W. F. A. . . . . xxxix, 77
- Fashion in Music.** W. F. A. . . . . xxxix, 105
- Faust, Goethe's:** the Musical Versions of, *Adolphe Julien*, xl, 89, 97, 105, 113, 121, 129, 137. (See also Berlioz, Boito, and Liszt), 141
- Field, John:** his Sonatas, etc. . . . . xxxix, 3
- Five Sonatas at a sitting.** *London Mus. Standard*, xxxix, 3
- Flautist, a Lady:** Maria Bianchini. *Hanslick*, xl, 60
- Foot, Arthur W.** . . . . xxxix, 38, — xl, 63
- Folk Songs, Russian.** *Fanny R. Ritter*, xl, 34
- Form, Musical.** *Prof. Macfarren*, . . . . xxxix, 172
- Franz, Robert:** his Songs, xxxix, 85; is he a Failure (in his added accompaniments to Bach and Handel Scores)? W. F. A. . . . . xxxix, 173, 183, 190
- Gabriel, Giovanni:** his Benediculus in twelve real parts, . . . . xxxix, 85
- German Schools, Musical Instruction in,** xxxix, 131
- Gerster-Gardini, Mme. Etelka,** xxxix, 13, 23; in Berlin (*Die Gegenwart*), . . . . xxxix, 17
- Gluck:** his Operas (*G. A. Macfarren*), xl, 139; with Wagner's additions to the scores, 190; his Overtures, . . . . 195
- Goetz, Hermann, and his Symphony in F.** xxxix, 40, — xl, 22; Cantata, "Nenia," xxxix, 143; Opera "Taming of the Shrew," xl, 37; 137th Psalm: "By the Waters of Babylon," (W. N. E.), . . . . 61
- Gounod, Charles F.** His "Faust," . . . . xl, 129
- Gregoir, Joseph:** his "Faust" music, . . . . xl, 97
- Grieg, Edward:** his Quartet, Op. 27, xl, 7; piano Concerto in A-minor, . . . . xl, 100
- Grove's Dictionary of Music and Musicians,** xl, 165
- Gueymard, Louis:** his career and death, . . . . xl, 133
- Hanchett, H. G.** His unique Circular and Concerts, . . . . xxxix, 92, 190
- Handel:** his "Messiah" in Italy, xxxix, 122; his will and other relics, 144; The Leipzig edition of his complete works (Part 27, Chamber Music), xl, 2; his "Solomon" (*J. S. D.*), 75, 94; "Utrecht Jubilate" (*J. S. D.*), 83; Concertos for Organ and Orchestra, 114; his Italian Operas, 132; "Alessandro," 197
- Handel and Haydn Society, of Boston:** its influence in other places, xxxix, 10; Annual Report of the President (June, 1879), 100; Annual Meeting (June, 1880), 95; Do, President's Address, . . . . 90
- Hanslick, Dr. Eduard:** his musical lectures in Pesth, xl, 8; from his critical writings: on the letters of Berlioz, xxxix, 97; on Historical Ballets in Paris, 171; on Lavoix's History of Instrumentation, 172; on Liszt's "Chopin," 185; on a Wagnerian attack on Schumann, 185; on "Idomeneo" in Vienna, 193; on Music in Vienna (Brahm's "Deutsches Requiem," etc.), 201; on Boieldieu's "John of Paris," xl, 11; on Schubert's "Des Teufels Lustschloss," xl, 16; on the Mozart Week in Vienna, 42, 60; on Hiller and Zelter in Vienna, 74; on a Lisztian Programme, 82; on Beethoven and Vienna, 100; on Jacques Offenbach, 127; on "Aida" and its author, . . . . 201
- Harvard University:** its Musical Clubs. (*J. S. D.*), xxxix, 147; Do: Reminiscences of an ex-Pierian, 155, 163; music in its annual festivals, xl, 117; proposed performance of "Edipus Tyrannus," . . . . 190
- Hauk, Miss Minnie,** in "Carmen," . . . . xxxix, 14
- Haydn:** his Symphony in D (No. 14), xxxix, 54; his Piano works, xxxix, 154; his "Seasons," . . . . xl, 87
- Hearing Music on Compulsion.** *J. S. D.* xxxix, 198
- Hegel, on the "Content" (Inhalt) of Music.** W. S. B. Mathews, . . . . xl, 33
- Heller, Stephen:** on Hector Berlioz, . . . . xxxix, 57
- Henschel, Georg,** xl, 119, 191, 204, 207
- Hensel, S.** His "Die Familie Mendelssohn," xl, 17, 25, 29
- Hiller, Ferd. and Zelter in Vienna,** xl, 74; his "Faust" Overture, . . . . 105
- H. M. S. Pinafore,** . . . . xxxix, 118
- Homer versus "Pinafore."** *Fortnightly Review*, xxxix, 115
- Household Music.** *Geo. T. Bulling*, . . . . xl, 142
- How the French learn to act.** *London Times*, . . . . xxxix, 116
- Hummel:** his Piano works, . . . . xxxix, 161
- Hunter, William Morris:** Obituary notices. T. G. A. and Miss Knowlton, . . . . xxxix, 167
- Influence of Display in Music.** C. H. Brittan, . . . . xxxix, 107
- Is Robert Franz a Failure?** W. F. A. . . . . xxxix, 173, 183, 190
- "Italophobia."** W. F. A. . . . . xxxix, 21
- Ivry, Marquis D':** his Opera "Les Amants de Verone." *London Academy*, . . . . xxxix, 104
- Japan:** Mr. L. W. Mason's Music-teaching in its Schools, . . . . xl, 95, 135, 161
- Joachim, Joseph.** *Peacock Lloyd*, xxxix, 59; and Clara Schumann, in Dresden, 1800 (*J. S. D.*), . . . . xl, 100, 145
- Joseffy, Raphael:** in New York (*Tribune*), xxxix, 172, xl, 40, 48, 53; in Boston, xxxix, 182, xl, 32, 79, 94
- Julien, Adolphe:** on the Musical Versions of Goethe's "Faust," xl, 89, 97, 105, 113, 121, 129, 137
- Karasowski's Life of Chopin,** . . . . xxxix, 2, 9, 25
- Kellogg, Miss Fanny,** the Singer, . . . . xxxix, 16, 16
- King, Mme. Julia Rivé,** the Pianist, xxxix, 71
- King, Oliver:** Pianist and Composer for Orchestra, . . . . xl, 174, 181
- Krebs, Carl:** Obituary, . . . . xl, 115
- Kreissmann, August:** Obituary notices and tributes, xxxix, 61, 72; Address by F. H. Underwood before the Orpheus Musical Society, 123
- Kreutzer, Conradin:** his "Faust" Music, . . . . xl, 97
- Lassen, Eduard:** his Musical Adaptation of Goethe's "Faust," . . . . xl, 98
- Leipzig Conservatorium, The,** described by a young English Lady, . . . . xl, 141
- Leipziger Strasse, No. 3.** From "Die Familie Mendelssohn" by Hensel, . . . . xl, 17, 25
- Letters from an Island.** *Fanny Raymond Ritter*, . . . . xxxix, 92, 117; xl, 18, 34, 41
- Liebling, S., the pianist,** . . . . xxxix, 61
- Lindpaintner:** his "Faust" music, . . . . xl, 90
- Lisztian Programme, A.** *Hanslick*, . . . . xl, 82
- Liszt, Franz:** his Hungarian Fantasia, xxxix, 62; xl, 100; "Benediction de Dieu dans le Solitude," xxxix, 85; his "Chopin" (*Hanslick*), 185; his "Faust Symphony," 200; xl, 67, 105; his Career (*Grove's Dictionary*), xl, 20, 27, 35; Do. (*Gartenlaube*), 161, 169; Catalogue of his Works, 35, 43; his Dante "Inferno," . . . . 107
- Local Orchestras:** Plan of. C. Villiers Stanford, . . . . xl, 142
- Locke, Warren A.** . . . . xxxix, 93
- London "Monday Popular Concerts":** their Rise and Progress. *Mus. Standard*, xl, 148, 154, 165
- Luther, Martin, as a Musician,** . . . . xxxix, 164
- Lyceum Bureau Concerts,** . . . . xxxix, 159, 166
- Lyrical Drama, The.** G. A. Macfarren, xl, 124, 130, 139
- Malibran, Maria Felicità** (*Grove's Dict.*), xxxix, 180
- Marsick, M., the Belgian Violinist** (*Hanslick*), . . . . xxxix, 202
- Mason, William, Mus. Doc.** His "Pianoforte Technics." C. B. Cady, . . . . xxxix, 28, 35
- Mason, Lowell, Mus. Doc.** A. W. Thayer, . . . . xxxix, 186, 195
- Massenet, M.** His Opera "Il Rè di Lahore," . . . . xxxix, 128
- Mendelssohn, Die Familie,** by Hensel, xxxix, 24, 40; xl, 17, 25, 29; his many pursuits (*Grove's Dict.*), xl, 49, 67, 65; his desire to compose "Faust," . . . . 137
- Mendelssohn:** his B-flat Quintet, xxxix, 37; his Octet, xl, 26, 40, 71; "St. Paul," xl, 77; 43d Psalm, 84; Overture "Meeresstille," etc. . . . . xl, 200
- Mephistophelian Mummery.** *London Mus. Standard*, . . . . xl, 138
- Moscheles, Ignaz, as a piano composer,** xxxix, 100
- Mozart, as a dramatic composer** (*F. L. Ritter*), xxxix, 49; a Portrait of, 152; Mozart Week in Vienna, xl, 50; his Skull, . . . . 90
- Mozart:** his Piano Concerto in A-major, xxxix, 15; Conc. for two pianos, 140; "Magic Flute," xxxix, 23; Leporello's Catalogue "Aria," xxxix, 49; Quintet in G-minor, xxxix, 55; Quartet, xl, 14; his "Idomeneo" in Vienna (*Hanslick*), xxxix, 193; Symphonies, . . . . xl, 13
- Murska, Mile. Di,** . . . . xxxix, 7
- MUSIC ABROAD.** [See also CORRESPONDENCE.]
- Aix-la-Chapelle,** . . . . xxxix, 126
- Baden-Baden,** . . . . xxxix, 40; xl, 104, 112
- Bayreuth,** . . . . xxxix, 162
- Berlin,** . . . . xxxix, 104; xl, 29, 69, 119, 128, 160, 184, 200
- Birmingham, Eng.,** . . . . xxxix, 136, 158, 162
- Bologna,** . . . . xl, 136
- Bonn,** . . . . xl, 60, 82
- Brussels,** . . . . xl, 58, 125, 136
- Cologne,** . . . . xxxix, 136; xl, 60, 77, 104, 112, 173, 200
- Copenhagen,** . . . . xl, 29, 163, 112, 136
- Dresden,** . . . . xl, 29, 163, 112, 136
- Düsseldorf,** . . . . xl, 160
- Music.**
- Florence,** . . . . xl, 64, 77
- Frankfort-on-Main,** . . . . xl, 5, 176
- Gloucester, Eng.,** . . . . xl, 160
- Hamburg,** . . . . xl, 36
- Hannover,** . . . . xxxix, 104, 102; xl, 8
- Hereford, Eng.,** . . . . xxxix, 136
- Leipzig,** xxxix, 40, 48, 80, 136, 144, 192, 200, 208; xl, 21, 35, 46, 60, 77, 103, 110, 128, 160, 184, 203
- Leeds, Eng.,** . . . . xl, 168, 163
- Liverpool,** . . . . xl, 76
- London,** xxxix, 40, 48, 64, 88, 104, 112, 120, 136, 144, 165, 166, 176, 192, 200, 202; xl, 37, 45, 16, 52, 104, 111, 118, 122, 135, 142, 162, 168, 184, 190, 200
- Manchester, Eng.,** . . . . xxxix, 136
- Meiningen,** . . . . xl, 184
- Moscow,** . . . . xl, 20
- Munich,** . . . . xxxix, 208
- Oxford University,** . . . . xl, 111
- Paris,** xxxix, 40, 64, 80, 96, 104, 136, 144, 165, 176, 200, 202; xl, 3, 8, 19, 29, 46, 77, 112, 136, 144, 184, 200
- Pesth,** . . . . xl, 5, 124
- Ratisbon,** . . . . xxxix, 144
- Rome,** . . . . xxxix, 128; xl, 5, 93, 184
- Stuttgart,** . . . . xxxix, 104; xl, 60, 119, 136, 168
- St. Petersburg,** . . . . xxxix, 104; xl, 60, 119, 136, 168
- Triest,** . . . . xl, 119
- Utrecht,** . . . . xl, 119
- Vienna,** xxxix, 88, 102; xl, 8, 10, 16, 29, 38, 42, 50, 82, 84, 85, 93, 99; Utrecht, . . . . 119
- Wiesbaden,** . . . . xl, 77
- Musical Colleges, Academies, Conservatories:** at Cincinnati, xxxix, 32, 103, 127, 200; xl, 50, 72, 170; Philadelphia, xxxix, 13; Vassar, xl, 103; Paris, xl, 3, 144; Boston, xl, 23, 71, 191; Normal Mus. Institute, at Canandaigua, N. Y., xl, 135; Leipzig Conservatorium, . . . . 141
- Musical Festivals:** of Episcopal Parish Choirs in Boston, xxxix, 86, 94; Leeds, Engl. xl, 168, 183; Saengerfest at Cincinnati, xxxix, 111, 112, 124; Cincinnati (fourth Biennial), xl, 80, 91, 95; Rhenish at Aix-la-Chapelle (1879) xxxix, 128; Cologne, xl, 77, 104, 112, 173; at Salzburg, xxxix, 139; Birmingham (Engl.), xxxix, 165, 168, 162; Handel Fest. London, xl, 92, 118; Worcester, Mass., xxxix, 109, xl, 144; Fifth Triennial of Boston Handel and Haydn Society, xl, 70, 77, 84, 85, 93, 99; Utrecht, . . . . 119
- "Musically Mad."** *London Times*, . . . . xl, 126
- Musical Education, Thoughts on** (W. F. A.), xxxix, 93, 101; in German Schools (*Dr. W. Langhans*), 131; Form (*Macfarren*), xxxix, 179; Prejudice (W. F. A.), xl, 6; Commentators (W. F. A.), 30; Notation, (*C. B. Cady*), 66; "Dyspepsia" (*J. S. D.*), 134; Advertising (W. F. A.), 150; Chats (*G. T. Bulling*), . . . . 164, 171
- Music Hall, Boston:** in danger of Vandal "Improvement," . . . . xxxix, 77, 150
- Music:** in the West (C. H. Brittan), xxxix, 10; its Expressive Power (W. F. A.), 77; with the Blind, 110, xl, 110, 162, 180, 189; M. and Culture (*London Mus. Standard*), xxxix, 122; heard on compulsion, 126; Fashion in (W. F. A.), 105; "M. and Musicians," Schumann's (*F. L. Ritter*), 178, 187, 194, 202; "Content" of, Hegel on (W. S. B. Mathews), xl, 33; a Practical View of (*N. Lincoln*), 41; "Scientific" (W. F. A.), 101; at College Festivals (*J. S. D.*), xl, 117; at English Universities, 170; in the Low Countries, 170; Prof. Macfarren's Lecture on, 179
- MUSICAL INTELLIGENCE, AMERICAN.** (See NOTES AND GLEANINGS.)
- Musicians in Motley.** *London Mus. World*, . . . . xl, 101
- "Musiker" and "Musikant"** (*J. S. D.*), . . . . xl, 117
- Nohl, Ludwig:** his Life of Beethoven (*Prof. Franz Gehring*), . . . . xxxix, 114
- Normandy, Days in.** *Julia Ward Howe*, xxxix, 11
- Norman-Neruda, Mme. Wilma. H. Von Buelow,** xl, 90
- Notation, Musical.** C. B. Cady, . . . . xl, 60
- NOTES AND GLEANINGS: LOCAL INTELLIGENCE—**
- Albany, N. Y.,** . . . . xxxix, 169, 200
- Auburn, N. Y.,** . . . . xxxix, 120
- Aurora, N. Y.,** . . . . xxxix, 120
- Boston,** xxxix, 85, 72, 120, 127, 128, 162, 176, 184, 192, 200, 202; xl, 16, 24, 32, 46, 68, 106, 110, 170, 185, 191, 166, 167, 172, 192
- Buffalo, N. Y.,** . . . . xxxix, 48, 55, 129; xl, 32, 40, 176
- Cambridge, Mass.,** . . . . xxxix, 40, 112, 135; xl, 160
- Chicago,** . . . . xxxix, 103, 112, 160, 184, 200; xl, 50, 72, 80, 144, 176, 192
- Cincinnati,** xxxix, 32, 48, 85, 103, 112, 160, 184, 200; xl, 50, 72, 80, 144, 176, 192
- Canandaigua, N. Y.,** . . . . xxxix, 135
- Dayton, O.,** . . . . xxxix, 120; xl, 72
- Detroit,** . . . . xxxix, 120; xl, 72
- New York and Brooklyn,** xxxix, 80, 127, 136, 161, 162, 169, 182, 184, 192, 200; xl, 16, 64, 72, 104, 128, 160, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000
- Philadelphia,** . . . . xxxix, 135, 200; xl, 12, 32
- Pittsburgh, Pa.,** . . . . xxxix, 32
- Pittsfield, Mass.,** . . . . xxxix, 32
- Salem, Mass.,** . . . . xl, 16
- San Francisco,** . . . . xxxix, 32
- Stonham, Mass.,** . . . . xl, 192
- Syracuse, N. Y.,** . . . . xxxix, 128
- Winchester, Mass.,** . . . . xxxix, 129
- Wellesley, Mass.,** . . . . xxxix, 40, 96, 120; xl, 72, 120, 196
- Worcester, Mass.,** . . . . xxxix, 160; xl, 120, 144, 168
- Offenbach, Jacques:** his death and his career. (*Chicago Tribune*), . . . . xl, 171; (*Hanslick*), 187



- Onslow, George, *A Marmontel*. . . . . xl, 106  
 Opera, Shortcomings of (*Walter B. Lawson*).  
 xxxix, 19, 27, 36; English, origin of, 148;  
 French, archives of, . . . . . 36  
 Opera Abroad: in Berlin, xxxix, 51, 104; xl,  
 29, 69, 128, 190, 184, 200  
 in London, xxxix, 104, 128, 208; xl, 8, 28,  
 37, 93, 118, 128, 135  
 in Paris, xxxix, 144; xl, 8, 29, 46, 112, 144, 200  
 in Vienna, xxxix, 193; xl, 8, 10, 16, 29, 42,  
 50, 184, 200  
 in Dresden, . . . . . xl, 29, 103, 136  
 in Hamburg, xl, 38; Frankfurt, . . . . . xl, 179  
 in Leipzig, . . . . . xl, 69, 77, 103, 119, 128  
 in St. Petersburg, . . . . . xl, 69, 119, 136  
 in Brussels, . . . . . 128, 136  
 in Trieste, . . . . . xl, 108  
 Opera: in Boston (Her Majesty's Theatre, Lon-  
 don), xxxix, 13, 23; its Prospects, xxxix,  
 152; xl, 151; "Ideal" Company, xxxix, 176  
 in Chicago, xxxix, 31, 50, 135, 183, 199; xl,  
 24, 100, 208  
 in Philadelphia, . . . . . xxxix, 39, 143  
 in Milwaukee, . . . . . xxxix, 64  
 in New York, xxxix, 127, 184, 192, 200; xl,  
 167, 204  
 in Baltimore, . . . . . xxxix, 176; xl, 24, 48  
 in New Orleans, . . . . . xl, 129  
 Orchestral Societies in Boston, xxxix, 110; xl,  
 110; Question, the, . . . . . xl, 5, 142, 150, 158  
 Orchestras: Theatrical (*Philadelphia Bulletin*).  
 xxxix, 144; Local (*C. Villiers Stanford*), xl, 142  
 Organ, The: Wanted a Composer for (*H. B.*  
*Statham*), xl, 9; at the New Tremont Tem-  
 ple, . . . . . xl, 175  
 Originality in Music, False notions of, *G. A.*  
*Macfarren*, . . . . . xxxix, 179  
 Otis, Philo A. His 121st Psalm (*Chicago Trib-*  
*une*), . . . . . xl, 133  
 Overture, The, its origin and development  
 (*Grove's Dictionary*), . . . . . xl, 195, 204  
 Paine, Prof. J. K. His "Spring" Symphony, . . . . . xl, 63  
 Palestrina: Republication of his works, xxxix,  
 41; his life and music (*W. N. Hayes*), . . . . . 69  
 Paris: its Conservatoire and Classical Concerts.  
 (*Corr. Chicago Tribune*), . . . . . xl, 3  
 Parker, J. C. D. His "Redemption Hymn," . . . . . 37  
 Pathetic Fallacy, The, *T. G. A.*, . . . . . xxxix, 43  
 Pianoforte: Wm. Mason's Technique, (*C. B.*  
*Cady*), xxxix, 28, 35; Playing, the Brain in  
 (*W. S. B. Mathews*), 139; Music, develop-  
 ment of from Bach to Schumann (*C.*  
*Van Bruyck*), 130, 137, 145, 154, 161, 169, 177  
 Pierian Sodality, the, of Harvard College,  
 . . . . . xxxix, 147, 155, 163  
 Pierson, Hugh. His Music to Goethe's "Faust."  
*A. Julien*, . . . . . xl, 97  
 "Pinafore," Homer versus, xxxix, 115; (*J. S.*  
*D.*), . . . . . 118  
 POETRY:—  
 To Thaliarchus. Transl. from Horace, *C. P.*  
*Cranch*, . . . . . xxxix, 1  
 T. Apollo. Transl. from Horace, *C. P. Cranch*, . . . . . 4  
 Afghan Song, *Fanny Raymond Ritter*, . . . . . 17  
 To Publius Virgilius Maro. Transl. from Horace.  
*C. P. Cranch*, . . . . . 33  
 Sonnet, *Stuart Sterne*, . . . . . 41  
 Found. From Goethe, *M. E. Harmon*, . . . . . 49  
 Sanzio, *Stuart Sterne*, xl, 105, 113, 121, 129, 137, 145, 153  
 Songs, translated from Mirza-Schaffy, *Fanny Ray-*  
*mond Ritter*, . . . . . xl, 19  
 Russian Folk-Songs, *Fanny Raymond Ritter*, . . . . . 34  
 Songs, Russian, Greek, Oriental, Maori, *Fanny*  
*Raymond Ritter*, . . . . . 44  
 Dialogue between an inquiring young Musician  
 and a Doctor of the "Advanced" School, *Lon-*  
*Mus. World*, . . . . . xl, 129  
 Sonnets: To an Artist, *Stuart Sterne*, . . . . . 153  
 A Finnish Rune. Transl. by *Fanny Raymond*  
*Ritter*, . . . . . 169  
 Prejudice in Music, *W. F. A.*, . . . . . xl, 6  
 Preston, John A., the pianist, xxxix, 46; his  
 Organ Recitals, . . . . . xl, 177, 182  
 Programme Music, *A. W. Thayer*, . . . . . xxxix, 75  
 Prout, Ebenezer: his Cantata "Hereward the  
 Wake," *Lon. Mus. Standard*, . . . . . xxxix, 107  
 Public, the, and the Virtuoso, *W. F. Apthorp*,  
 . . . . . xxxix, 11  
 Purcell, as an Opera Composer, . . . . . xl, 13  
 Radziwill, Prince: his "Faust" Music, . . . . . xl, 97  
 Raff, Joachim: his Symphonies, xxxix, 38, 100,  
 203; xl, 180, 190; his Suite in C. op. 101,  
 xxxix, 54; String Quartet "Die Schöne  
 Müllerin," 96; xl, 79; his Career, . . . . . xl, 68  
 Rasoumowsky Quartet, the, *A. W. Thayer*,  
 . . . . . xxxix, 90  
 Reform in Church Music: Mr. Eugene Thayer's  
 Lecture, . . . . . xl, 129, 132  
 Reeves, Herbert, son of Sims Reeves, the Tenor,  
 . . . . . xl, 111  
 Reissiger, C. G. His Quartet, op. 111 (*R. Schu-*  
*mann*), . . . . . xl, 178  
 Remenyi, the Hungarian Violinist, . . . . . xxxix, 8  
 Richter, Ernst Friedrich: Obituary, . . . . . xxxix, 82  
 Richter, the Conductor, in London, . . . . . xl, 119, 123  
 Rietz, Julius: his "Faust" Music, . . . . . xl, 97  
 Ritter, Dr. F. L. His Lecture on Chamber  
 Music, (*N. Y. Mus. Rev.*), . . . . . xl, 116, 125  
 Rive-King, Mme., the Pianist, xxxix, 71, xl, 46  
 Roda, Ferdinand de: his "Faust" Drama, . . . . . 98  
 Rossini: his Stabat Mater, xxxix, 72; his "Le  
 Comte Ory," xl, 200; how he wrote "Otel-  
 lo" (*Alex. Dumas*), xxxix, 170; his pro-  
 posed "Faust" Opera (*A. Julien*), . . . . . xl, 137  
 Rubinstein, Anton: his Piano Concerto in G,  
 No. 3, xxxix, 54; "Ocean" Symphony, xl,  
 13; his Songs, . . . . . xxxix, 85, 94  
 Rummel, Franz, the Pianist, . . . . . xxxix, 38, 108  
 Russian Folk-Songs, *Fanny Raymond Ritter*,  
 . . . . . xl, 34, 44  
 "Ruth Burrage Room," The: Letter from *B.*  
*Jo Lang*, . . . . . xxxix, 127  
 Saint-Saëns, Camille: his "Phaëton," xxxix,  
 29; "The Lyre and the Harp," xxxix,  
 162; "Rouet d'Omphale," xxxix, 190;  
 "Deluge," . . . . . xl, 84  
 Salvi, Lorenzo: Obituary, . . . . . xxxix, 60  
 Sand, George, and Chopin, *Fanny Raymond*  
*Ritter*, . . . . . 2, 9, 25, 33, 41, 66, 73  
 Schapler, Julius: his Prize Quartet (*Schumann*),  
 . . . . . xl, 183  
 Schindler-Beethoven Papers, The, *A. W.*  
*Thayer*, . . . . . xl, 166  
 Schubert, Franz: his Unfinished Symphony,  
 xxxix, 15; Symphony in C, xl, 37; his  
 Piano Music, xxxix, 161; "Des Teufels  
 Lustschloss," xl, 16; his Overtures, xl, 22;  
 Chamber-Music, xl, 55; his "Faust" Songs,  
 . . . . . xl, 89  
 Schulz, Chretien: his "Faust" Overture, . . . . . xl, 106  
 Schumann, Clara and Joachim: Dresden in  
 1800 (*J. S. D.*), . . . . . xl, 109, 145  
 Schumann: his Symphony in C, xxxix, 29;  
 his "Manfred" music, xl, 73, 78, 81; String  
 Quartets, xl, 2; his Song Series: "Frauen-  
 Liebe und Leben," xxxix, 85; Piano Works,  
 xxxix, 177, 192; Overture to "Julius  
 Caesar," xl, 197; his "Music and Musi-  
 cians" (*F. L. Ritter*), xxxix, 178, 187, 194,  
 202; (*J. S. D.*), xl, 182; a Wagnerian at-  
 tack on (*Hanslick*), xxxix, 185; on String  
 Quartets, . . . . . xl, 177, 185, 193  
 "Scientifically," *W. F. A.*, . . . . . xl, 101  
 Seiler, Mme. Emma: her School of Vocal Art  
 in Philadelphia, . . . . . xxxix, 135  
 Sherwood, Wm. H. xxxix, 96; xl, 72; his  
 Normal Institute, . . . . . xl, 95  
 Singing Clubs: Report of the President of the  
 Cecilia, . . . . . xxxix, 133  
 Smart, Henry: Obituary, . . . . . xxxix, 136  
 Sonatas: Five at a Sitting, . . . . . xxxix, 3  
 Sonata, The, as an art form, xxxix, 138, 145,  
 161; the physical basis of unity between its  
 different movements (*W. S. B. Mathews*),  
 . . . . . xl, 1  
 Spohr: his "Last Judgment," (*J. S. D.*), xl, 65;  
 his Opera "Faust," . . . . . xl, 113  
 Sternberg, Constantin, the Russian Pianist, (*G.*  
*T. Bulling*), . . . . . xl, 158  
 Strauss, Joseph: his "Faust" opera, . . . . . xl, 89  
 Suite, The, as an art form, . . . . . xxxix, 138  
 Sullivan, Arthur: his Career, xxxix, 146; his  
 "Prodigal Son," 198; in Victoria Street, xl,  
 12; his "Martyr of Antioch," . . . . . 185  
 Svendsen, Johann: his Symphony in D, xxxix, 104  
 Thayer, A. W. His life of Beethoven, Vol. III,  
 xxxix, 24; xl, 29; Translations from, 75,  
 90; Nohl's Criticisms on, . . . . . xxxix, 114  
 Theatrical "Tremolo" Fiend, The, . . . . . xxxix, 134  
 Theatrical Orchestras (*Phila. Bulletin*), xxxix, 144  
 Thomas, Theodore, in Cincinnati, xxxix, 31,  
 111, 160; his retirement from the College  
 of Music, xl, 72; Conducts the Cincinnati  
 Festival, . . . . . 96  
 Thursby, Miss Emma, in Paris and London,  
 . . . . . xxxix, 80  
 Tone-Quality, *Geo. T. Bulling*, . . . . . xxxix, 106  
 Toujours Perdrix: Nohl vs. Thayer on Beetho-  
 ven, *Prof. Franz Gehring*, . . . . . xxxix, 114  
 Tremont Temple, (Boston); the New Hall and  
 its Organ, . . . . . xl, 174, 175  
 Tchaikowsky: his Piano Concerto in B-flat  
 minor, xxxix, 198; his Miniature March, xl, 197  
 University Music in England, xl, 170; at Har-  
 vard, 176, . . . . . xl, 117  
 Vandal "Improvement": Boston Music Hall in  
 Danger, . . . . . xxxix, 77, 150, 184  
 Vassar College, *F. R. R.* xxxix, 92, 117; (*A. Z.*)  
 . . . . . xl, 103  
 Veit, W. H. His Second Quartet reviewed by  
 Schumann, . . . . . xl, 185  
 Verdi: his Manzoni Requiem, xl, 85, 86, 112,  
 125; his "Aida" and its Author (*E. Hans-*  
*lick*), 201; his String Quartet in E-minor,  
 . . . . . xxxix, 111  
 Vienna and Beethoven, *E. Hanslick*, . . . . . xl, 100  
 Violin Classes, Julius Eichberg's, xxxix, 7, —  
 xl, 23; Collectors, xxxix, 64; Violin and  
 bow Piano: a California Invention, 174;  
 "Violin Fairy," the: Mme. Neruda, xl, 59;  
 V., Beethoven's, 199; V. Story in five acts  
 (*C. H. Brittan*), . . . . . 52  
 Virtuoso, The, and Public, *W. F. Apthorp*,  
 . . . . . xxxix, 1  
 Virtuosity. Some peculiar phases of, *W. F. A.*  
 . . . . . xxxix, 63  
 Vocal Clubs: their rapid spread in England,  
 xxxix, 188; the orchestra question in, xl, 5  
 Wagner, Richard: his relations with Berlioz,  
 xxxix, 90; his "Work and Mission," ad-  
 dressed to the New World, 171; from his  
 book on Beethoven, xl, 140; his Theories  
 (*W. S. Rockstro*, in *Grove's Dictionary*), 153,  
 161; a French View of (*Henri Blaze de*  
*Bury*), 172; Compared with Gluck (*Hans-*  
*lick*), . . . . . 190  
 Wagner, Richard: "Siegfried Idyl," xxxix, 15,  
 54; "Götter dämmerung" at Vienna (*Han-*  
*slick*), xxxix, 62; his "Faust Overture," xl, 106  
 Wagnerian Attack on Schumann (*Hanslick*),  
 xxxix, 185; Appeal to American (*Freiherr*  
*von Wolzogen*), . . . . . xl, 4  
 Wanted — a Composer for the Organ, *H. H.*  
*Statham*, . . . . . xl, 9  
 Ware, Miss Josephine, the Pianist, . . . . . xxxix, 62  
 Warning: Perils of Young American Girls in  
 European Cities, . . . . . xxxix, 141  
 Weber, Albert, the Piano Maker: Obituary,  
 . . . . . xxxix, 136  
 Weber, C. M. von: his "Oberon" revived in  
 London, . . . . . xl, 8  
 Wenzel, Ernst Ferdinand: Obituary, xl, 164, 178  
 West, John A. His cantata "Dornröschen,"  
*Chicago Tribune*, . . . . . xl, 133  
 What lack we yet? *W. F. A.* on the need of a  
 Permanent Orchestra, xl, 150; (*J. S. D.*), 158  
 Wilhelm, A., in Boston, . . . . . xxxix, 7  
 "Wunderkinder": the Douste Children, xxxix, 22  
 Zelter and Ferdinand Hiller in Vienna (*Han-*  
*slick*), . . . . . xl, 74  
 Zerrahn, Carl: Testimonial Concert to, xxxix,  
 78, 83



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 984.

BOSTON, SATURDAY, JANUARY 4, 1879.

VOL. XXXIX, No. 1.

## DECKER BROTHERS' PIANOS

Have shown themselves so far superior to all others in excellence of workmanship, elasticity of touch, beauty of tone, and great durability, that they are now earnestly sought for by all persons desiring the

*VERY BEST PIANOS.*

Low Prices. Easy Terms.

CAUTION.

No Decker Pianos genuine unless marked:

DECKER BROTHERS,  
NEW YORK.

33 Union Square, New York.

W. H. JEWETT & CO.

MANUFACTURERS OF

PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

W. H. IVERS,  
MANUFACTURER OF

Upright and Square Pianos.

WAREHOUSES,

576 Washington St., Boston.

THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Wallham St., Boston.

Handel and Haydn Society

AT MUSIC HALL.

SIXTY-FOURTH SEASON.

Feb. 9. "Hymn of Praise," and other Works.

April 11. "Passion Music."

"18. "Judas Maccabeus."

Tickets may now be had at the Hall.

Harvard Musical Association.

EIGHT SYMPHONY CONCERTS.

THIRD CONCERT (14th Season), at Boston Music Hall,  
THURSDAY, Jan. 9, at 3 P. M.

CARL ZERBAHN.....Composer.

PART I.

Orchestral Suite in D (entire, first time).....Bach.  
Second Act: "Ah! Fuglio" (Miss FANNY KELLOGG) Berthoz.  
Overture to "Giselle".....Schumann.

PART II.

Song: "The Young Men," with Liszt's Orchestral Accompaniment, first time (Miss KATONA).....Schubert.  
Symphony No. 2, in D (first time).....Brahms.  
Season Tickets for Six Concerts, \$5. Single Admission, \$1.50.  
With Reserved Seat, \$1.50.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

GOLD MEDAL.

GOLD MEDAL.

MCPHAIL & CO.

PIANOS.

630 WASHINGTON STREET, BOSTON.

In addition to Thirty-five Gold, Silver, and Bronze Medals, and other Highest Prizes, Messrs. McPhail & Co. have received the Highest Award within the power of the jury to make, at the M. C. M. A. Exhibition of 1878,

A FIRST SILVER MEDAL,

with a "special and honorable mention."

WEBER  
PIANO-FORTES.

GALAXY OF STARS.

Who pronounce the WEBER PIANOS the Best Pianos in the world for their "Symphonic, Pure, and Rich Tone, combined with Greatest Power."

"An Instrument with a SOUL in it."

Parepa-Rosa, Nilsson,  
Kellogg, Marie Roze,  
Patti, Albani,  
Thursby, Cary,  
Lucca, Murksa,  
Carreno, Torriani,  
Strauss, Goddard,  
Capoul, Bristow,  
Campanini, Muzio,  
Mills, Gilmore,  
Wehli, Pease,  
Pappenheim, Adams.

AND HUNDREDS OF OTHERS.

PRICES REASONABLE. TERMS EASY.

WAREHOUSES.

Fifth Avenue, cor. 16th Street,  
NEW YORK.

A CARD.

Attention is respectfully solicited to the advertisement of the

HENRY F. MILLER  
PIANO-FORTES

on the last page of this Journal.

Another First Gold Medal!

NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878, specified "superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

KRANICH & RACHS

New Patent Fall Agrads, Square, Upright, and Grand FIRST PREMIUM PIANOS Are unequalled. The GEO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

H. W. BERRY, Sole Eastern Agent.

Pianos sold on easy monthly payments. Second-hand Pianos from \$100 to \$500. Pianos to let.

No. 788 Washington Street.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on instalments. Exchanged, and to let.







BOSTON, JANUARY 4, 1879.

## CONTENTS.

TO THALIARCHUS. Translation from Horace. C. P. Cranch	1
THE VIRTUOSO AND THE PUBLIC	1
GEORGE SAND AND FREDERIC CHOPIN. A Study. Fenny Raymond Ritter	2
FIVE SONNETS AT A SITTING	2
BOOK NOTICES	4
Apple Blossoms: Verses of two Children. — A Masque of Poets. — An American Consul Abroad.	
OUR PAINTERS: THE NEW DEPARTURE	5
EDITORIAL: SALUTATION	5
CONCERTS	6
The Harvard Musical Association. — Wilhelmj and Di Murska. — Mr. Eichberg's Violin Classen.	
MUSICAL CORRESPONDENCE	7

All the articles not credited to other publications were expressly written for this Journal.

## TO THALIARCHUS.

TRANSLATION FROM HORACE, BY C. P. CRANCH.

THOU seest how on Soracte's lofty brow  
The white snow gleams.  
The laboring forests bend, and scarcely now  
Sustain their load. Sharp ice hath stopped the streams.  
— Dissolve the frosty cold, heap high the wood  
Upon the fire, and with a cheerier mood,  
O Thaliarchus, draw  
The four-year vintage from thy Sabine jar!  
Leave to the gods all else, by whose great law  
The warring winds upon the seas afar  
Are lulled, and ancient ash and cypress tree  
Remain unscathed and free.  
Seek not to know what lot the morrow brings;  
And what to thee thy daily fortune grants,  
Place to thy gain. Spurn not love's dallyings,  
O youth, nor shun the dance.  
While crabbled age is far, and hath no power  
To touch thy bloom, now let the field and park,  
With soft low whispers in the dark,  
Be sought again at the appointed hour:  
Or in some secret nook the hiding maid  
Be by her merry laugh betrayed,  
Yielding from finger or from dainty wrist  
The fairest jewel, feigning to resist.

## THE VIRTUOSO AND THE PUBLIC.

A VERY excellent article entitled "Virtuosity versus Art," which was copied from the London *Musical Standard* into the number of this journal for November 9th, emphasizes certain points concerning the relation which virtuosity, properly so called, is too often made to bear to true art. If the habit some brilliant performers have of altering the printed letter of respectable compositions for the sake of displaying their personal executive powers, and of fascinating the not over-earnest listener by their facile toying with astonishing difficulties, were the only evil result of that self-love which tempts the virtuoso to try to outbid the composer in the esteem of the public, the *Standard's* article would cover the whole ground. But this is the least of its evils. The parading of unnecessary difficulties can nowadays mislead the admiration of only the very partially musical person. No one who is in earnest about listening to music for musical ends can be carried away by it. And let it be said here, at once, that the class of listeners whose applause lies in wait for mere executive pyrotechnics are of the merest imaginary importance in the world of art. The purity or impurity of the musical impressions they receive is of very secondary moment. As it is unimportant whether the pitiable individual whose whim leads him to take singing lessons, though he have no music in his soul, and no voice in his throat, be well taught or ill, so is it unimportant what music is played (or how it is played) to the unmusical listener whose ear is on the alert for the mere circus-riding

side of the art. If a savage have a taste for glass beads, we are content to purchase the right of way through his territory with that article, without attempting to develop his taste for diamonds. There is no need of people being musical who have no natural bent that way. We sow seed in the soil that is fittest for it; and if a farmer's land can bear wheat, he were foolish to go to the expense of artificially making it rich enough to bear tobacco.

It is the really musical people whose musical culture we should have at heart, and they are for the most part little to be harmed by the exhibition of fireworks. The virtuoso, if he be nothing better, is soon enough appreciated at his proper value by them; they do not let his flash ground-and-lofty-tumbling influence their musical notions one whit.

But there is another sort of virtuosity — what might be called a transcendental virtuosity — which is far more insidious and harmful than the mere physical kind, and which, especially in our own day, works much ruin among just that class of listeners whom the true music-lover and artist should most try to cultivate. This is the virtuosity which does not so much seek to dress up music in unworthy gew-gaws to catch the applause of the tinsel-loving masses, as to pierce to the heart of the music itself and change its very essence. Here we have the very devil in music. The man who plays certain great compositions "in his own way," — "with overpoweringly grand subjectivity of conception" is a longer term for it, — even if he do not add any unnecessary flourishes of his own, can do almost incalculable harm to the general musical taste. He presents the works of great composers in a false light, which is the more injurious in that its æsthetic untruth is not always to be easily detected. The Venus of the Medicis, decked out in diamond bracelets and ear-drops, would call forth a cry of horror from a vast number of persons who would not be shocked by seeing the god-like statue hewn out of a block of alabaster. Many music-lovers would scorn admiring virtuoso ornamentation, while they might be unsuspectingly carried away by virtuosity of conception. The day has now gone by when Leopold de Meyer could win applause by heaping gratuitous trills and arpeggi upon a Chopin nocturne, and Liszt could bedevil the first movement of Beethoven's Opus 27 sonata without fear of reproach; but Sir Michael Costa puts trombones and a big drum and cymbals into the first finale of *Don Giovanni*, and substitutes a bass-tuba for the 'celli in parts of the second finale, without running any risk of the gallows; Anton Rubinstein plays the Schumann quintet "in the Russian [quære: rushing?] manner" to the almost unanimous applause of enraptured audiences. Yet Mozart knew how to make his *Don Giovanni* finale one of the most overpowering pages in dramatic music without having recourse to crashing instrumentation, and Schumann wrote his quintet in the Schumann manner, but by no means in the Russian manner.

The sins against composers that are committed by many artists to-day, and of which

I have tried to give two significant examples, have been too generally referred by critics to the (real or supposed) inclination toward the intense in art which characterizes the spirit of our era. I do not think that this is the true explanation of the evil. In the first place I utterly deny that art is more intense in its intrinsic character now than it was years ago. Homer's Achilles is as intensely passionate a person as any character in modern poetry; Victor Hugo's Barkilphedro cannot outdo Iago; King Lear puts any modern unhappy father to the blush by the unbridled vehemence of his invective; Heathcliff can do his worst to nurture fury in the bosom of his luckless ward, but he cannot make a Caliban of him; Emily Brontë cannot ring out a curse as Shakespeare could; Verdi's *Dies Ira* is weak beside Sebastian Bach's "Donner und Blitzen;" the wildest-whirling Tarantelle Liszt ever concocted is tame by the side of Beethoven's *Dervishes' Chorus*; the Commendatore's "Non si pascere di cibo mortale" chills the blood as Alberich's "Der Lebe fluch' ich" cannot do; even in the domain of the purely horrible, which our age seems to be in some respects ambitious to claim as especially its own, the most tremendous example I know of in all modern music, the appalling phrase to the words "Dévoré palpitant par ces monstres hideux," in Berlioz's *La Prise de Troie*, is not more terrible than Händel's "They loathed to drink of the river." No, it is not intensity that is our besetting sin; it is lack of discrimination; the ancients were quite as intense as we. But nowadays, if we try to express passion, we are, in general, too prone to deal in broad generalities; we express love as we instinctively feel it, with little regard for whether we impersonate a Juliet or a Messalina; if cursing is to be done, we do it with heartiest good will, but we do not sufficiently distinguish between the invective of a King Lear or a Duke of Gloster (in Henry the VI., not in Richard the III.) and the billingsgate of a Thersites. We make a Chopin A-flat polonaise pass as legal tender for the warlike fury of a Cosack horde with as little compunction as we change the high-bred elegance of Verdi's "Bella figlia d'amore" into the screaming of a drunken candidate for six months in the house of correction, or the chivalric fire of the andante of the C-minor symphony into the flaccid sentimentality of a fashionable boudoir in the days of Louis XV. We make Mendelssohn sigh like Schumann; we make the graceful and winning Mozart chant like Palestrina; we make Schumann sound like Brahms; we turn Weber, Meyerbeer, and Beethoven into — well, the metamorphoses that we have not made Beethoven undergo would be difficult to name. By "we" I mean a large class of performers who command the admiration of audiences to-day.

Many otherwise admirable artists, and of the very highest reputation too, seem to try their uttermost to adapt whatever composition falls into their hands to their own — often transcendently brilliant — powers, instead of trying to adapt their powers to it; they have a sort of Procrustes' bed, which everything they sing or play must be made to fit willy-nilly. This is what I have called trau-



accidental virtuosity; not the mere showing off of technique, but the improper display of personal qualities — "glorious individuality" some people call it — at the expense of the intrinsic characteristics of the music. This is immoral. More than immoral, it is stupid.

An artist worthy of the name desires (one would imagine) to appeal to the most earnest and culture-seeking (that is, truth-seeking) audience. Does this artist, be he pianist, violinist, singer, or orchestral conductor, fondly think, when he announces on a programme that he will play, sing, or conduct a really exalted composition, that he, or the composition, is the more important object in the eyes of the listener whom he should most try to interest? Unquestionably, the composition is of the greatest importance, and every listener has an inalienable right to hear that composition in all the integrity that the performer's high talents, — genius, if you will, — and his thorough and conscientious study can compass. The sincere music-lover does not honor Mr. X. for the amount of his own "glorious individuality" that he can put into a Beethoven sonata, but for the amount of Beethoven's individuality and spirit that he can get out of it. The performer whose local or world-wide reputation lends authority to all he does, and who puts his own genius before that of the composer whose works he presents to the public, is little better than a cheat. Aye, and a clumsy cheat too; for however much the "glorious-individuality"-people may compel the admiration of the world, one can find, in looking over the list of great artists, that those who have most surely won the respect (which is better than admiration) of the majority of true musicians are those who have been most anxious to do reverent justice to the works of great composers, and not to parade the glorious, or inglorious, individuality of their own precious selves. A great artist should not merely dazzle, and lay hold of the emotions of his hearers; he should try, as far as in him lies, to be a model also.

WILLIAM F. APTHORP.

### GEORGE SAND AND FRÉDÉRIC CHOPIN.

A STUDY.

BY FANNY RAYMOND HITTER.

IN Karasowski's recently published life of Chopin,<sup>1</sup> the following passage occurs: "The spirit of Chopin breathes from the best of George Sand's romances; like many authors of vivacious fancy, she often lost patience while at work, because her mind was already busy with a new plan before she had completed an older one. To confine herself more closely to her desk, and to be able to work with greater care, she begged Chopin to improvise at the piano, while she wrote, and thus, inspired by his playing, she produced her best romances." When I read this passage, I could not avoid pausing to wonder whether it was not one of M. Karasowski's romances?

The friendship and the intercourse of art-

ists and *litterati* have always been a subject of interest to the student, and of inquiry to the psychologist. In what manner, and how far, did one mind influence the other? Was that influence voluntarily or involuntarily yielded to, and what effect did it produce on the works of the artists who experienced it? Such questions are asked in such illustrious examples of love, friendship, or artistic collaboration as existed, or exist, between Liszt and Wagner, the Rossetti family, Ereckmann and Chatriau, Robert and Elizabeth Browning, Robert and Clara Schumann, Goethe and Schiller, Byron and Shelley, Abelard and Héloïse, and others. Was the well-known friendship between George Sand and Frédéric Chopin one of a similar character? What was her influence on his music; and did she really "write her best romances under the influence of his playing"? To form an opinion, we must first recall the outlines of an episode in the lives of these artists, — one of an unwonted nature, though in its social aspects not wholly foreign to French manners and habits thirty or forty years ago.

Chopin, when thirty years old, met Madame Dudevant, five years his senior, for the first time at a *soirée* given by a Countess C——, at Paris. The lady, already surrounded by the halo of recently and suddenly acquired celebrity attached to her *nom de plume* of George Sand, had previously admired more than one of the then published compositions of Chopin, and wished to make his acquaintance; Liszt, the friend of both, informs us<sup>2</sup> that Chopin was a little afraid of the famous novelist, and rather deferred an introduction. It occurred, however, amid music, flowers, elegant society, and all the surroundings of a Parisian evening party. Chopin, in writing to his parents of this meeting, said, "her face does not inspire me with sympathy; there is something in it that repels me." He should, judging from after events, have rather said, "that fascinates me;" for he was certainly powerfully impressed by "the dark steady gaze that seemed to read his soul," and still more, adds Karasowski, by the exceptional influence which this extraordinary woman involuntarily exerted on those capable of understanding all that she really was; while "in listening to her poetic expressions, uttered in a deep, euphonious, gentle voice, overflowing with spirit and feeling, he felt that he was understood as he had never yet been understood." It was not long after his first presentation to the lady that Chopin became one of Madame Dudevant's almost daily visitors, while she was often to be found at his musical reunions, the most admired and fêted among many famous representatives of art and literature, besides some of the most distinguished members of the Polish nobility then in Paris. Before this period, Chopin's health had begun to show symptoms of decline; the political troubles of his father-land, his at first unsuccessful struggles to obtain a position in Paris, disappointment in his projects of marriage, the late hours of fashionable society, excessive artistic labor, had injuriously af-

ected his sensitive temperament; but, under the influence of this new, engrossing friendship, his health seemed to revive, his gaiety returned, and he became more exclusive and reserved than ever in his social habits, devoting himself with greater assiduity to composition.

More than a year after their first acquaintance, Madame Dudevant determined to take her children to spend the winter in Majorca, in hopes of improving the health of her son Maurice. I will translate an extract from her own account of what occurred in consequence of that determination:<sup>3</sup> —

"There is another soul, not less fine and pure in its essence [than that of M. Everard, of whom she had been speaking], not less sick and troubled in this world, in whose face I gaze peacefully in my imaginary contemplation of the dead, and whom I shall, I trust, find again in that better world which I await, where we shall learn to know each other better, in a light more living, more divine, than that of earth. I speak of Frédéric Chopin, my guest at Nohant during the eight years of my retirement there under the monarchy. In 1838, when the care of my children had been definitively confided to me, I resolved to seek a warmer winter climate than our own, for my son Maurice. I thus hoped to save him from a return of the cruel rheumatism of the preceding year. I also wished to find a quiet spot, where I could continue to educate him and his sister, and write — not in excess — myself. We gain so much time when we do not receive company; we are not obliged to sit up so late! Chopin, for whose genius and character I entertained an affectionate admiration, and whom I then saw almost daily, was aware of my plans and preparations, and insisted that if he were in Maurice's place, he would get well at once. I mistakenly believed it would prove as he said, and took him, — not in the place of my son! — but beside him. He was thought to be seriously consumptive, and his friends had long besought him to try the climate of the south. Dr. Gumbert, after examining Chopin, told me he was not yet dangerously affected, adding, 'Your care, with open air, exercise, and rest will save him.' Other friends, knowing that Chopin would never leave Paris except with an attached friend, beloved by him, added their entreaties that I would allow him to accompany our party, and begged me not to oppose the wish he manifested so opportunely and unexpectedly. I afterwards became convinced that I had done wrong in yielding to their hopes, and my own interest and anxiety. It was enough care for me to travel into a foreign country with two children, one already ill, the other exuberant with health and turbulence, without also taking a physician's responsibility upon me, and trouble of the heart besides."

Many incidents of their life in Majorca have been related by her in the book she published respecting her stay in the island,<sup>4</sup> as well as in her autobiography. They were obliged to take up their residence in

<sup>1</sup> Friedrich Chopin, sein Leben, seine Werke und Briefe. Von MORITZ KARASOWSKI. Dresden: F. Riem. 1877.

<sup>2</sup> Life of Chopin. By F. LISZT. Translated by M. W. COOK. Philadelphia: F. Leypoldt. 1863. London: W. Reeves.

<sup>3</sup> Histoire de ma Vie. Par GEORGE SAND. Paris: Michel Levy, Fresse. 1858.

<sup>4</sup> Un Hiver à Minorque. GEORGE SAND. Paris: Lévy. 1867.

the ruined Chartreuse of Valdemosa, a most romantic, but possibly, for an invalid, a not very comfortable habitation. It was Madame Sand's custom to give her children their lessons in the morning, and to write in the afternoon; their evenings were passed together, and the only time left to her for the out-door exercise she seems always to have needed, in order to continue her labors in health and with success, was an hour or two with her children in the evening, when Chopin had retired. But in the rainy winter season his health again declined; the provisions and service necessary for an invalid, were difficult to obtain in that wild country, and Madame Sand, who says she would often have given all she possessed to procure beef soup or claret for Chopin, more than once risked her own life and that of her son, in her endeavors to bring home what was needful for him from the distant town of Palma. The physicians at Palma insisted that a course of bleeding was necessary to the patient; Madame Sand says that Providence alone gave her strength of persuasion enough to prevent such treatment, which she felt would have been certain to put an end to Chopin's illness only by putting an end to his life. Her own health began to suffer under her countless cares; and when the ignorant people who surrounded them discovered that Chopin had a cough, they, believing it to be an epidemic, avoided the whole family as though its members were plague-stricken.

The lovely spring weather of Majorca returned, Chopin's health seemed again restored; the family wished to spend the summer on the island, but he impatiently insisted on returning to France at once. Madame Sand says: "Playful, amiable, charming in society, Chopin, in the domestic retirement of intimate friendship, drove one to despair. No disposition more noble, delicate, disinterested than his, no character more loyal and true, no mind more brilliant in gayety, no intelligence more serious and complete in its own domain; but, on the other hand, alas! no temper more unequal, no imagination more suspicious, no susceptibility so easily irritated, no attachment so exacting. Yet this was not his fault, but his misfortune. His spirit was flayed alive; the fold of a rose-leaf, the shadow of a fly, caused it to bleed. Everything under the sky of Spain now seemed repulsive and revolting to him, — except myself and my children, — and he was dying to be gone, not so much on account of the inconveniences of our residence, as from mere impatience." The party accordingly returned to France through Barcelona, Marseilles, and Genoa, and Madame Sand allowed Chopin to accompany them to her chateau at Nohant, where the physicians pronounced him entirely recovered, save for a slight affection of the larynx. Life at Nohant, and the air and surrounding scenery, were especially pleasing and congenial to Chopin, and quieting to his nature; but Madame Sand, after debating with herself whether she should allow him to remain there as a member of her household, finally determined to go to Paris, to continue her children's education under more favorable

auspices, and with the especial intention of placing Maurice as a student of painting under Delacroix. The residence she engaged in Paris consisted of two pavilion-like houses in an extensive garden, which last was the great attraction to her, as it offered to her children the opportunity of exercise combined with retirement and safety. Chopin had rented an apartment in the Rue Tronchet. It unfortunately proved damp, his health began to decline, and a distressing cough returned. Affection, pity, yielding good-nature, that love of nursing every one who cared about into health and happiness, which always characterized her, and the alternative of either giving up her friend altogether, or of consuming much time in useless visits to and fro, induced Madame Sand to let half of one of her pavilions to Chopin, with whom she installed her son Maurice. She, with her daughter, and other relatives and their children, inhabited the other house in the garden. Here, for seven or eight winters, resided Madame Sand, and her "habitual invalid," as Chopin was called. The days of the two great artists were filled with continual and assiduous occupation: in his rooms Chopin received his pupils, ladies of the highest Parisian aristocracy, some of the greatest beauties of the capital, women of talent, we may be sure, besides, — for without talent there was little hope of being accepted by Chopin as a pupil, — or, in the intervals of teaching, he played and composed; Madame Sand, when at home, writing in her pavilion, surrounded by the children, whose presence, she says, she often found her best inspiration, and for whose especial delight she wrote many tales and dramas. The tradition of the performance of these dramas by the children at the Chateau of Nohant (which contained a private theatre) in summer, has been preserved. What representations! — with that small family circle, and sometimes Chopin's sister Louise, and Madame Sand alone as audience; Eugène Delacroix for stage manager and scene-painter, Liszt and Chopin the orchestra! Happy children, with four of the most gifted, and peculiarly originally gifted, minds in Europe pressed into service for the furtherance of your holiday games and pleasures!

When in Paris, the salons of Madame Sand or of Chopin were opened several evenings in the week to receive many of the most illustrious men and women of the day, such as Cavaignac, Louis Blanc, Henri Martin, Arago, Liszt, Delacroix, Heine, Mickiewicz, Madame Garcia, Madame Mariani, the Princess Czartoryska, etc., etc., and Chopin's friends among his pupils and the circle of Polish nobility then in Paris. Nevertheless, Madame Sand complains that she passed through many trials during this period, not the least of which, she says, were the sight of Chopin's sufferings, and her own struggles against his exacting disposition and morbid irritability, which must have pained and oppressed those who saw so much of him in domestic life, in spite of his tender and devoted attachment, his genius and his graces. Persons who were familiar with the literary or fashionable Parisian circles of that day

relate that a general feeling of surprise existed that Madame Sand, whose good graces were almost fought for by many of the most distinguished men in Paris, as a sort of diploma of literary or artistic ability, should have allowed so much of her time to run to waste in ministering to the caprices and sufferings of an irritable invalid who was not related to her; and that it was thought Chopin displayed little delicacy in remaining so long an inmate of her household. The malicious gossips of the day also whispered that Chopin was perfectly well aware of the prestige and increased artistic distinction he was likely to acquire by means of the intimate friendship, openly displayed, and the literary influence of so famous a woman as George Sand. The first opinion had possibly some foundation, the second could not have had any; it is too incompatible with a character so generous, fastidious, noble, and disinterested as was that of Chopin. It sounds as inapplicable to him, as another, about some lady of rank, who complained that when she went to take her lessons from Chopin, "his nails were not clean." The elegant Chopin, with nails untrimmed! Ink-stained they may sometimes have appeared, from accident; but that is a different affair. However, in taking these and similar or more serious slanders for what they are worth, we must remember, in partial excuse of the slanderers, that Chopin was not then estimated at his true intellectual value as a composer, however he may have been admired as a pianist. Among those who understood Chopin's great, original genius, save Madame Sand herself, Madame Garcia, Liszt, Schumann, Delacroix, and a few other, representatives of the highest aristocracy of the day, the circle of Chopin's admirers extended little beyond that of his pupils and the fashionable habitués of a few dozen Parisian drawing-rooms, among whom his grace, elegance of manner, and social accomplishments, made him an idol. Indeed, his admirers would all seem to have been rather adorers; nevertheless, his rank as a genius of the first magnitude was disputed; he was a rising, not a risen star, whose ascent to recognition was a slow and difficult one.

(To be continued.)

#### FIVE SONATAS AT A SITTING.

We are now beginning to reap the harvest which is the natural outcome of the seed sown by the disciples of the "higher development school" in piano-forte playing. Dr. Von Bulow has recently played at one recital five of Beethoven's piano-forte sonatas — in fact, the entire programme was thus made up. These five were the last five of the thirty-two, namely: A major, Op. 101; B-flat major, Op. 104; E major, Op. 109; A-flat major, Op. 110; and C minor, Op. 111. This is a great feat; and the Doctor is probably as proud of it as his admirers are proud of him for having accomplished it. To play these five sonatas at all is no easy task: to play them from music, at one sitting, would be still more surprising; but to play them all at one sitting from memory is a truly astonishing performance. Robert Schumann said that a performer who played in public without music, whether from charlatanism or any other motive, showed that he possessed at all events the quality of thorough

musicianship; and this quality we should be the last to deny to Dr. Von Bulow, who has so often proved his right to be regarded as an artist of the first rank. But we do protest—and we feel that we cannot protest too much—against these extraordinary displays of virtuosity. They are not good for art; they are not an advantage to the artist; they are not good for the public; they are unfair to the composer; and, on these grounds, we are bound to oppose them.

It is not to be imagined for one moment that the matter will stop where it is; others will attempt it; and where an artist of the first rank has succeeded, a second or third-rate artist will fail, though, with a pertinacity worthy of a better cause, failure will only incite to further and probably more disastrous attempts. If this sort of thing goes on, it is easy to foretell the consequences. We shall have artists, who can never do justice even to one of Beethoven's sonatas, announcing that they will play six or seven; and the competition will become so keen that the quality of the work done will be quite hidden by the enormous quantity of pages played. Just as Cleopatra tried to draw out Anthony by asking him, "If it be love indeed, tell me how much?" so, by and by, the public will begin to say to artists, "If you are really an artist show us how much!" and players will strive to show how much music they can cram into their memories. The result will be utterly destructive of all true art. We shall have conductors announcing as an attraction that they will conduct without the score; that Mr. So-and-So's band will play the nine symphonies of Beethoven in a day without copies; that such-and-such a choir will sing the *Elijah* without books; and that no candidate will be admitted to a band, or choir, who cannot play, or sing, his part in the *Passion* music from memory. It will be a struggle—not to do best, but most; and he who can endure most fatigue, and play longest from memory, will win most applause and most guineas. We shudder to think what would become of music as an art, if this kind of thing should become a precedent.

We must remember, too, that artists themselves would suffer in a conflict of this sort, where "natural selection" would come into operation with terrible effect. The weakest would go to the wall, and the "survival of the fittest" would be secured; but the "fittest," in a scramble of this kind, would be the men who possessed the best memory and the strongest physique. It is a tremendous strain upon the system to play a great work from memory, and none but those who have experienced it can tell how great are the lassitude and depression which, especially in persons of only moderate strength, succeed these efforts. Artistic feeling, taste, judgment, conscientious adherence to the text of the composer,—and, in fact, all those qualities which combine to make the true artist,—would be at a discount, if such displays as that of Dr. Von Bulow should become general; and artists proper would have but little chance of being either heard or paid in the headlong rush for big memories and strong bodies.

We have often insisted that the artist is of no consequence as compared with the interests of art and the faithful rendering of the works of the composer; but this system of big recitals, by fostering vanity and discouraging accuracy and taste, would make the artist everything, and the art and the composer nothing.

The public should also be consulted in this matter. Concert-givers have, of course, a right to expect that their enterprises will pay; but, from an art-point of view, the true object of giving concerts is to give the public an opportunity

of hearing either a great art-work or a great artist,—or both. If the public are to hear works of art, and to profit by hearing them, such works must be so placed before them as to give an opportunity for studying and contemplating their beauties. This, however, is utterly impossible under such conditions as those against which we are protesting. It is like studying paintings by means of a moving panorama, where the pictures succeed each other so rapidly that no idea of any one of them can be retained in the mind; or sculpture through the medium of beautiful statues and groups which come and go with the rapidity of actual life. The thing is manifestly impossible. Great works like Beethoven's Op. 106 cannot be studied if other great works of a similar kind precede and follow them so closely. The public needs to be instructed by hearing great works; but these exhibitions, from their very nature and object, must end in bewilderment without profit. We once studied the A-flat Sonata, Op. 110, and then went to hear Charles Halle play it at the Popular Concerts, and the effect on eye and ear together was to fix the beauties of the work in our memory; but with two other great works before and two after, without intermission, the effect would have been lost. Such great ideas can only be assimilated by slow degrees; and to overfeed the public will be to ruin its musical digestion.

We think the composer—if it were possible to consult him, or if artists thought it worth their while to do so—would protest with more vigor and effect than we can do, because, though we feel strongly on the point, he would feel much more strongly. But it is one of the failings of the school of which Dr. Von Bulow is so distinguished a leader, that its tenets, to quote a contemporary, "permit fantastic readings, occasional departures from the letter of the *partition*, and false notes, in an attempt to arrive at a 'higher development' of piano-forte playing." This means, in plain English, that a player can alter his text to suit his purpose. It is for this very reason that we are bound to oppose such attempts as that made by the great pianist. One sonata is enough for one concert; and he who attempts three or four not only does injustice to himself and his art, as well as to the public he is supposed to instruct, but also acts in a false light the composer whose works he is supposed to play. — *London Musical Standard*, Nov. 30.

#### BOOK NOTICES.

APPLE BLOSSOMS: Verses of Two Children, ELAINE GOODALE and DORA READ GOODALE. New York: G. P. Putnam's Sons.

People like to believe in the miraculous; and to the general apprehension genius is a miracle. Certainly the dictum of Charles Dickens that "genius is only patience and attention" is a narrow and inadequate statement. If the great caricaturist had said that genius works by patience and attention, he would have been nearer right. The original impulse is still to be accounted for. After allowing what we must to heredity,—and in a certain way heredity must claim everything,—we still find genius to be an unexpected combination of ancestral traits, near or remote,—a development so new and strange that the astonished mother must, like Virgil's grafted tree, wonder at the strange leaves and blossoms, and the fruit not her own:

"Miraturque novae frondes et non sua poma."

These children, born in 1863 and 1866 respectively, have produced a volume of near 250 pages of genuine poetry. It is not all equally good, but the poetic feeling pervades every page. The poetry seems spontaneous; there is no invoca-

tion of the unwilling Muse, no preparation for song. The scenery and wild flowers of Berkshire County, the vicissitudes of the seasons, the joys of home, the mere delight of living,—these are the simple materials out of which the child artists have made some of the most exquisite pictures of our time. The literary art appears not to have been thought of, but yet the choice of words has often been guided by a divine instinct. You do not feel that there is any conscious attempt at decking the thought with ornament; and the phrase, "jeweled perfection," which we have seen applied by a warm admirer, though well meant, is singularly inappropriate.

At the time when most girls are just beginning to abjure dolls, these young priestesses of nature are celebrating the praises of the beautiful, and furnishing pictures of country life worthy of the most mature and experienced poets. Generally this power comes only with maturity, and, when it comes, the freshness of early feeling has too often been exhaled. If, in addition to this natural exuberance, there were attempts at diving into the mysteries of life, and of tracing analogies between the soul of nature and the soul of man, we should suspect the soundness of their growth, and should anticipate an early decay of their powers. To be sure, what they have done is not the less miraculous, but the tone of it agrees with the spring-time of life, and its charming youthfulness leaves room for the hope of a deeper and more spiritual development in after years.

Such poetry is at once antidote and relief to the sentimental sorrow and melodious woe of which much (feminine) poetry seems to be made. There is not a false intonation in all the volume. There are crudities which experience will hereafter detect and work out; but the most obvious lapses are less offensive than the pretense of feeling to which the poet is a stranger.

But the verses are finer than anything we can write about them.

#### [POEMS BY ELAINE GOODALE.]

O WILD azaleas, rosy red,  
In every woody hollow  
Put out, put out your pretty head  
That I may see and follow!  
That I may see and follow, dear,  
That I may see and follow!

#### ASHES OF ROSES.

SOFT on the sunset sky  
Bright daylights close,  
Leaving, when light doth die,  
Pale hues that mingling lie,—  
Ashes of roses.

When Love's warm sun is set,  
Love's brightness closes;  
Eyes with hot tears are wet,  
In hearts there linger yet  
Ashes of roses.

#### TRANSFIGURED.

SILKENTLY away, away,  
Gilds the day,  
Underneath her misty robes,  
All of gray.

Close her dark misty settle down,  
O'er the crown  
Of the mountains tipped with clear  
Golden brown.

Ah, what ray so glad and bright  
Cheers my sight?  
Parting, breaking see the clouds  
Fringed with light!

Soft and clear the sunset air!  
Fresh and fair  
Dreamy hues that blush and mingle  
New and rare!

Robed in purple glides the day  
Still away,  
At her feet red roses tremble  
In the gray.



## (POEMS BY DORA READ GOODALE.)

## SUNSHINE AND SHADOW.

SUNSHINE plays on the hill-side steep,  
Or kisses the daisied meadow,  
Leaving the forest and waters deep  
To quiet shadow.

When we pass thro' this life, this life below,  
When we find no flowery meadow,  
Shall we wait and wait for the sun's bright glow,  
Or rest in shadow?

## IN THE LOFT.

In the hay-loft, dark and sweet,  
With the breath of new mown hay:  
There the lights and shadows fall  
Weird upon the stained, scarred wall,  
And the dinky swallows soar,  
High above the broken floor,  
Lightly poised on thy feet,  
Quiver, dip, and dart away.

## MAIDEN'S HAIR.

(With a gift of pressed ferns.)

WHERE the tinkling water-falls  
Sparkle over rocky ledges,  
Where the slate-gray outbird calls  
In and out the tangled hedger,  
Green and slender, spreading fair,  
You may see the maiden's hair.

'Tis as the' some lady left  
By the stream: her floating tresses  
Long ago, and now, bereft,  
Where they be the little guesser, —  
But they still are tossing there,  
And we call them maiden's hair.

Then may those a picture bring  
Of green alders overhanging,  
Of a wind-blown brook in spring,  
And a thousand ripples, changing  
In a silver mingling, where  
Nods the slender maiden's hair.

Tho' their grace more formal be  
Than when by the brook they fluttered,  
Touched by winds that lazily  
In among the treetops muttered,  
Still the same quaint charm they bear  
Of the earliest maiden's hair.

A MASQUE OF POETS. No Name Series: Roberts Brothers. Boston.

In a real masquerade some prudence and reserve are needful, or you may speak evil of dignities in their own ears. In this mock masquerade there is less danger. We don't think the *Dii majores* are here. The huge mask opposite the title page is held by a child; at least it is a pair of plump and well rounded baby knees we see below, — not the strongly articulated joints of Apollo or his stately sons.

The general impression made by such a book is unpleasant. Much of the delight of poetry comes from the sense of personality. In even the scraps of the masters there is some suggestion. In this volume the promise is alluring, the result disappointing. There are a number of very fine poems in it; poems that would be creditable to the first in the land. There are others which we wonder at: —

"The things, we know, are neither rich nor rare,  
But wonder how the devil they got there."

*The Horizon* is a delicate piece of work, much like the admired verses of H. H. Arallan is written in a noble strain, much as Dr. Joyce would have done. *Appledore* is an exquisite picture which only one woman (we think) could have written. *Theocritus* is simple and strong, a fine paraphrase of the thought of the antique world. The series of *Medallion Heads* shows the touch of a practiced hand, — perhaps that of the sculptor Story. *Running the Blockade* is full of spirit; but we remember Brownell, the Connecticut poet, and the author appears to remember him also. *Aucassin and Nicolette* is a sprightly little poem, one that would have delighted Thackeray at the time he wrote "Ho! pretty page, with the dimpled chin." There are many

other pleasing things in this book; but as, perhaps, their few mannerisms are imitated, it might not be safe to assign them to the poets whose works they resemble. An anonymous poem may give sincere pleasure, but if it is one that the world wishes to cherish, the authorship becomes a matter of public interest, quite beyond curiosity. Then through the poem we come to know the poet, and afterwards we feel we have a right to the ideal intimacy. Thus it is, as Holmes has finely said, "the soul of the poet is naked and not ashamed." This is the legitimate place of the great poet, — a friend as well as high priest to his readers: and as this comes from what is personal and characteristic in him and his verse, we cannot feel any more than a transient interest in a play of masquerade like this.

The novelette in verse, *Guy Vernon*, appeared at first unreadable, but (waiving the objection to the Byronic stanza) it proves to be a fine story, containing passages of indisputable poetry. We have only hinted at resemblances above; but in this instance we will make a guess: and it is that *Guy Vernon* was written by the accomplished author of *The Blameless Prince*.

AN AMERICAN CONSUL ABROAD. Boston: Lee & Shepard.

Many readers of the JOURNAL will remember Luigi Monti, the accomplished professor of the Italian language and literature. This book shows how he did not go consulting; but how many a well meaning American does go, and how he fares at it. Its pictures are sad, or rather mortifying to the national pride; but we believe them faithful. The state department, and Congress also, must feel complimented in view of the liberal treatment of the public servants in foreign countries.

If any adolescent littérateur thinks of becoming consul as a part of his training, the lesson of this book will be wholesome. F. B. U.

## OUR PAINTERS: THE NEW DEPARTMENT.

THIS rejuvenescent musical journal will not forget to look after the interests of Painting, — the sister art. And all the more interest will she feel, as the date of her own fresh start coincides pretty well with the date of the new departure America takes in painting. The old is passing away; a newer and brighter day is cheering us. The ardent crowd of youth, who thirty years ago were the pioneers of the hour in Art, are now its veterans. Most ungenerous is it to say, —

"Superfluous lags the veteran on the stage,"

when we remember that they too once led, and opened a path to their fellows; and the art, like everything else of a country's green youth, must look poor before its maturer strength. Each of us has in him, or should have, that *laudator temporis acti*, the affectionate conservative of the past, and that radical, overturning old walls to build new ones.

A drawing-master in Rome once spoke to me of a certain "affectation of bad drawing," which the English had. I told him I feared that with our Anglo-Saxon race it was no affectation; nor is it. A timidity of assertion, an unwillingness to be uncompromising, mark the American outline with feebleness. Our pictures debilitate when they should strengthen us. In this connection it is pleasant to observe the crowd of accomplished young artists returning from the best schools of Europe and longing for recognition. We are amazed when we see that they can draw the figure. They are bold in design, strong and cheerful in color, and make us believe we may yet see schools of our own which the

world will respect. And to do this we must have life schools of our own, life schools which the artists must feel they need, pay for out of their own pockets, and assiduously study in. The hour has struck when we need and must have such life schools. Without them America can never hold up her head before foreign training. With them we can accomplish as good art as Rome, Munich, or Paris furnish. T. O. A.

## Dwight's Journal of Music.

SATURDAY, JANUARY 4, 1879.

Published fortnightly by Houghton, Osgood and Company,  
220 Devonshire Street, Boston. Price, 10 cents a number;  
\$2.00 per year.

## SALUTATION.

ON the eve of Christmas and New Year's, with the greetings of the joyful holy season to our readers, this first number of another volume of our new-old JOURNAL, bearing the imprint of new publishers, presents itself a fortnight in advance of date. Of course when its date arrives it will no longer be found fresh in all its matter, though some topics and some records do not lose their freshness in a day. We issue it thus early simply to satisfy the very many calls for a "specimen" number.

Everybody knows, a "specimen" never is a specimen, and never can be. An hour is no specimen of a year. A part cannot show the whole. A brick is not the house in little. A specimen paper is made up in a hurry, in a distracted and unnatural condition of the editorial mind, thinking of too many things at once, and lacking that repose of settled routine in which the happy thought, the clear and quick decision, comes. Every man is scatterbrained, half-idiotic, when he is in a hurry; his thought deserts him, his consciousness is blank; not so are the Muses won. We do our best when we are not thinking of doing something great. A general, who should go into a battle with the idea of showing the world a specimen, would be pretty sure to lose the fight. He would wish to exhibit all the elements of his strength, all his strategic arts and subtleties, whether the occasion called for them or not; would order up artillery only to find it in the way. So we, having issued a Prospectus of our plans and topics, with an attractive list of writers for the coming year, set out to make a specimen number just to show that all these writers, all these things, are really to figure in the volume here begun. But in the first place there is no time; in the next place no room. This is a small paper; its eight pages cannot make a show of all its departments and contributors at once; the little bark cannot hold all its crew; they must take turns. We have invited our trusty contributors to this trial trip; but when it comes to taking all aboard, it is like going to sea in a bowl. Some, of whose companionship we should have been proud, must wait. Some have contributed in such generous abundance that were we to accept it all, though good as gold, our boat would founder before leaving shore. Some have offered us whole books, where we timidly asked for occasional short papers. Of correspondents from other musical cities we have been anxious to include as many as

possible; but in almost every instance we have been obliged to cut their letters short by full one half; besides contracting our own editorial space more than in duty to our readers seems excusable.

Nevertheless (to change the metaphor) we make what show we can. As a manager, on the opening night of his new theatre, marshals his whole company before the audience, so we endeavor to present a goodly number of our contributors in this first issue: and, if the actors jostle one another, if each is cut down to a short part, appearing hardly long enough to make his bow, it is because the stage is narrow and the evening soon spent. When the auditorium too is crowded, we'll enlarge the stage.

Of our artistic faith, ideals, principles, our journalistic policy, etc., we cannot say much here; they are perhaps hinted with sufficient clearness in the Prospectus on another page. We think there will be no mistaking the *spirit* of the paper, or its high aim and honesty. Whatever its shortcomings, it will be found faithful to high and noble views of art; always striving to uphold a high artistic standard; to make the enduring master-works appreciated and cherished, that thus, informed and duly oriented, we may listen to new things intelligently, without danger of bewilderment and dissipation of all sound artistic sense. We want to make the ground so solid, and the atmosphere so wholesome, that one may gratify the curiosity for novelties, new schools, new forms, new styles and fashions, with no fear of losing his head, or of becoming a victim of that musical dyspepsia which afflicts so many amateurs and critics.

It may be that we have some hobbies, which we shall ride as opportunity or provocation comes. We shall continue, for one thing, to throw out suggestions tending toward what may be called a unitary organization of the concert management in each of our important musical centres; an understanding and arrangement whereby the best interpretation of the best in music may reside in guaranteed and permanent institutions, and not be left entirely to the competitive, conflicting interests of speculating showmen. We shall keep hinting and appealing to the public-spirited, wealthy would-be benefactors to the cause of art and culture, to make liberal endowment of such institutions, by placing money in the hands of fit societies or trustees, instead of building vast and showy halls and theatres, with vaguest notions of their uses. Mindful of one institution, out of which our journal sprang, — the Harvard Musical Association, — and of the simple germ from which that sprang, the little "Pierian" club in college, we shall still plead for the endowment and establishment of what would be a central and presiding institution among all the members of such an ideal organization of our musical opportunities and culture, to wit: a complete School or Conservatory of Music under the wing of Harvard (or any other) University, on an equal footing with the School of Medicine, or Law, or Natural History, having its seat both in Cambridge and in Boston, strong and permanent under the

guaranty of that respectability, authority, disinterestedness, and broad, wise catholicity of view which goes with a university. Then, be the pupils many or few, the education will be sound and thorough, the influence inspiring and far-reaching, and there will be, what we now want in music, an authoritative standard.

And again, as naturally flowing out of this last thought (and echoing the brief but pregnant word of the friend who writes us in another column of a "new departure" in the sister art of Painting), we trust we shall make it appear that this turning over of a new leaf in our journalism comes just in time to herald and to help a corresponding "new departure" in the culture and the art of Music in America. The musical student also begins to recognize the importance of the "life school." The real, earnest music lovers are getting past the period of sentimental, superficial dilettantism. They set themselves to watch and study *Nature* in the works of genius; to learn how musical beauties and splendors and precious memories and meanings develop by natural law and process, through the sympathetic instinct and trained insight of the genial composer, out of musical seed-thoughts, themes, and motives. For soon they find that every so-called classical form and structure, the subtle shining web of imitative Counterpoint, the exhaustless Fugue, the thematic development of the Sonata, and all the established musical forms grew out of Nature's own "life-school," and are in very truth the organic life and principle of Music, the only musical manifestations which are not arbitrary and merely of the moment. Signs of this beginning are the musical courses recently established at Harvard under Professor Paine, and the appearance in a literary periodical of such articles as that by Mr. Aphorp, in the *Atlantic*, on "Additional Accompaniments to the Scores of Bach and Händel," most of which we copied at the time. At all events, Music is becoming a more earnest matter among its votaries in our country than it ever was before. It is beginning to be studied in a deeper sense; and to further this tendency, this movement, must be one main object with our journal.

#### CONCERTS.

In spite of the bad prospect in October, the ante-Christmas half of the musical season has kept attention busily occupied with frequent concerts, remarkable artists, and excellent performances of many first-class compositions. We have not been entirely deprived of orchestral delights, as there was danger that we might be; and it is no disadvantage on the whole that we have had to fall back on our own local resources.

The HARVARD MUSICAL ASSOCIATION, by the time this is printed, will have given two Symphony Concerts of its fourteenth season. The first, on Thursday, December 5th, though not so well attended as one might expect of Boston, made a decided mark, delighting the audience and holding all in their seats to the last chord of a two hours' performance of a programme purely classical, and winning the approbation of all the critics, as we have already shown in our last number. That experience proved that a programme may be made up wholly from the so-called solid works of the great classical masters, and be thoroughly enjoyed by a whole audience.

The interpretation, too, was worthy of the programme. Knowing all behind the curtain, from the beginning of the brief and hurried preparation, we had hardly dared to expect so much. Yet so well did the orchestra (of forty-four men, with Mr. C. N. ALLEN at the head of the violins) play, in such true intonation (even the oboes always in tune), with such precision and well blended coloring, such good light and shade, and such spirit, — almost one might say enthusiasm, — that many spoke of it as a miraculous transformation, the dawn of a new era, and gave credit for a most unusual amount of time and care spent in rehearsal. The fact is that hardly ever, in the whole history of these concerts, had the musicians rehearsed so little. How account for the encouraging surprise? Was it that, in the withdrawal of an exceptionally perfect, and in fact virtuoso orchestra for comparison, and of the distracting influence of all the startling, brilliant novelties that orchestra continually set before us, the criterion now reverted to the calm, true court of appeal in the hearer's own mind and sincere impression, so that we took things naturally, and judged them by the "inner light," not brow-beaten by comparison, not dragged off our centre by surrounding excitement? In other words, does not perhaps this freedom from outside "attractions" that distract, this quiet being left alone, for once, to listen to our music in more peace and leisure, help us to see and feel it as it is intrinsically, and find great joy in it, without being over-sensitive to real or fancied imperfections in the rendering? We do believe there is something in this, but certainly not all. Our musicians *did* play remarkably well. And we fancy one secret of it was that these are hard times for musicians; they find not so much promiscuous employment as in past years; they have time upon their hands, and they have enough of the artist feeling in them to try to improve it artistically, and use the unpaid hours in making for themselves artistic character against the better times when good engagements will flow in. Hence they played the symphony not like hack *Musikanten*, fagged out with theatres and balls all night, but as lovers of good music, having now a chance to give their whole soul to it, as well as automatic breath and hands. Such are the precious uses, sometimes, of adversity! And we believe the same privation sharpened the sense and predisposed the sympathetic recognition of the audience. All was in good earnest; the artists played well, and the people listened well, — not as in the spoiled and pampered times when all were running after new sensations.

We can cast back but a glance upon the details of that concert. It opened with an effective rendering of Mendelssohn's noble overture to *St. Paul*, never so appreciable in the bustle of a gathering oratorio crowd. By some strange oversight, however, the organ was left out. How many thought of it? Then came Mr. SHERWOOD's masterly performance of the great E-flat concerto of Beethoven, — the "Emperor" concerto as the English call it, — being in truth the greatest ever written. We cannot say we ever heard this glorious work more satisfactorily presented on the part of the pianist. With perfect certainty of technique, musical, clear touch, graduated to all degrees of power or fineness, and firm, sustained, symmetrical unfolding of all the grandeur and the beauty of the work, and a thoroughly intellectual well thought out and well felt conception of his task, he brought it home to every listener, and it was impossible not to listen. Spohr's *Jeannette* overture came next, and that, too, was relished.

Part II. opened with Bach's great organ fantasia and fugue in G minor, transcribed by Liszt, which Mr. Sherwood played with great

power and distinctness. Then, since the E-flat concerto is equal to a great Beethoven symphony, a short, light, charming symphony by Haydn was selected for this time, — one never heard here but once before, composed by Haydn on receiving the honorary degree of Doctor of Music at Oxford. Light, playful, airy, as are most of its themes, yet it is a gem of masterly musicianship; by the subtle art of thematic development and the fine instinct of instrumentation, every theme is worked up into a thing of wondrous beauty. Just such a sample of his art as Haydn cared to lay before the Oxford Dons! Rossini knew how good it was; in the second subject of the allegro you see where he found and used (unconsciously, no doubt) one of the melodic ideas in *Il Barbiere*! Schubert's *Reiter-Marsch*, transcribed for orchestra, by Liszt, made a spirited conclusion to a noble concert. Mr. CARL ZERRAHN is to be heartily congratulated on the fine results his baton has elicited from a band so newly brought together.

WILHELMJ returned to us, with that remarkable coloratur singer, Mlle. DI MURSKA, for three concerts in the Music Hall, December 4th, 6th, and 7th. They were largely attended, and offered much that was excellent. In the first, Wilhelmj played the first movement of Beethoven's greatest of all violin concertos, in D, and played it with supreme consummate mastery. It would have been better with a larger and more trained orchestra, yet the accompaniment was not bad. He gave Ernst's fantasia on the Desdemona romanza and aria (the song of "Willow") in *Otello*, and some of his fine encore pieces. Mlle. DI MURSKA, though her middle tones are worn and harsh, and she lacks sustained tone for *cantabile*, displayed a marvelous perfection of florid execution in "Una voce," etc., and in some bravura variations by Proch. Her very highest notes are liquid purity and sweetness free from all alloy, and revel with all ease in ornamental passages.

On the second evening, Wilhelmj's *pièce de résistance* was a concerto, composed for him by Raff, — a strange, unsatisfactory production in itself, which hardly seemed a concerto after those greatest ones we had just been hearing of Beethoven. It consisted of a long, slow, vague, sentimental movement, in which we felt no progress, but a sort of spell-bound, nightmare state of mind, followed by a quick movement mainly made up of a march. The march was a relief after the nightmare, but Raff is always marching. There are immense difficulties in it for the principal instrument, but Wilhelmj carried all before him with all ease. On Saturday he played the adagio and allegro of the Mendelssohn concerto wonderfully well, except that there was some moody humoring of tempo in the first part. But the memorable thing in that concert was the adagio and variations from the rare old "Kreutzer Sonata," which he and Mme. TERESA CAMERINO at the piano played as if possessed with one spirit, both moved by a higher power invisible. It was one of those inspired moments which now and then occur to relieve the tedium of too many concerts. The beautiful pianist, whose face and movements had until then worn an expression of impatience and almost disgust at being repeatedly recalled after flashy virtuoso pieces (Gottschalk, etc.), now evidently felt at home and happy in good music; her cooperation was perfect, and her face grew poetic and inspired. Why cannot an artist always have artistic tasks to do? Sig. TAGLIAPIETRA, one of the most artistic and refined of baritones, made a very fine impression by his singing of a beautiful romanza of Wilhelmj's composition, as well as by several songs by Gounod and others in two

concerts. Mme. DI MURSKA again and again displayed her finished, facile art in Benedict's variations on the "Carnival of Venice," Meyerbeer's "Shadow Song," and the aria from *Linda*, besides "Robert, toi que j'aime."

The little improvised orchestra, under CARL ZERRAHN, played the *Prometheus* overture of Beethoven, and Mendelssohn's to *Das Heimkehr*, in a manner quite refreshing.

MR. EICHBERG'S VIOLIN CLASSES.—The exhibition of the Boston Conservatory of Music at Tremont Temple, on Saturday, Dec. 14, was most attractive and significant. Half a dozen of the pupils were young ladies, some of them mere girls, and there were three young men. They played difficult solos, concertos, Hungarian airs, fantasias, — such pieces as we have been hearing from Wilhelmj and Remenyi, — and they played quartets. A very young girl, Miss Edith Christie, of delicate, poetic appearance, stood forth and performed the first concerto of De Beriot with great purity of intonation, clear phrasing, and good accent, excellent bowing and expression. The violin seemed to belong to her and she to it. Another of the youngest, Miss Lillian Chandler, led in a smooth, effective rendering of the theme and variations from Beethoven's fifth quartet, being ably supported by Miss Lettie Lauder, second violin, Miss Abbie Shephardson, viola, and Miss Lillian Shattuck, cello. The fair cellist also figured as violinist, and to good advantage. In Beethoven's romanza in F, in a beautiful nocturne for four violins by Julius Eichberg, with the same three associates; and these four performed in unison the adagio from Mendelssohn's concerto; the unison was perfect, the technical rendering and expression really artistic. The solo performances by Miss Lauder and Miss Shephardson showed natural aptitude, with the thorough training of several years.

It all tended to confirm us in the opinion we have long held, that the violin is a true instrument for woman. Her fine sense of touch, her quick and delicate perception, and the natural grace with which she can handle the bow, give her advantages for such a practice. She looks well in the action and the attitude. But all this we expressed more fully a year since, when Mr. Eichberg produced a much larger number of young girls in a similar exhibition. This time it was confined to some of the more advanced and gifted pupils.

We must not forget to mention the solid proofs afforded also by the young men of satisfactory progress, and indeed real mastery in the handling of this most difficult of instruments. Mr. Albert van Raalte, one of the older graduates of this school, is an artist; his performance of Ernst's *Otello* fantasia did not sound badly after the two great virtuosos we have lately had here. And Mr. Willis Nowell played the Hungarian airs by Ernst in true, sound, manly fashion. Perhaps the most remarkable thing about the whole exhibition was the playing in good tune, almost without exception. Great good must come from such a school. Imagine the delights and the refining influence in homes where sisters and brothers, or neighbors of like training, can play a string quartet together in the evening! And think, too, how surely this will give us fresh material for our orchestra and chamber concerts!

#### MUSICAL CORRESPONDENCE.

NEW YORK, DEC. 13. — The programme of the first concert of the Philharmonic Society, Nov. 20, was as follows: —  
Symphony, No. 3, in D . . . . . Brahms.  
Concerto Pathétique . . . . . Ernst.  
HERR E. REMENYI.  
Aria, from "Il Giuramento" . . . . . Merondante.  
SIG. A. GALASSI.

Overture, "Leonora," No. 3 . . . . . Beethoven.  
(a.) Nocturne, E. flat }  
(b.) Mazurka, B. flat } . . . . . Chopin.  
HERR E. REMENYI.

Romanza, from Tannhäuser . . . . . Wagner.

SIG. A. GALASSI.

Symphonic Poem: "Die Hunnenochsicht" . . . . . Liszt.

The second symphony of Brahms is graceful and pleasing, but in no sense a great work. "The Battle of the Huns" was performed here years ago under the direction of Thomas. Herr Remenyi gained much applause by his performance of the "Concerto Pathétique," a work which fairly bristles with technical difficulties.

The second concert of the New York Symphony Society took place at Steinway Hall, Dec. 7, with the following programme: —

Symphony in G, No. 12 . . . . . Haydn.

Pianoforte Concerto, E. flat, No. 5 . . . . . Beethoven.

M. MAX FISCHER.

Overture, "King Lear" . . . . . Berlioz.

Norwegian Melody, for string orchestra . . . . . Spredan.

Allegro, for string orchestra and two hautboys . . . . . Handel.

Kamarrinskaja . . . . . Glinski.

Overture, "Fingal's Cave" . . . . . Mendelssohn.

I reserve an account of the work of this orchestra under Dr. Hamroth, and a comparative estimate of its merits with those of the Philharmonic orchestra under Mr. Neundorff, and the *célébré* Thomas orchestra under Mr. G. Carlberg.

The season of Italian Opera at the Academy of Music has been fairly successful. Colonel Mapleson has, to begin with, a well-drilled chorus (something which his predecessors have always managed to get along without), and an orchestral leader *par excellence*, Signor Arditi.

The repertoire thus far has not been remarkable, consisting mostly of such works as *Il Trovatore*, *La Sonnambula*, *Rigoletto*, *Faust*, the ever welcome *Nozze di Figaro*, etc. The only departure from the beaten track is the representation of Bizet's opera, *Carmen*, and *Il Talismano*, the posthumous work of Ballo.

It has been said that there can be nothing harmful or impure in music, except by the association of words. Be this as it may, there is certainly music that in itself is inoffensively vulgar. Of this kind is the music of *Carmen*.

*Il Talismano* is not entirely a novelty. It was brought out here four years ago by Miss Kellogg and her English opera troupe. This season it is given in Italian for the first time in New York.

The "Talisman" contains not a single idea of any true significance or value. The music reminds one of Thackeray's description of modern society, where people "feebly fabulate and puddle about in the social slush." The work contains a number of jetté airs of the ballad order. So does Arthur Sullivan's new burlesque, "H. M. S. Pinafore," which the composer has not dignified by the name of opera, although it has real musical value, while *Il Talismano* has none. The opera was well presented and was listened to by a large and (of course) delighted audience.

I am glad to say that the singing was generally good, except that the singers were not in their best voice, owing to the bad weather. Mme. Gerster is in no sense a great singer, but her voice is excellent and cultivated to the highest extent. She is certainly an artist who charms both by her singing and her acting.

Mme. Sinico has a hard and not altogether agreeable voice, but makes the best of it. Signor Campanini is well known to be the best tenor who has appeared here for many years. His voice is of peculiar timbre, and particularly beautiful in cantabile passages. His stage manner is awkward; he is no actor, but one quite forgets this defect in admiration of his singing. Sig. Del Prete is also well known to the opera-going public, with whom he is deservedly a favorite.

Sig. Galassi has a fine voice and sings in good style. Mme. Gerster and Sig. Campanini gained a double encore in the duet, "Oh va! La mia preghiera."

On Saturday evening, Dec. 14, the Brooklyn Philharmonic Society will give the first concert of the season. Theodore Thomas will come from Cincinnati to conduct the orchestra. A. A. C.

PHILADELPHIA, DEC. 13, 1878. — Just now the musical elements are in a condition of blissful repose with us, as is generally the case immediately preceding the Christmas holidays. So our attention will be directed towards the music of the future, that is, of the immediate future. The rehearsals and preparations are being conducted with energy, and there is a prospect of a good time coming. The Cecilia is rehearsing the healthy music of good old Father Haydn, and the charming melodies of the *Cretions* are daily growing more familiar to this fine choral body; but no date is yet fixed for the performance, as, in the judgment of the excellent president, the oratorio should not be produced prematurely. A chorus formed of Madame E. Seiler's pupils is studying Dr. Loewe's oratorio of the *Seven Sleepers*. No announcement of date has yet been made.

The Stoll and Barili Soirees will be continued monthly in the Natatorium Hall. Mr. Jarvis's superior Chamber Concerts will be given in the same hall at more frequent intervals, and his future programmes look very inviting. The Philharmonic Club, assisted by Mme. Montego, a young soprano of great promise, has taken the pretty little theatre



known as North Broad, for a series of matinees, and Colonel Mapleson has been negotiating with the directors of the Academy of Music for a series of operas with his fine company now performing in New York, but with what success we are not informed.

Mr. F. T. S. Darley, the composer of "Malcena," has held the position of organist and choir-master in the Church of the Holy Trinity for nine years past, and had under him the finest chorus choir in our city, which sang music of a superior character in the very best style. His labors in the interest of church music have not been appreciated, and he has met the fate of all reformers. His resignation left the situation open, and Mr. M. H. Cross has been appointed his successor. If he obtains as good results as his predecessor he will be entitled to all praise, but it will be done only by dint of earnest and persistent labor. Mr. Cross occupies the organ bench on the first of the year. Great regrets are expressed that Mr. Darley's excellent work of nine long years will go for naught; more 's the pity, for church music, with one or two exceptions, is at a discount with us, and the new Methodist Hymnal, by the aid of Moody and Sankey, is doing yeoman's work in its degradation and destruction. The first number of the new old JOURNAL is looked for with much interest, and its editor is greeted with a "Happy New Year" from AMERICUS.

BALTIMORE, DEC. 12, 1878. — Verily, our musical public would puzzle a Philadelphia lawyer. Hemeny was not expected to accomplish what Wilhelmj had done, and in this he did not disappoint us; but, as an artist making his first appearance here, he certainly deserved a fair hearing. The small attendance is the more surprising because his selections and style of playing are calculated to please a mixed audience, and because his support was superior to that accompanying Wilhelmj.

First, Hemeny played the *Ottello* fantasia by Ernst, evidently to solicit comparison with Wilhelmj's performance of the same piece. If so, it was a most unfortunate selection. The other violin solos were three by Chopin: a nocturne, Hungarian melodies, and the beautiful mazurka, Op. 7, No. 1. The last two of these (both transcribed by Hemeny) were best suited to his style, and in them he appeared to decided advantage. The programme closed with Paganini's capriccio, Nos. 21 and 24.

This class of music was about what I expected to hear, but I was not prepared for the "Swanes Liver," and, oh, horror of horrors! must it be told? "Grandfather's Clock," which were thrown in by way of good measure after the Chopin mazurka. The audience applauded unprofessionally, probably in the hope of hearing "Whoa, Emma," with original Hungarian variations.

Hemeny has, by his selections, courted comparison with Wilhelmj, but if the latter has any fear of being deprived of his laurels by the Hungarian virtuoso, he has but to hear his performance of the *Ottello* fantasia to dispel any such fears. The unerring precision in runs in octaves, thirds, etc., chromatic scales, the *flageolet*, and above all, the massive power, the masculine force, of the German violinist, — where are they? Hemeny's striking characteristics are pathetic interpretation of melody calculated to arouse tender emotions and verging on the sentimental, and subtle delicacy in the use of the bow. He is a virtuoso, but only a virtuoso, and it would be just as ridiculous to elevate him on a par with the solid German musician as it is to call him the "Lion of the violin."

The support was much above the average, with the exception of Mr. Courtney, who made a deplorable mess of Beethoven's "Adelaide." Mr. Courtney was evidently suffering from a cold, which seems determined not to leave him, for he is reported as having been troubled with it continually while in New York.

Miss Helen Ames has a pure, sweet voice, not strong, but possessing a clear ring, and giving evidence of substantial training.

Signor Enrico Campobello sang very acceptably an air from Handel, and the "Village Blacksmith." His name looks very Italian on the programme, but the singer looks very Scotch on the stage.

Mr. Dulcken accompanied well, except that he tried to impress too much on the audience the importance of the accompaniment, and inserted in a well-filled programme a trashy "Valse de Concert" of his own composition, which it would have been more becoming in him to have left out, for more remote than one.

CHICAGO, DEC. 10, 1878. — Last week was the most favored one of fine vocal performances for several years. On Monday evening we had the Marie-Rose concert troupe. This, they say, was well attended.

On Tuesday came the opening concert, for the season, of the BEETHOVEN SOCIETY. The programme was very good indeed. It embraced Mendelssohn's "First Walpurgis Night," Rubinstein's *Night* also solo and chorus, Gade's "Spring Message," and selections from *Tannhäuser*, consisting of the overture, Wolfgram's "Evening Star" air, two duets, and a trio. The chorus consisted of about 180 singers, who sang with good volume of tone. The orchestra was of forty pieces, also of good body of tone and not obstreperous. The solos in the "Walpurgis Night" were taken by Mrs. Watson, who has a large contralto voice and a good delivery of the text, but a rather monotonous style of singing; Mr. Chas. Knox, who, in spite of fatigue, succeeded very nicely with his part, and Mr. Jean Morawski,

who has a very heavy and solid but rather unelastic bass voice.

This interesting work was given with good spirit and in an enjoyable way. The chorus is well balanced, the tenors and basses showing a marked improvement over last year. The *Night* is very good. Shading was manifested to a certain degree. But it must be confessed that in spite of the efforts of the enthusiastic conductor, Mr. Carl Wolfsohn, the phrasing is decidedly sloppy, and the performance as a whole too unelastic. This is the more to be regretted because the present fault is alike trying to the singers and the hearers.

Nor can I omit the opportunity to comment on the orchestra, which, though showing an improvement over former efforts, is still too monotonous and unsympathetic.

The Rubinstein *Night* solo was taken by Miss Ella White, one of our very best singers and most indefatigable lovers of music. Her voice is not large, but of compact and remarkably good carrying quality, in spite of which she was too much accompanied, so that her excellent delivery of her text was covered up and to a great degree lost. On the whole I think the Gade "Spring Message" the best chorus singing of this concert. The overture to *Tannhäuser* was played in good honest style, and I must say I think it a masterpiece always worth hearing. That "Pilgrim Chorus" is a grand and massive melody, which goes far to make me a Wagnerite, besides which I always enjoy hearing a less finished orchestral performance; one can follow the different instruments so much better. The vocal selections were also well received, the best being unquestionably Mr. John McWade's "Evening Star" aria. The part of "Elizabeth" was taken by Miss Hannah McCarthy, who has a very large and agreeable soprano voice. Her singing was a *succès d'estime*, the good voice compensating for the extremely cavalier manner in which she treated the words of the part (if indeed she sang any words at all, of which I am not sure).

THE APOLLO SOCIETY comes out this year with a mixed chorus of about the same size as the former. The music this time consisted of Handel's "Acis and Galatea," given after the original score (it having been found impossible to get the Mozart parts in time), and half of Mendelssohn's "St. Paul."

The Handel solos were given by Miss Fanny Kellogg, Dr. C. T. Barnes (tenor), and Mr. Myron W. Whitney. Those in "St. Paul" by Miss Kellogg, Miss Abby Clark, Mr. Fessenden, and Mr. Whitney. Having named the solo artists, I perhaps need say no more, for from your acquaintance with most of them you will at once know how well they must have done them.

This was the first time I had heard Miss Fanny Kellogg, and her singing was a genuine and most delightful surprise to me. It was not alone the flexible and agreeable voice, the pleasant method and the refinement of her phrasing; but the union of these with so much intelligence. And so I am pleased to record how perfectly and most satisfactorily she sang (for there is a kind of *inspired perfection*, such as Theodore Thomas sometimes gets, and Toulmin is sometimes guilty of).

Dr. Barnes is a native, and it was an unexpected pleasure to find him capable of the work he did in the part of "Acis." His voice is light, and like all those light tenors prone to the nasal. But I did not observe this peculiarity the other evening. Whitney was glorious, as he always is.

The orchestra was another most agreeable surprise to me. For, wonderful to relate, Mr. Toulmin proved equal to this demand also, so that they played with a most delightful subjection to the voices, and with refined and sympathetic expression. This was the case throughout, but especially and altogether unusually so in the recitatives, which were accompanied in the most exquisite manner. I have never heard so fine phrasing from a Chicago orchestra, and did not believe them capable of it, though "The Chicago Orchestra" under Mr. Rosenbecker's direction shows a marked improvement.

The chorus singing was the best we have ever had. I have never heard a chorus of the size sing with such delicacy and precision, such elasticity, such easy and natural shading, and with plenty of power, rising at the close of the "St. Paul" selection, at the words "Oh, great is the depth," to a climax so impressive as to set the audience wild with enthusiasm.

The Whitney combination is doing fine work throughout the West, and I hear, doing well in pocket. And this I am glad of, for it deserves to succeed when such singers as Whitney, Miss Kellogg, and Fessenden and Miss Clark can be heard in small places in Wisconsin, Iowa, Illinois, and the rest.

I find that musical people generally look with interest at your new departure, — for which we wait.

DER FREYSCHEITZ.

NEWTON, R. I. DEC. 6, 1878. — Last night the Newport Choral Society gave its fourth concert at the Opera House, having been engaged for the occasion by the Lecture Association. The programme was judiciously selected by the committee of the Choral Society, and was well received by an audience which has hitherto had but little opportunity of hearing classical music.

The opening cantata for chorus, "Spring's Message," by Gade, was charmingly rendered; the lights and shades being well brought out. The burst of religious fervor towards the

end was given with a vigor and force which was by no means studied or conventional, but showed a natural absorption, quite remarkable in so young a society.

In Mendelssohn's beautiful motet, "Hear my prayer," the chorus did their part delightfully, singing with true feeling, and managing the *placidissimo* passages with great skill. The Finland Song, by Henry Heile, was well rendered, although lacking a little of the nasal vigor. Schumann's "Gypsy Life" was, on the whole, good; the only fault being a slight want of unity in the *ritardando* parts. Beethoven's cantata of two movements: (1) "Localised at Sea,"

(2) "Insuperable Voyage," was open to criticism in two respects; the last movement was too hurried both by its accompaniment and chorus. Mr. Sharland's baton seemed powerless to get them into order; and they continued their reckless career to the end. Then, too, there was a need of more soprano. The male voices overbalanced the female element; and in the high notes, especially, the lack of high soprano voices was felt.

The solo singing I will not dwell on at length, as the choral work is what I particularly wish brought into notice; only saying that it was all warmly appreciated by the audience, as it deserved to be. The two gentlemen, Mr. Seahy and Mr. West, made their appearance in public for the first time last evening, and astonished all with their fine voices and great promise. When we consider that it is but two years since this society was organized, and that it is the first attempt at anything like a higher order of music here, we must regard the progress made in that time as really remarkable. The members have shown an ability and readiness to learn most praiseworthy; and what is even more to the purpose, an earnest persistency in carrying out the instructions of their excellent leader, Mr. J. B. SHARLAND, of Boston. His patient perseverance, his good sense and wonderful tact, his thorough training, added to very remarkable musical instincts, combine to make him one of the most efficient choral leaders, not only in America (indeed many who have had much experience abroad think he has few superiors in Europe) for that kind of work. Having had so propitious a beginning, we trust that the Newport Choral Society may continue to flourish and expand under its admirable director.

E.

PARIS, NOV. 26, 1878. — Parisians ought never to complain of a lack of good music; for certainly we have been favored the last week with two fine orchestral concerts and any quantity of operas; although among the latter there was not much to boast about. At the Padeleup Sunday Popular Concert (a fine institution, and one that ought to be introduced in the United States) we had a purely classical programme with a few exceptions. The "Surprise" symphony of Haydn was exquisitely rendered; as the main defect in M. Padeleup's orchestra was not so palpable, namely, the brass and drums. But a greater contrast could not be imagined to Haydn than the second number played. It was printed thus: "Les balayes, musique pour une pièce antique," by J. Massenet. If my memory serves me aright, this Urania Symphony or Symphonique Drama has never been heard in America, and, by the shades of Mozart, may it never be! It opened with a movement called on the programme *entracte*, a very sweet air but repeated *ad nauseum*. A lively but remarkably eccentric dance followed; then a dirge, expressive of a Trojan woman weeping over her country. This is all for clarinet and 'cello, and in its instrumentation reminds one of the worst side of Berlioz: I mean the theatrical and sensational. Of course it was applauded to the skies, as it just suits the taste of the Parisian public, who will have novelty or die. A "dances des Sarrasins" closed the suite. The composer, Massenet, is of the school of Berlioz and St. Saens, but lacks the spontaneity of the former and the occasional happy touches of the latter.

The old familiar "Scotch Symphony" was given next. It was very well played, except that the delicacy of the scherzo was marred by the drums, — a serious defect. Mr. Theodore Ritter, the well-known pianist, who is very popular here, played the sonata of Beethoven, Op. 111, in C-minor. Mr. Ritter's technique is enormous; but somehow he doesn't touch you. He had a very metallic-toned piano to play on, and the consequence was there was too much bang in the introduction. However, the variations were given as near perfection as possible. One would naturally suppose that such a late work of Beethoven's would not be popular; but it appeared to be just the reverse. The concert closed with the well-known *Marche Triquet* of Mozart.

On Sunday afternoon also was given, at the Concert du Chatelet, Berlioz's *Dramatic de Faust* with a large chorus and orchestra, under the direction of M. Ed. Colonne. This was the eighteenth and last representation. Next week we are to have the *Drama-Oratorio* that took the prize at the concours of the city of Paris. It is called *Le Paradis Perdu*. The music is by Theo. Dubois. On the 23d of this month, St. Cecilia's Day, a great day here among the musicians, a new mass by Charles Gounod was sung at the Church of St. Eustache. It was largely attended, and the mass was a perfect success. The morning's performances closed with a grand *Marche Religieuse*, by the same composer, with the principal solos for the harp. The opera is almost numberless: *Polyeucte*, *Grand Dadaïse*, a new opera by Lecocq, *Camargo*, and *Les Amants de Verone* by Marquis d'Ivry, — a very large mixture to swallow, but which I have not yet attempted. So you see the work has not been a bad one in a musical sense.

J. H.

THE  
ST. DENIS HOTEL,  
On the European Plan,  
AND  
TAYLOR'S RESTAURANT,  
Broadway and Eleventh Street,  
NEW YORK.

This establishment is located in the midst of the great retail trade of the city, and very near to the principal places of amusement. It is directly opposite Grace Church and the Methodist Book Rooms.

The Hotel is First-Class in all its appointments. The Rooms are large and well ventilated. The Broadway Park-Walk is a great attraction.

The Restaurant has an established reputation of the past twenty years, and is said by travelers to have no superior.

WILLIAM TAYLOR, Proprietor.

Musical Instruction.

125 MUSIC LESSONS FOR \$15

AT THE  
NEW ENGLAND CONSERVATORY,  
Music Hall. The Largest Music School in the World. Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address E. TOWNJEE, Music Hall, Boston.

NEW ENGLAND Musical Bureau. Publishes and fills situations. Address E. TOWNJEE, Music Hall, Boston.

VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

SCHOOL OF ART.—DEPARTMENT OF MUSIC.

DR. F. L. RITTER, DIRECTOR.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc., taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., PRESIDENT.

EUGENE THAYERS Organ Studio is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

MR. ARTHUR FOOTE, Pianoforte Teacher, 149 Tremont Street, Boston.

E. & G. G. HOOK & HASTINGS,  
CHURCH ORGAN BUILDERS,  
Send for Circulars. 113 1/2 Tremont Street, Boston.

DEMOREST MONTHLY MAGAZINE,

Greatly enlarged and improved with Extraordinary Literary Attractions, Art Illustrations, splendid Oil Pictures, and a grand array of Holiday Novels. Single, 45 cts., post free; yearly, \$3.00; with the two splendid oil pictures, "Lion's Bride" and "Rock of Ages," 15x21 inches, as a premium; when mounted on canvas, 50 cts. extra for transportation. Send postal card for full particulars. Address W. JENNINGS DEMOREST, 17 E. 14th St., New York.

Do not fail to see the splendid January and February numbers of this model magazine.

CHOICE GIFT BOOKS.

The School-Boy.

A beautiful poem by OLIVER WENDILL HOLMES. Finely Illustrated. Cloth, full gilt, \$4.00; morocco or true calf, \$3.00.

We doubt if the famous Riverside Press ever sent forth a more delicious book. — New York Christian Intelligence.

Uncle Tom's Cabin.

By HARRIET BEECHER STOWE. Red line border. 100 Illustrations. New Introduction (20 pages). Full Bibliography. Cloth, full gilt, \$3.50; half calf, \$4.50; morocco, \$5.00.

"Mother Goose" in Colors.

MOTHER GOOSE'S MELODIES. Very full collection, with account of Goose Family. Eight brilliant Colored Pictures, and a very attractive Cover. \$2.00.

Certainly we do not recall a more sumptuous edition. — The Nation (New York).

\* Sold by all Booksellers, and by the Publishers,  
HOUGHTON, OSGOOD & CO., Boston.

THE  
ATLANTIC MONTHLY  
FOR 1879.

DURING the coming year the Publishers of THE ATLANTIC will aim to maintain the high character of the magazine in all departments, and will especially seek to keep it in the leading place it has more recently taken by its articles on

POLITICAL, ECONOMICAL, AND SOCIAL QUESTIONS. The author of the notable paper on "Certain Dangerous Tendencies in American Life," and of the "Origin and Aims of the National Party," will furnish three articles on the Conservative Classes of the South, as a balance to the disorganizing elements in the North. His large and intimate personal acquaintance with workmen, and his practical experience of their life, give peculiar value to his articles.

Hon. J. W. KEARNEY, of Kentucky, will continue his papers on the History of American Finance.

A. G. SEDGWICK, Esq., will write on legal points in politics; and men eminent in business and public life will write on matters connected with the interests they represent. THE ATLANTIC will endeavor to give, not merely names, but papers of real value on all the public questions it discusses.

During the session of Congress the magazine will contain each month a Washington Letter. The New York Letters will also be resumed, and will treat of the life of the commercial metropolis in its most characteristic phases.

FICTION. — THE ATLANTIC for 1879 will be uncommonly rich in the range and number of its Serial Stories, including Irene the Missionary, a story of Americans in Syria; and Stories by Mr. T. B. ALDRICH, Miss E. W. OLNEY, the author of One too Many, Mr. W. D. HOWELLS, and Mr. BJÖRNSTJERNE BJÖRKMAN, the famous Norwegian poet and novelist, who will write a Serial expressly for THE ATLANTIC.

Each month will be given a Short Story of the kind for which THE ATLANTIC is distinguished. CRITICISM. — This department, in which THE ATLANTIC has long been chief, will receive particular attention. The brilliant articles on contemporary novels will appear regularly; the book notices will be full, varied, and carefully written; and Mr. T. S. FERRY will continue his characteristic reviews of French and German literature.

THE CONTRIBUTORS' CLUB, a favorite department with ATLANTIC readers, will be fully sustained as the expression of opinion and desultory criticism upon aesthetic and social topics.

TRAVELS. — Mr. W. W. STORY will furnish studies of Italian locality and travel; Mr. HENRY JAMES JR. will write transatlantic sketches; Mr. W. H. BISHOP will contribute papers on art and life abroad; Mr. C. E. NORTON's studies of art and history in his essays on Italian cathedrals will be continued; and Col. G. E. WARING JR. will write of English country-life.

CONTRIBUTORS. — Mrs. HARRIET BEECHER STOWE will write frequently, and Messrs LONGFELLOW, WHITTIER, HOLMES, RICHARD GRANT WHITE, STEDMAN, STODDARD, SCUDDER, MARK TWAIN, CHARLES DUDLEY WALKER, and Miss PRESTON, Miss S. O. JEWETT, Miss C. F. WOOLSON, Mrs. ROSE TERRY COOKE, Mrs. PIATT, and H. H., with other well-known ATLANTIC authors, will contribute as heretofore.

PORTRAIT OF LOWELL.

An admirable life-size portrait of JAMES RUSSELL LOWELL has been executed by Mr. J. E. Baker (who made the ATLANTIC portraits of Longfellow, Bryant, and Whittier), and will be furnished to subscribers to the ATLANTIC, only, for One Dollar.

TERMS: — \$4.00 a year, in advance, postage free; 35 cents a number. With superb life-size portrait of Lowell, Whittier, Bryant, or Longfellow, \$5.00; with two portraits, \$6.00; with three portraits, \$7.00; with all four portraits, \$8.00.

SPECIAL OFFER. — The November and December numbers of THE ATLANTIC, containing the first portions of Mr. Howells's new serial story, "The Lady of the Aroostook," will be mailed free to all new subscribers to THE ATLANTIC who remit their subscription for 1879 (the whole year) to the Publishers before January 1, 1879.

Remittances should be made by money-order, draft, or registered letter to

HOUGHTON, OSGOOD & COMPANY, BOSTON.

THE ATLANTIC PORTRAITS.  
LOWELL, WHITTIER, BRYANT, AND LONGFELLOW.

JAMES RUSSELL LOWELL.

This excellent portrait of Lowell will be a faithful remembrance now and hereafter of his moon-time person, and a treasure to his friends and countrymen. — R. W. EMERSON.

The portrait of Lowell is very much the best that I have seen. Those who have hitherto known the poetry and not the poet, will like the poetry all the more now that they have seen the poet in so true a likeness. — GEORGE WILLIAM CURTIS.

JOHN GREENLEAF WHITTIER.

It is enough to say of this fine presentation of a noble face that it is a worthy companion of those two admirable pictures which bring before us with life-like reality the features of Longfellow and Bryant. — Dr. OLIVER WENDILL HOLMES.

WILLIAM CULLEN BRYANT.

Mr. Baker was singularly fortunate in his subject: he has produced a marvelous likeness of Bryant, and a very noble work of art. If a head like this, in bronze or marble, were found in some Greek or Roman ruin, it would be worth its weight in gold. — T. B. ALDRICH.

HENRY WADSWORTH LONGFELLOW.

The author of the "Psalm of Life" and of "Benediction" could hardly be more perfectly idealized than as he is here presented to us. — Dr. OLIVER WENDILL HOLMES.

It is one of the most admirable likenesses I have ever seen, and I can scarcely imagine a better representation of the poet and the man. — BAYARD TAYLOR.

The above portraits are life-size, and the dimensions of each picture are 24x30. They are offered only to subscribers to the ATLANTIC MONTHLY, who can obtain either portrait, with the magazine for 1879, by remitting \$5.00 to the publishers; for \$6.00, the magazine and two portraits; for \$7.00, the magazine and three portraits; and for \$8.00, the magazine and all four portraits. The subscription price of the ATLANTIC alone is \$4.00.

The portraits are sent by mail, carefully rolled, so as to prevent all danger of injury, and will be forwarded to any address on receipt of the price and subscription by the publishers.

Readers of the ATLANTIC who buy the magazine regularly of a news-dealer can obtain either portrait through him for \$1.00.

HOUGHTON, OSGOOD AND COMPANY, Boston.



# THE HENRY F. MILLER GRAND, SQUARE, UPRIGHT, AND PATENT PEDAL UPRIGHT PIANO-FORTES.

## THE HENRY F. MILLER PIANOS IN CONCERTS.

During the month of November, 1878, Pianos have been furnished from this establishment for more than 65 Concerts. This remarkably large number of concerts in which these Pianos have been used in a single month, in Boston and vicinity, is unquestionably the best evidence of the *leading position* which is conceded to them by the musical profession. Their popularity is unquestioned.

From among many concerts in which they have been used thus early in the season, 1878-79, we mention the following:—

- Sept. 25. Annie Louise Cary, Sig. Tagliapietra, etc.
- Oct. 7. Mrs. H. M. Smith Concert Co.
- Oct. 17. Marie Rose Grand Concert Co.
- Oct. 21. Mrs. E. Aline Cogswell, Temple Quartette, etc.
- Oct. 22. Barnabee Concert Co.
- Oct. 24. Camilla Urso Concert Co.
- Oct. 30. M. W. Whitney Concert Co.
- Nov. 7. Philippine-Brigault Opera Co., with Chorus and Orchestra.
- Nov. 21. The Original Swedish Ladies Quartette, etc.
- Nov. 26. Ole Bull Grand Concert Co.

## THE HENRY F. MILLER PIANOS. TESTIMONY OF CONCERT ARTISTS.

They have no superior in America, and my long experience abroad justifies me in placing them ahead of any foreign instruments of their kind. — CHAS. R. ADAMS.

Mrs. Rose and the other artists of my company are delighted with the "Miller" Piano for its rich purity of tone and the wonderful manner in which it sustains the voice. — H. HAYES.

I consider the "Miller" Piano superior to all others in that mellow and singing quality so acceptable for voice accompaniments. — Mrs. E. ALINE COGSWELL.

We were delighted with the Pianos of your manufacture which we used during our recent tour in the United States, their charming singing quality rendering them especially desirable for accompanying the human voice. — THE ORIGINAL SWEDISH LADIES QUARTETTE.

In behalf of the Barnabee Concert Company, and particularly myself as the pianist of said Company, I wish to express many thanks for the beautiful Grand Pianos of your manufacture, with which you have furnished us so far this season. With your fine instruments concert-giving becomes a positive pleasure and delight; "so say we all of us." — HOWARD M. DEW.

## THE HENRY F. MILLER PIANOS IN PUBLIC INSTITUTIONS.

### State of Massachusetts.

I take pleasure in stating that the Square Grand Piano which was purchased of you several years ago, for use in the Salem Normal School, has proved entirely satisfactory. Its tone is full, rich, and pure, and, in a word, is just what is needed to accompany and sustain the voice of my choir of upwards of two hundred singers. The piano rarely requires tuning, being made remarkably strong and durable. — D. B. HARRIS, Principal of the State Normal School, Salem, Mass.

One of your Pianos has been in daily use in our school-room for the last thirteen years, and has given entire satisfaction. We heartily commend your Pianos to any one who wants an excellent instrument that will bear constant use. — A. O. BOWEN, Principal of the State Normal School, Bridgewater, Mass.

### City of Boston.

I am convinced that you have succeeded in producing a piano combining and possessing all the desirable qualities of a perfect instrument to a greater degree than any piano that has ever come under my notice. — H. E. HAYS, Director of Music in the Public Schools of Boston.

At the World's International Exhibition, 1876, this establishment received Two Awards. With one exception no other Piano Establishment received more than One.

Warerooms and Manufactory, 611 Washington Street, Boston, Mass., U. S. A.

## THE FEEDING OF INFANTS.

This subject was discussed at the one hundred and twelfth annual meeting of the Medical Society of the State of New Jersey, at Spring Lake, N. J., May 28 and 29, 1878. Special report for the *Medical Record*, Vol. 13, No. 23 (extract from the report). "Answers to this question differed with the residence of the physician, the country and city manifesting each its peculiar needs. The mother's milk is generally conceded to be the best for the infant. But, even when this is abundant, it may be disadvantageous for the individual living on it, and a substitute is necessary. Country practitioners recommend cow's milk as the best substitute, while many in cities and towns speak highly of condensed milk. Of the preparations on the market, the *IMPERIAL GRANUM* seems to hold the first place in the estimation of medical observers. All agree in condemning the use of nursing-tubes as unclean, even with the best of care."

## NEW BOOKS OF POETRY.

Prince Deukalion. A Lyrical Drama. By HAYARD TAYLOR. White velvet cloth, \$3.00.

The Vision of Eohard. By J. G. WHITTIER. \$1.25; half calf, \$4.00.

Drift-Weed. By CELIA THAXTER. Full gilt, \$1.50.

Poems of Sarah Helen Whitman. With fine steel portrait. Gilt top, \$1.50.

Poems of House and Home. By JOHN J. PIATT, author of "Landmarks" and "Western Windows." \$1.50.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

## IMPERIAL GRANUM. THE GREAT MEDICINAL FOOD.

The Savior for Invalids and the Aged. An incomparable Aliment for the Growth and Protection of Infants and Children.



A Superior Nutritive in Continued Fevers, and a Reliable Remedy in all Diseases of the Stomach and Intestines.

### SUPERIOR NUTRITION THE LIFE.

THIS justly celebrated *Dietetic Preparation* is, in composition, principally the *Gluten* derived from the *White Winter Flint Wheat Cereal*, a solid extract, the invention of an eminent Chemist. It has not only been highly recommended, but certified to by a large number of Chemists and Physicians — representing a very high degree of medical science — as the *Safest, Most Acceptable and Reliable Food for the Growth and Protection of Infants and Children, and for Mothers seeking Sufficient Nourishment for their Offspring.*

Unlike those preparations made from animal or vinous matter, which are liable to stimulate the brain and irritate the digestive organs, it embraces in its elementary composition —

That which makes strong Bone and Muscle.

That which is easy of Digestion — never constipating.

That which acts as a preventive of those Intestinal Disorders incidental to Childhood.

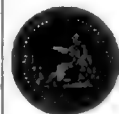
That which makes good Flesh and Blood.

That which is kind and friendly to the Brain, and

That which acts as a preventive of those Intestinal Disorders incidental to Childhood.

And, while it would be difficult to conceive of anything in Food or Diet more *CREAM* and *DELICIOUS*, or more *NOURISHING* and *STRENGTHENING* as an aliment in *Fevers, Pulmonary Complaints, Dyspepsia, and General Debility*, its *RARE MEDICAL RE-CESSION* in all *INTESTINAL DISEASES*, especially in

*Dysentery, Chronic Diarrhea, and Cholera Infantum*, has been incontestably proven.



SOLD WHOLESALE AND RETAIL BY

Druggists and Pharmacists

In the Principal Cities of the United States.

JOHN CARLE & SONS . . . NEW YORK.



## The American Architect and Building News.

An Illustrated Weekly Journal of Architecture, Construction, and Interior Decoration.

THE AMERICAN ARCHITECT AND BUILDING NEWS is designed not only for architects and builders, but for engineers, students, and amateurs who are interested in building, or in any of the arts connected with building.

**CONTENTS.** — It contains weekly a summary of architectural news, editorial articles, letters from different cities in this country and abroad, original articles on interior decoration, military engineering, archaeological discoveries, historical restoration, and discussions of matters of construction and building materials, together with well-selected notes and articles from other technical journals. In its discussion of architectural subjects, it aims not merely to treat them scientifically, but in the best sense practically; so as to promote a better understanding of architectural principles, a finer appreciation of architectural taste, and an embodiment of these in the public and private buildings of America.

**BUILDING INTELLIGENCE.** — Under this head are published weekly a list of the buildings projected in the principal cities and towns of the Union, giving the names of owner, architect, and builder, together with the cost and character of the building; a list of the buildings that are to replace those lately burned; a standing record of the important structures now going up throughout the country; and a list of patents obtained upon new building appliances.

**SANITARY SCIENCE AND DECORATIVE ART.** — THE ARCHITECT devotes special attention to Sanitary Science, which is rightly engaging more and more the attention of all intelligent citizens, and to Decorative Art, including furnishing, as well as to matters that pertain to technical education in architecture and construction.

**ILLUSTRATIONS.** — Each number contains four or more fine quarto illustrations, and illustrative cuts are used liberally in the text. The illustrated pages exhibit the best work of American architects of our time; drawings of constructive and ornamental detail; designs for furniture and interior decoration. Besides these, each number is usually accompanied by a view of a foreign building, either modern or ancient.

Although the paper addresses itself primarily to architects and builders, by its discussion of matters of common interest to those engaged in building pursuits, it is the object of the editors to make it acceptable and necessary to a large number of educated people who are interested in and appreciate the civilizing influence of good architectural surroundings.

TERMS: \$7.50 per year, or \$6.00 if paid in advance; single copies, 15 cents.

HOUGHTON, OSGOOD AND COMPANY, Publishers,  
WINTHROP SQUARE, BOSTON.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 985.

BOSTON, SATURDAY, JANUARY 18, 1879.

VOL. XXXIX. No. 2.

## DECKER BROTHERS' PIANOS

Have shown themselves so far superior to all others in excellence of workmanship, elasticity of touch, beauty of tone, and great durability, that they are now earnestly sought for by all persons desiring the

**VERY BEST PIANOS.**

Low Prices. Easy Terms.

**CAUTION.**

No Decker Pianos genuine unless marked:

**DECKER BROTHERS,  
NEW YORK.**

33 Union Square, New York.

**W. H. JEWETT & CO.**

MANUFACTURERS OF

**PIANO-FORTES.**

Warerooms, 576 Washington St., Boston.

**W. H. IVERS,  
MANUFACTURER OF**

**Upright and Square Pianos.**

WAREROOMS,

576 Washington St., Boston.

**THE SMITH ORGAN CO.**

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

**All the Leading Markets of the World.**

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltham St., Boston.



**SWEDEN AND  
NORWAY, 1878.**

**MASON & HAMLIN**

Have the honor to announce the following awards this season for Cabinet Organs:—

**GOLD MEDAL** at Paris Exposition, 1878.  
**GOLD MEDAL** Sweden and Norway, 1878.  
**GOLD MEDAL** Mech. Char. Assn., Boston, 1878.  
**SILVER MEDAL** (for cases) do. do., 1878.  
Mason & Hamlin Cabinet Organs, winners of ONLY GOLD MEDAL to American musical instruments at PARIS EXPOSITION, 1878; and highest honors at EVERY WORLD'S EXPOSITION FOR TWELVE YEARS. For cash or easy payments. A small one may be purchased for \$60 cash or by payment of \$6 75 per quarter for ten quarters. Warerooms, 124 Tremont Street, Boston.

## THE CHICKERING PIANO.

**OVER 53,000 MADE AND SOLD.**

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

**STANDARD PIANOS OF THE WORLD.**

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

**SPECIAL ATTENTION** is given to **REPAIRING** Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

**CHICKERING & SONS,**

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## MCPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

In addition to Thirty-five Gold, Silver, and Bronze Medals, and other Highest Prizes, Messrs. McPhail & Co. have received the *Highest Award* within the power of the jury to make, at the M. C. M. A. Exhibition of 1878,

**A FIRST SILVER MEDAL,**

with a "special and honorable mention."

**Another First Gold Medal!**

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

**THREE GOLD MEDALS IN 14 MONTHS.**

Catalogues sent free to all applicants.

**New-England Organ Company,  
Marble Building, 1290 Washington St., Boston.**

ESTABLISHED 1837.

**WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,**

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## WEBER PIANO-FORTES.

**GALAXY OF STARS,**

Who pronounce the WEBER PIANOS the Best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power." "An Instrument with a SOUL in it."

**Parepa-Rosa, Nilsson,  
Kellogg, Marie Rose,  
Patti, Albani,  
Thursby, Cary,  
Lucca, Murska,  
Carreno, Torriani,  
Strauss, Goddard,  
Capoul, Bristow,  
Campanini, Muzio,  
Mills, Gilmore,  
Wehli, Pease,  
Pappenheim, Adams,  
AND HUNDREDS OF OTHERS.**

PRICES REASONABLE. TERMS EASY.

WAREROOMS,

**Fifth Avenue, cor. 16th Street,  
NEW YORK.**

**KRANICH & BACH'S**  
New Patent Fall Agraffe, Square, Upright, and Grand  
**FIRST PREMIUM PIANOS**  
Are unequalled. The GEO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

**H. W. BERRY, Sole Eastern Agent.**  
Pianos sold on easy monthly payments. Second-hand Pianos from \$190 to \$450. Pianos to let.  
No. 785 Washington Street.

## THE BEST OF UPRIGHTS.

THE  
Hallet, Davis & Co.  
PIANOS

Have received the most eminent commendations  
and the Medal of Honor from the  
Centennial authorities.



Their Uprights are the only ones, out of all  
exhibited, receiving special praise.

The report is appended:—

"To Hallet, Davis & Co., of Boston, Mass., award for Grand, Upright, and Square Pianos: For volume of tone, good construction, and excellence of workmanship, and because of originality of design, and artistic skill in their upright instruments, with ingenious combination of mechanical devices for securing permanence in tune."

## WAREHOUSES.

436 Washington St., Boston.

Send for Illustrated Catalogue, free.

Agents Wanted in every large Town and City.

## Music Publishers.

FOR 1879. MUSIC FOR 1879.  
Mason's Pianoforte Technics!

By WM. MASON and W. S. B. MATHEWS. Price \$2.50. The most distinguished appearance for a number of years among books containing material for practice. Contains 500 Technical Exercises that can be expanded to many thousands. Also admirable explanations and treatises on Automatic Playing. It should be understood that it is not a book for beginners, but one to be used after, or in connection with, such excellent instructors as RICHARDSON'S NEW METHOD (\$3.25), MASON & HOADLY'S SYSTEM FOR BEGINNERS (\$3.25), or the NEW ENGLAND CONSERVATORY METHOD (\$3.25).

MUSICAL RECORD. Popular Weekly Paper. 32 a year.

## Clarke's Harmonic School for the Organ.

(\$3.00). By WM. H. CLARKE. A wonderfully original and good Method for learning both to play and compose Voluntaries and Interludes. Also a splendid general instruction book for the Church Organ (Reed or Pipe). Very popular books for Reed Organ are CLARKE'S NEW METHOD FOR REED ORGANS (\$2.50), the EMBROIDERED METHOD FOR REED ORGANS (\$2.50), GETZ'S SCHOOL FOR PARLOR ORGAN (\$2.50), and BOOTH'S SCHOOL FOR CABINET ORGAN (\$2.50).

OLIVER DITSON & CO., Boston.

C. H. DITSON & CO.,  
711 & 843 BROADWAY, NEW YORK.

## COMPOSITIONS FOR THE PIANO

By WILLIAM MASON.

Op. 26. Value Impromptu	\$1.00
" 30. Prelude (A minor)	.75
" 31. No. 1. Fugue	.75
" 31. No. 2. Nocturne	.75

Op. 27. Badinage, Amusement for 4 hands .75

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

SOME FAMOUS SONGS. An Art-Historical Sketch. By FANNY RAYMOND RITTER. 25 cents.

WOMAN AS A MUSICIAN. An Art-Historical Study. By FANNY RAYMOND RITTER. 25 cents.

MUSIC AND MUSICIANS. Essays and Criticisms. By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER. First Series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

## Handel and Haydn Society

AT MUSIC HALL.

## SIXTY-FOURTH SEASON.

Feb. 9. "Hymn of Praise," and other Works.

April 11. "Passion Music."

" 12. "Judas Macabbeus."

Tickets may now be had at the Hall.

## Harvard Musical Association.

FOURTH SYMPHONY CONCERT, Boston Music Hall, Thursday, Jan. 30, at 8 P. M. — CARL ZEISSLER, Conductor. — Part I. Overture to "Prometheus;" Beethoven; Concerto in D minor, for three pianos, Bach (G. W. Seuser, J. A. Pearson, and A. W. Fouts); Symphony in C, Schumann. — Part II. Overture to "Anacreon;" Cherubini; "Phaeton;" Saint-Saëns. Season Tickets (Five Concerts), \$5. Single, \$1; with Reserved Seat, \$1.25.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

## PROSPECTUS FOR 1879.

On the first of January, 1879, this oldest of the many American Musical Journals will pass to the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It will remain under the editorial charge of JOHN S. DWIGHT, its founder, and will preserve its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it will yet welcome every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew:—

Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor will be assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL will take more frequent notice than heretofore of what is passing in the world of Art and Literature; it will contain book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

HOUGHTON, OSGOOD & CO., Boston.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The JOURNAL is for sale at CARL PRÜFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## BOSTON, JANUARY 18, 1879.

## CONTENTS.

TO APOLLO. Translation from Horace. C. F. Cranch . . .	9
GEORGE SAND AND FRÉDÉRIC CHOPIN. A Study. Fanny Raymond Ritter . . .	9
THE PROGRESS OF MUSIC IN THE WEST. C. H. Britton . . .	10
DAYS IN NORMANDY. Julia Ward Howe . . .	11
BOOK NOTICES . . .	12
Mother-Play and Nursery Songs . . .	12
LETS SCHOOLS — AND MORE . . .	12
EDITORIAL: ITALIAN OPERA . . .	12
CONCERT RECORD . . .	14
The Christmas Orations of the Handel and Haydn Society — The Symphony Concerts of the Harvard Medical Association. — G. W. Sumner's Concert.	
MUSICAL CORRESPONDENCE . . .	14
New York. — Baltimore. — Milwaukee.	

Published fortnightly by BOWEN, OSGOOD AND COMPANY,  
220 Devonshire Street, Boston. Price, 10 cents a number; \$2.50  
per year.

All the articles not credited to other publications were expressly  
written for this Journal.

## TO APOLLO.

TRANSLATION FROM HORACE, BY C. F. CRANCH.

FROM great Apollo's dedicated shrine  
What seeks the hard to gain,  
While pouring out new sacrificial wine?  
Not rich Sardinian grain;  
Not the sleek herds that hot Calabria yields;  
Not gold, nor Indian ivory, nor fields  
By Liris' silent waters washed away.  
Let those to whom their fortune gives the vines  
Their careful pruning-hooks upon them lay.  
Let the rich merchant quaff his wines —  
By Syrian traffic bought — from cups of gold.  
Dear to the gods is he.  
Four times a year, forsooth, he must behold —  
And nothing lost to him — the Atlantic Sea.  
For me, plain olive are my food,  
And unblown soft, and chloeray.  
O thou, Latona's son, grant I may be  
With health and strength endowed;  
With a sound mind enjoying what I own.  
No base old age in me be ever known;  
Nor let me lack my lyre or poet's mood.

## GEORGE SAND AND FRÉDÉRIC CHOPIN.

## A STUDY.

BY FANNY RAYMOND RITTER.

(Continued from page 8.)

NERVOUS prostration, hallucinations, the loss of dear friends by death, the exhaustion of too severe artistic labor, combined with the late hours of Parisian society to break up Chopin's health entirely. Madame Sand vainly endeavored, by persuasion and country excursions, to tear Chopin from his piano and the over-exertion of composition. She says: "I did not dare to persist. Chopin, angry, was terrible; and as he always restrained himself with me, he seemed, at such times, to be on the point of suffocation and death. My life, active and successful on the surface, had become inwardly more painful than ever. I began to despair of ever being able to bestow on others the happiness I had long ago renounced for myself, for I had many reasons for profound sadness. Chopin's friendship had never been a support or a refuge for me; my son Maurice was my real source of strength, for he was now old enough to understand the serious interests of life, while he sustained me by his precocious intelligence, equable disposition, and unalterable cheerfulness." Chopin appears always to have taken pains to retain the affection of Madame Sand, but he was not so careful with the other members of her family; quarrels, recriminations, misunderstandings, ensued, until the situation became insupportable, and Maurice declared to his

mother that, unless she requested Chopin to find another place of residence, he would leave the house himself. The mother, a woman, too, always the slave of children, as well as their idol, to her last hour, was not likely long to hesitate; and, after eight years of daily intercourse, a sudden and decisive break took place between the friends, who then parted, — meeting but once again, at an evening party a year after, when only one word was spoken between them, the name "Frédéric!" from the lips of George Sand. The blame of this rupture has been almost universally given to George Sand, especially as Chopin died two years after it, and people thought she might have supported the harassing presence of her "customary invalid" for so short a period longer, — as if she could have foreseen what was to ensue. The reasons and causes that brought about the parting of George Sand and Chopin have been variously stated by friends and foes. Among the foes of George Sand it is difficult to avoid classing M. Karasowski, whose estimate of her character and actions is, throughout his book, narrow, prejudiced, yet often sentimentally weak. M. Karasowski, who, in placing Madame Sand's conduct in the worst light, scarcely shows himself an enlightened friend of the artist who so wholly adored her, tells us that Chopin only desired to marry her "in his youth," — yet their entire acquaintance merely extended over a period of a little more than ten years; that she "poisoned his whole life;" and deplores the fact that this infatuation prevented Chopin from entering into some happy marriage that would have brightened his life and greatly augmented his artistic success. He forgets that twice before Chopin's acquaintance with Madame Sand his projects of marriage came to naught, though without any fault on his side; and that during his residence in her house he failed to carry out a matrimonial alliance, because, when visiting the lady, she offered a chair to a more famous man before asking Chopin to take one; and that although, with an artist's natural susceptibility to beauty and elegance, he would sometimes return from an evening party enthusiastically in love with three graces at once, he had the next day forgotten them all in his absorbed devotion to the genius, and reposeful, sympathetic qualities of the woman whose friendship and almost maternal care were bestowed on him. In vain, after their parting, he attempted to forget one who had filled his existence for ten years with dreams of happiness; during the visit he made to England in the following year, he took little pleasure in the brilliant reception accorded to him at the English court, or by the public at the few concerts he gave. His health suffered from the climate; the state of his mind was betrayed by many expressions in his letters to his friends: "If I begin to complain, I shall never end, and all is in the same key. I am wearied to death, though the people here almost kill me with their kindness. I am disgusted with life; nothing touches me any more; I only wait for the end." On his return to Paris, his health gave way entirely. The details of his last days on earth, the sufferings he endured

with so much resignation and piety, seeming rather to long for than to fear death, are related by Karasowski with much pathos.

The Rev. Mr. Haweis,<sup>1</sup> in speaking of Madame Sand's "deliberate refusal" to marry Chopin, treats the whole subject from the merely sentimental and superficial point of view commonly accepted. Lenz is one of Madame Sand's most severe judges.<sup>2</sup> He laments the web into which Chopin had fallen, "to which a spider was not wanting." Should we not describe the situation more truthfully, if we were to deplore the entanglement of two butterflies in a net; if we entitled that the web of circumstance, and the spider Destiny, or shall we say mortal fallibility? But indeed Herr Lenz must have found it difficult to forgive Madame Sand, when, after he had played — no doubt, finely — to her, "she did not say one word;" and Chopin showed himself once very deficient in his usual delicate tact, when he told Lenz that all contemporary writers ought to lay down their pens, and leave the whole field in possession of the incomparable George Sand! It is quite true, as Karasowski observes, that George Sand was not found among the friends and relations who attempted to soften Chopin's sufferings during his last hours; but he it remembered that Chopin "did not request to see any one at all;" he was too proud and reticent in character, and just then, no doubt, too hopeless and discouraged to ask for the presence of the woman he perhaps most desired to see. Had he not declared that "his whole life was contained in one episode," and that after it had closed he "merely vegetated"? The bitter things he said of her after their parting were but natural from a man who had passed through such a disappointment, and possess little weight as evidence against her; they must be accepted with reservation, as the expressions of the deepest, most sensitive, but morbid feeling on the part of one who, as Lenz says, "refused to be comforted, while all attempts to fix his attention on other subjects were vain." Vainly, alas, has an acute French critic advised men to be more chary with their hatred, which is, he says, "a poison more precious than that of the Borgias, for it is compounded of our blood, our health, our sleep, and — two thirds of our love!"

The commonly received reason of the parting of Chopin and Madame Dudevant is that she, in order to force him to leave her house, depicted him in her novel "Lucrezia Floriani" as Prince Karol, a jealous, tiresome, transcendental invalid; threw the proof-sheets in his way, and instructed the children to inform him that "Mamma intended Prince Karol for M. Chopin." But, as Ehlert says,<sup>3</sup> "I cannot judge whether Karasowski's information be correct, or derived from authentic sources, but I doubt it. No woman acts thus, not even one whose patience has been completely wearied out." More than twenty years ago, Madame Sand

<sup>1</sup> *Music and Morals*. By the Rev. H. R. HAWEIS, M. A. London and New York.

<sup>2</sup> *Die grossen Pianoforte-Virtuosen unserer Zeit*. VON W. VON LENZ. Berlin. 1873.

<sup>3</sup> *Aus der Tonwelt*. Essays by LOUIS EHLERT. Berlin. 1877.

found it necessary to deny this report, as well as partially to refute the charge that she had kept Chopin dangling on for her own entertainment, the most devoted of her slaves, until she was tired of him, and dismissed him broken-hearted. The following remarks occur in this passage of her autobiography, illustrative of the character of Chopin as displayed in his intercourse with her: "The depth of Chopin's emotion was always disproportioned to its cause. A slight grief, some awkwardness in a person to whom he was indifferent, the small contrarieties of real life, affected him for days, for weeks; while he heroically supported the great dangers and sufferings of his deplorable health, he was miserably vexed by its insignificant variations. But such is the history, the destiny, of all persons in whom the nervous system is developed to excess. . . . Long life was impossible to one of such an extreme artistic type. He was consumed by a dream of the ideal, unbalanced by mundane charity or philanthropic toleration. He never would make terms with human nature. He accepted nothing of reality. In this lay his vice and his virtue, his grandeur and misery. . . . Chopin was an epitome of those magnificent inconsistencies that must possess their individual logic, since Heaven pleases to create them. . . . I accepted all this, and, differing from him in ideas outside of art, in political opinions and judgment of passing events, I did not attempt any modification of his character, but respected its individuality as I did that of Delacroix and many other friends, whose paths differed from my own. On his side, Chopin accorded to me, nay, I will say honored me with, a friendship of a nature so entire that it made an exception in his whole life. He was always the same to me. He must have understood me thoroughly, without illusion, as I never descended in his estimation. A stranger to my studies and researches, and consequently to my convictions, bigotedly attached as he was to the Catholic dogma, he nevertheless always said of me, as did the gentle nun in my convent, Mother Alicia, in the last hours of her life: 'Pooh, pooh! I am sure she loves God!' But if, with me, he was all respect, deference, devotion, he did not abjure the asperities of his character towards those who surrounded me. With them he gave free vent to the inequalities of his character, by turns generous and fantastic, passing from infatuation to aversion, and vice versa. And yet he displayed little of his interior life, save in those masterpieces of art, in which he expressed it even then only vaguely, mysteriously; his lips never betrayed his deepest feelings, and his reserve was so great that I alone, for many years, was able to divine them, and, where I could, to mitigate them and retard their outbreak." In alluding to the current report that "Lucrezia Floriani" had been the cause of their parting, she explicitly contradicted it, as well as the statement that Chopin was depicted in Prince Karol. She says that he, always anxious to read her romances before any one else, also read the proof-sheets of this, and never dreamed of connecting their own characters or experience with it,

until long after, when evil-disposed persons put the idea in his head, and when he had forgotten the book. In describing their separation, she says there was no recrimination between them. "We never addressed to each other a reproach save one, — alas! the first and the last. 'So elevated an attachment broke asunder, as was best; it was at least not worn away in ignoble quarrels.'" It seems to me, as to M. Fétis,<sup>1</sup> that amid what he calls "the gilded language of the greatest French writer of her day, the truth is evident," — far more so than in the comments upon this famous friendship, to be found in novels, biographical sketches, dictionaries, and encyclopædias, too many of them flippant, as well as incorrect. But, while accepting Madame Sand's denial of having intended to sketch the character of Chopin, especially with cruel intention, in "Lucrezia Floriani," — that story, so different from her own, one of the dullest of her novels, — we are at liberty to surmise that as certain types must have floated before her imagination, often involuntarily, when writing, since she wrote with the inspired speed of an improvisatrice, so her own character and that of Chopin may have stood before her mind's eye at this time, objectively, without her being aware of it. I am the more inclined to think so, since the epithets "expansive" and "exclusive," applied by her to Lucrezia and Karol, so exactly define her own large, sympathetic nature, and the intense and concentrated character of Chopin's genius.

While attempting to describe with impartiality an episode in the lives of two famous artists, — one that is supposed to have exerted so much influence on many of their works, — let it not be thought that I am inspired by prejudice in favor of one, who is now almost universally regarded as perhaps the most illustrious example of feminine imaginative power, or by an equally illiberal prejudice against the other. For Chopin, who can feel anything but the deepest, the most tender admiration and pity? A disappointed patriot, the child of two nations, without a country or a home he could call his own, eternally consumed by the inward fire of genius, his wounded soul reacted on his body, his suffering body embittered his mind; the possibility of passing his life in the security of a tie hallowed by religion, under the happy influence of the sunlike nature that could have reduced all this discord to harmony, was denied to him; ever to have met Madame Sand was a terrible fatality for him, considering the circumstances that surrounded them; but since such was his destiny, he would not have been the profound, sensitive, fervid post-mature that he was, if he could have met her without loving her, or lost her without a despair that sometimes led him almost to "curse the day he had met her."

It is difficult to arrive at conclusions uncolored by indulgent pity for both parties, after endeavoring to sift the truth from a mass of conflicting opinions, and the vituperation that was hurled at that "large-brained woman or large-hearted man" after Chopin's early death, and more recently since her own

decease; and without the sincerest attempt to be just and unprejudiced, it is impossible to enter into the exceptional, abnormal character of one artist, or that of the other, so unique from hereditary descent and individual peculiarities, and therefore not to be measured by ordinary standards. Common justice towards George Sand, however, has been too often lost sight of by Chopin's admirers, especially by German writers on music, either from prejudice towards a Frenchwoman, or because the old-fashioned idea of regarding literary women as necessarily cold-hearted, selfish, hard, and self-asserting, seems to linger longer in Germany than in other countries.

Were I inclined to listen to the promptings of my own individual feelings alone, I should be anxious to yield all the merits in the case to Chopin, if only out of gratitude for the exhaustless, exquisite fountain of enjoyment unsealed to me in the works of this most original, profound, delicate, yet powerful of tone-poets. For me to pronounce which of the two artists in this question was the greater would be presumptuous; but I do not hesitate to declare that I have derived more continual, ever-renewed, stronger, finer, — if sometimes also painful — pleasure from the audition or in the performance of the works of Chopin, than from the perusal of those of George Sand. And this I confess, in spite of my keen appreciation of all her noble qualities, deep feeling for nature, and for all great art; in spite of her swing, verve, picturesqueness, and, above all, her style — a style so clear, limpid, richly-rolling, that I cannot recall any more perfect, in spite of its occasional exuberance, in the merely artistic qualities of style in itself, than that of our own De Quincey, that master magician in the command of splendid English prose, whose manner is nevertheless so different, that it presents rather an opposition than a pendant to that of George Sand.

(To be continued.)

## THE PROGRESS OF MUSIC IN THE WEST.

BY C. H. BRITTAN.

It is now some ten years since the writer of this article, fresh from musical experiences in Boston, began his life in the West. Every indication of musical progress has been carefully noted from that time until the present hour. The great West has bent the full force of her energy to commercial and agricultural life. Yet the development of a love for art and music is being manifested in so marked a manner, and its aspect is so noticeable in the generous support that is given to all that is worthy of recognition, that at last we have reached a position which entitles us to respect and consideration. The condition of music in the West is one that is brighter than ever before. The organization of important musical societies and home orchestras gives evidence of a more extended interest. A better class of music is studied by these societies, and our programmes often bear the marked words, "for the first time in America," even of an important composition. When one considers the vast influence

<sup>1</sup> *Biographie universelle des Musiciens*. F. J. FÉTIS. Paris. 1861.

that flowed, year by year, from the Handel and Haydn Society in Boston, and realizes the benefit that has been derived from its example, by the formation of musical societies in many of the towns and cities in New England, he understands that a greater service was rendered to the cause of music than that which came from the mere development of local taste. At the close of the last season, the Handel and Haydn Society had given six hundred and ten public concerts, and an examination of the number of great works performed in the years of its existence indicates that a high motive prompted the organization to work for the pure, the grand, and the true in classic and modern music. Thus we realize that the concentrated efforts made in the cities indicate the general movement of taste and culture throughout the land.

In three or four of the great cities of the West, we see efforts made in the same direction that was taken by Boston in the earlier years of its musical life. The growth may be more rapid, from the greater number of helps and influences that surround us; but we have every reason to believe it is no less real and positive. When I first came to the West and attempted to find some of Robert Franz's lovely songs, it was with much difficulty that I made the music clerk understand what I wanted. There was little market for the so-called classical music, and the general tone of musical taste was largely indicated by the trashy compositions that found the largest sale. Yet there were influences at work that soon developed a taste for the better class of musical works, and Schumann's, Schubert's, and Franz's songs got a vocal hearing. The musicians were aided in their work by music lovers, and everywhere the signs were brighter. Should our Eastern friends watch our programmes for a season, and note the works which our local societies are producing, in contrast with their own, they could but admit that in endeavor, at least, we were equal. The first concert of the Beethoven Society of Chicago, this season, gave us "The First Walpurgis Night" of Mendelssohn, the overture and scenes from the *Tannhäuser* of Wagner, besides smaller pieces from Rubinstein and Gade; while the Apollo Club produced Handel's *Acis and Galatea*, and the first part of Mendelssohn's *St. Paul*. The orchestral accompaniments were better performed than last season, while the chorus did its work with more earnestness and a greater finish. When we contrast the programmes given in Cincinnati at the musical festivals with those offered by the Handel and Haydn Society at their triennial performances, we see that the West is in no way behind the East in her endeavors to produce the works of the great masters. The piano and organ recitals, that form no insignificant part of our musical season, are devoted to the performance of the best music. One society had all the sonatas of Beethoven, and the complete piano works of Schumann and Chopin, performed in an artistic manner, for the edification and education of its members, active and honorary. Thus also with the classical song-writers, a wider acquaintance has been made with their beautiful compositions by efforts of the same noble character.

I do not speak of the support given to operatic representations, for where fashion largely reigns, perhaps its motives are other than those which spring from a real love for the beautiful in art. To support an orchestra of excellence at home, to found and endow a music school of an exalted character, and to build noble halls to enable societies to have a proper place to perform great works in, would indeed show an atmosphere in which art could flourish. But, unfortunately, we are as yet in the early years of our development, and the whole country has hardly been able to support one really great orchestra, such as that of Mr. Thomas. Real culture must develop from germs that unfold in the home, and we cannot expect a great Conservatory of Music that can produce noble artists, and be above the low plane of a money-making concern, until we have created that love for music that shall induce the capitalist to part with some of his treasures, expecting no return but that which would come to him in benefiting his country and its people.

The various musical "conventions," "Normal Music Schools," and local gatherings for the performance or study of music, which have been held in the small towns in the West, have presented marked indications of progress during the past few years. Not long ago, a singing-book maker would hold gatherings of the "convention" character for the purpose of introducing his work; give an indifferent concert or two, with the aid of all the church choirs in the town or village, and pass on to another place to do likewise if possible. But of late there has been a great difference manifested in the work attempted at these conventions. Local societies are formed for the study of oratorio or cantata music, and as soon as they are able to perform it a public concert is given. Thus the convention director is obliged to furnish better works for study, if he would obtain an engagement, for the old and crude idea of music is giving way to one that shows a fuller culture. The normal schools that are held all over the western country during the summer months, bring together a better class of teachers and performers. As one notes their programmes, he observes the weekly "recitals" at which classical music is largely given, while the evening chorus rehearsals are devoted to parts of oratorios, or choruses of the better class. Solo talent of no mean order is employed, and year by year improvement is made in the manner of conducting all their public performances. These musical gatherings are but the forerunners of permanent organizations, and leave behind them a local interest that in time will develop into better things. It is no uncommon occurrence to have pupils come into the city for instruction, bearing with them perhaps a sonata of Beethoven, a nocturne of Chopin, or something from Mendelssohn, which they had learned in a far distant little town. Upon being questioned as to their instruction, we hear of some devotee of music, who, having settled in the Far West, made his influence felt by training young fingers to play the noble works of the truly great masters. Thus, in thousands of cases, is the good

seed planted all over this western land. It is not alone in the cities that a deeper love for the pure in art is manifested. Not long since a letter was received by one of our local teachers, coming from a little town in the extreme western part of Kansas. The writer mentioned a young daughter who had been studying the piano, with the best assistance that could be obtained in the village, and also stated that the little girl had found Mendelssohn's and Beethoven's letters among the books in a small library in the place, and from her interest in them was eager to have some of their music. "Would it be possible," wrote the father, "for you to send us some little things from these masters, that young fingers might try? for although we are living beyond the reach of the benefits of a city's culture, we do not wish to degenerate in our love for what is beautiful and grand." Any number of pleasing indications of this character are constantly coming to the observer of the advancement of culture in the West.

Yet, notwithstanding our seeming progress, we are far from being, even as a nation, a musical people. Can Boston be really a musical city, when it becomes necessary to send out most earnest appeals to the cultivated part of its people to give a better support to the Harvard Musical Association, that it might go on another season, and furnish orchestral concerts of an artistic character without the danger of financial ruin? Is New York musical, when she allows a fine organization like Thomas's Orchestra to be disbanded for want of enough support to live? Can we be a musical people, and yet have no permanent opera in any city in the country, and no endowed musical school of a high rank anywhere in the land? We force even our best musicians into the teaching rank to earn their bread. Until home organizations in good musical societies, fine orchestras, and conservatories worthy of the name are supported by the great cities of our land, and the musical talent is given proper encouragement, we cannot be more than slowly approaching the rank of a music-loving nation.

Yet Music will live. Her melodies shall be reschoed throughout the land, and manifest the idea of beauty through the harmonious medium of sweet sounds. The musician will yet prove his intellectuality, not only by *thinking in sounds*, but by manifesting his ideas in compositions that shall have universal recognition. And the tidal wave of progress shall not only sweep westward, but it shall penetrate into the dark corners of the globe, and make radiant all lands. The pure rays of the light of a truer culture shall send forth brighter illuminations, until civilization shall make one great family of the many races of humanity.

CHICAGO, Dec. 21, 1878.

#### DAYS IN NORMANDY.

Dixree and Rouen belong to the beaten track of common travel. In the one, you have an unsurpassed exposure to the sea, with a current of ozone much prized by valetudinarians. Here is also a casino, where one may hear music, and on certain occasions dance to it. The beach just



below is good for bathing, and is well provided with cabins. The display here reminds one of the beach at Newport in the season, but the hour for bathing is somewhat earlier, as breakfast is taken in the middle of the day. At the casino, the toilettes are usually simple, and there is a preponderance of cotton materials, which the Parisian dress-makers know how to fit and trim very tastefully, and for which they charge heavy prices, thirty dollars being the ordinary price for a gingham or batiste dress, trimmed with very cheap lace and with the ribbons now so much in vogue. The materials for such a dress would scarcely cost ten dollars in America, and must here amount to much less, so that the profits of the *façon* must be large. I would here suggest a new proverb: "Qui dit modeste dit principe." So lofty are the pretensions, so unbounded the expectations, of this class.

In Rouen, we visit the fine old cathedral, where the choir particularly interests us. It contains on the right the tomb of the Sieur de Bréacé, husband to Diana of Poitiers. The chief feature in this is the figure of the deceased, represented in the moment which succeeds the last agony, with the traces of the final struggle still impressed upon the lifeless face. The winding sheet which drapes the body is gathered in a curious knot above the head, the whole as realistic as possible, said to be the work of Jean Goujon. At the head of the tomb stands the afflicted widow; at its foot, the dead man appears as a child in the arms of his mother. The epitaph expresses a grief and fidelity which history does not credit. The monument of the two cardinals d'Amboise, uncle and nephew, is on the right of the choir, in florid Gothic. In the nave is shown the effigy of Richard Cœur de Lion, rudely carved, in his crown and royal robes. Beneath it lies the heart to whose qualities he owes his title.

The architecture of the church of St. Ouen is considered much more perfect than that of the cathedral. Its walls show the largest possible proportion of glass to stone, the windows occupying nearly the whole space, while the weight of the roof is supported by pillars and buttresses only. One of the *rosaces* is beautifully reflected by the water in a baptismal font of black marble, which has the effect of a black mirror. The windows are all of ancient glass, very beautiful in coloring. The museum of antiquities contains fifteen windows of stained glass, taken from suppressed churches and convents, forming a series from the thirteenth to the seventeenth century, and of unrivaled interest and value. Many other things of interest are shown here, among them the chimney and mantel-piece of the house in which Corneille was born, and the sad mask taken from the features of Henri IV. of France, after his untimely death.

So much for Rouen, which deserves fuller mention. It is now a place so full of life that the bustle of trade and manufacture puts to flight the pale memories of the past. But in Caen, the past still asserts itself. The quiet streets leave room for imagining the old victories and processions. Here is St. Pierre, one of the most beautiful of Norman churches. Here also are the two great abbeys built by William the Conqueror and his Queen Matilda, as a peace-offering to the Pope, who was offended by their marriage. Of these, the church of St. Etienne, otherwise termed L'Abbaye aux Hommes, is the finest and the most extensive. It is of the style termed Normanno-Romanesque, and is very severe and grand. It was completed and dedicated during the monarch's life, having been intended by him to serve as a resting place for his remains. A slab of gray marble in the pavement before the altar marks the place where they did rest. The inscription is as follows:—

HIC SEPULTUS EST INVICTISSIMUS  
GUGLIELMUS  
CONQUISTOR NORMANNIARUM DUX ET ANGLIARUM  
REX RUJACORUM CONDITOR  
QUI OBIIIT ANNO 1067.

A superb lamp of bronze, heavily gilded, hangs above the tomb, and near it stands a paschal candle forty feet in height. The Huguenots in 1562 destroyed the ancient monument, and left of its contents only one thigh-bone, which the Revolutionists of 1793 in their turn demolished. If we add to this the fact that the death of William was of a very painful character, and that his funeral was really given him by the charity of a private individual, we shall conclude that the vicissitudes to which royalty is subject received no small illustration in his person.

The Abbaye aux Dames, built by Queen Matilda, is a smaller edifice, in pure Norman style. Its front is adorned by two square towers, and within its choir is shown the tomb of the queen. The most interesting memento of Queen Matilda will be found in the tapestry preserved at Bayeux, said to have been wrought by her hand. It is worked in crewel on a strip of linen many yards long, and represents, somewhat remotely, the Norman conquest of England. The mind of the beholder is, however, much assisted by divers Latin sentences, also in embroidery, which accompany and explain the various groups and figures. The first of these shows King Edward the Confessor telling his son Harold that William, Duke of Normandy, should one day be king of England. Harold next appears in the act of taking the oath of fealty to William. After this Harold is seen wearing the crown of England, and Duke William, hearing of this act of treachery, orders the building of a fleet to convey his forces to England. Then follow various battles, processions, and so on, till matters culminate in the death of Harold and the victory of William. The whole work is very incongruous. The horses are sometimes wrought in crimson worsted, sometimes in blue. Cities and palaces are represented by curious figures resembling nothing in particular unless it be a soap-tureen or fancy pagoda. The faces are in outline, and the anatomy of the figures reminds one of the "Slovenly Peter" book once so much in vogue in the nursery. And yet, in spite of its grotesque imperfection, the work remains a very interesting one. It suggests so much: the queen and her maidens, day after day, returning to toil at its tedious length; the king looking on with interest; the admiration of the primitive court for a work considered in its time so remarkable. Poor as it is in design and execution, it has yet a certain merit and expression. The work improves as it goes on. One wonders who drew the endless outlines which the queen followed and filled, since artists must have been rare in those fighting days. A modern painting, hanging near the tapestry, represents the queen with her work on her knees, surrounded by her ladies in waiting. It is said that when Napoleon I. was intent upon an invasion of England, he caused Queen Matilda's tapestry to be carried in honor through the streets, in order to excite the multitude by the remembrance of this ancient achievement.

King William could not write his name. A charter, long shown in Rouen, but now removed elsewhere, bears his attested mark, he having no signature.

In traveling through Normandy, one is struck with the resemblance of the country to some parts of England. The English look of the people is perhaps still more striking. They are fair and blue-eyed and the children might easily be supposed to be of English birth. As we drove past a roadside inn, one day, we saw upon its humble sign, "Plantagenest Aubergiste," Plantagenet,

tavern keeper. This man was, no doubt, a remote "collateral" of royal Richard and the rest. His name, thus encountered, led one to think of the various circumstances which at once connect and separate the prince and the peasant. Both may be not only of one humanity, but of one race. The source of the aristocracy which culminates in royalty is almost always to be sought in some superiority of physical force and of animal courage, helped by cunning. When one reads the record of these things one almost admires the candor of the Spartans, who made successful theft a credit, and only failure a disgrace.

The Normans are considered very cunning people by the French in general. They are shrewd experts in horse-dealing, ranking with the Yorkshiremen in this respect. In looking over a series of hotel accounts, I am led to believe that their talent in making money at the expense of others is not limited to one branch of industry. The traveler in Normandy pays very dearly for the necessities of life. He may be surprised to receive in a small and remote town a bill for board and lodging which would not discredit London or Paris. Travel by diligence, on the other hand, is cheap. Cider, the common drink of the country, is furnished at most *tables d'hôte* without extra charge. Damp beds are rather the rule than the exception. Finally, I see no reason why Norman French should be considered better than any other, and I, for my part, would rather have come over with the Pilgrim Fathers than have gone over with the Conqueror.

J. W. H.

#### BOOK NOTICES.

MOTHER-PLAY AND NURSERY SONGS. From the German of FROEBEL. Boston: Lee & Shepard.

A beautiful English edition of this admirable book is before us. The charming, lively German songs, with the thoughtful verse addressed to the mother by which each is headed, have been exquisitely reproduced in our own tongue by the translator (Miss F. E. Dwight), and the music to each little song and game is given in full. The book is thus a play house from which happy child-life may be drawn, day after day and week after week, while the ordinary book of rhymes is quickly thrown aside when the first stimulus of infantile amusement is over. What strikes us as especially important in these games is that they contain so much good sense; for we are sure that the fitness and pointlessness of ordinary rhyming games not only pall upon, but sometimes seriously puzzle, little children. Not realizing that the seniors who composed "Uncle John is very sick," or, "Lady Queen Anne, she sits in the sun," were simply making fools of themselves for their benefit for the nonce, the intelligent little child supposes that there is a hidden meaning to these purely abstract and gratuitous statements, which it is his duty to find out, and is troubled at his failure to fathom the freakish mystery. The rhyming games of Froebel, on the contrary, are full of practical suggestion, yet do not lose their beauty, or even jollity, on this account. The little versified appeals to the mother, before noticed, which introduce each song-game, like the verses before the chapters of an old-fashioned novel, are touching in their pleading on the child's behalf.

Froebel is truly the advocate of children, and as such seems as much a part of the "kingdom of heaven" as they do. We cannot close this brief indication of the merits of the work before us without quoting two of the little songs, which seem to us especially picturesque and characteristic:—

## SONG OF AMELI.

Now my little regene may smell  
These sweet flowers he loves so well.  
Ah! what is it? Canst thou tell —  
So sweet! — where the hidden source may dwell?  
Yes, an angel in the cell  
All the cups with sweets doth fill;  
Says, "Though from the child concealed,  
Sweet perfumes I freely yield,  
So sweet, so sweet!"  
Let me too the angel greet,  
Let me smell the perfume sweet, so sweet! etc.

## THE KNIGHTS AND THE GOOD CHILD.

FIVE knights I see riding at rapid pace;  
Within the court their steps I trace.  
"What would ye now, fair knights, with me?"  
"We wish thy precious child to see."  
They say he is like the dove so good,  
And like the lamb of merry mood.  
Then wilt thou kindly let us meet him,  
That tenderly our hearts may greet him?"  
"Now the precious child behold:  
Well he merits love untold."  
"Child, we give thee greetings rare,  
Thou wilt sweeten mother's care.  
Worth much love the good child is,  
Peace and joy are ever his.  
Now will we no longer tarry, —  
Joy unto our homes we'll carry."

## THE KNIGHTS AND THE ILL-HUMORED CHILD.

FIVE knights I see riding at rapid pace;  
Within the court their steps I trace.  
"What would ye now, fair knights, with me?"  
"We wish thy precious child to see."  
"Ah, friendly knights, I grieve to say  
That I cannot bring him to you to-day;  
He cries, is so morose and cross  
That all too small we find the house."  
"Oh, such tidings give us pain;  
No longer we sing a joyful strain.  
We'll ride away, we'll ride afar,  
Where all the good little children are."

The book is embellished by very attractive engravings on every page. Germany is so pre-eminently the country of domesticity that it seems especially appropriate that Froebel, the apostle of children, should be a native of that land; but we heartily rejoice to see the gospel of good things for children spreading throughout every country, appealing to the native goodness of little children, and perpetuating and carrying it forward into manhood and later life.

J. R. A.

## LIFE-SCHOOLS — AND MORE.

"T. G. A." is right in saying that we need life-schools to keep our young artists up to good drawing, but it seems to me that we need something more. Of schools we have no end. Boston is in the midst of an academical furor. She is nothing, if not artistic; less than nothing, if not academical. Drawing *per se* is the *sine qua non* of existence.

But is this school-drawing all that is needed? Did ever an academy produce an artist? Is it not always the same story, — that the atelier and the master make the artist? To be sure, the alphabet must be learned; but don't let us stop there, and never get beyond spelling b-o-y, and making our pot-books and hangers.

What we do need is the life-giving presence of a true and a great artist who long ago left behind him the minutiae of the schools, and who shall be to Boston what Liszt is to Weimar.

Said an artist who lives more in Europe than in America: "In Boston everything is wrong. The women paint strong and broadly. Most of the men do not." The reason is evident. The women-students asked for instruction, and paid for it. Hence Mr. Hunt's class of three years' duration, and his subsequent instruction in classes that were the outgrowth of his. I doubt not that if a score or two of young men were to meet together, show their work, and, in a spirit of docility, ask for help, it would be given with the same

generous spirit with which it was bestowed upon the thirty or forty young women who asked Mr. Hunt to teach them.

I say nothing against art-schools and academies as such. The majority of students require their help; but there will always be a few who go on faster and with more enthusiasm without them, — students who must go their own way, under guidance, and who would be cramped and injured by school-training.

Let us have the life-schools, by all means, for the study of the figure is the key to all artistic knowledge; but let us not expect to be a great art-centre without the inspiration of a master.

X.

## Dwight's Journal of Music.

SATURDAY, JANUARY 18, 1879.

## ITALIAN OPERA.

Boston has been enjoying two full (overflowing!) weeks of opera, given on a grander scale as to completeness, and in a finer style throughout, of execution, than we have ever had before. This we are not afraid to say while not oblivious of the delights of the old Havana troupes, the Grisi and Mario period, and others ever memorable. But this time we have actually had one of the standard opera companies of Europe, in its completeness, brought into our beautiful and spacious Boston Theatre. To the enterprise of Colonel Mapleson, leases and manager of Her Majesty's Theatre, London, — the only rival of Covent Garden Theatre with its Royal Italian Opera, — we are indebted for this rare visitation.

In the disturbance of our fortnightly routine, and the long interval necessitated between two numbers by the transfer, just at this time, of our journal to new publishers, we have found nothing quite so hard to reconcile ourselves to as this long compulsory silence about such singers, such operas, and such an orchestra, until now that all is over. How we have envied those young midnight writers who could publish every morning the glowing, fresh impression of each opera before they had even slept upon it! Ours is no such privilege, and we must look back over the whole period and gather up what memories we can of it into one condensed, brief summary.

Of the twelve performances announced, the first (December 30) was to have been the new French Opera *Carmen*, — one of the last sensations, — with Miss Minnie Hauk in the rôle she has made so famous. Nearly all the seats in the house had been bought at high prices, and the event was eagerly awaited. But the prima donna remained sick in New York; the *Trocatore* had to be substituted at short notice; most of the tickets were returned, and this great disappointment cast a damper over the opera-going enthusiasm, which was felt throughout the week. Report speaks highly of the style in which the hackneyed, hateful *Trocatore* was presented. For us the opera began with Bellini's ever fresh and beautiful *Sonnambula* on the second evening, with Mme. Etelka Gerster-Gardini, the purest, sweetest star that has risen in the lyric firmament for many years, in the character of Amina. She is very young, — twenty-three, they say; with a slight, graceful figure, and a face which, though perhaps not handsome, yet has all the fine effect of beauty as it lights up with the inspiration of true feeling and of genius. From her first entrance upon the stage she seemed to identify herself instinctively with the part of the artless village maiden. In her first tones of welcome to her companions, the voice was not only

fresh, but individual, almost peculiar in timbre; the lower notes not strong; but as it rose it grew purer, clearer, sweeter, and more powerful, revealing what we were tempted to call a *clarinet* quality. The impression of peculiarity, however, gradually passed away; and as she went on singing night after night, that voice became so much the standard of what is loveliest and purest in soprano sounds, that all its peculiarity was hidden in its own perfection. The part of Amina was completely suited to her; and while her action was altogether natural and admirable, her singing was entirely in harmony with it, and as near to absolute perfection as we ever hope to hear. In the pathetic cantabile passages, like "Ah! non credea," she sang straight to the heart with an unconscious simplicity which could not be doubted; and in all the ecstatic floriture and high flights in which the bird-like Bellini melody is prone to revel, not only was the voice adequate, the execution perfect, even to the extreme highest notes, — the form of every leaf and tendril cleanly, delicately finished as in rivalry with Flora's kingdom, — but, what was a greater wonder, every phrase and every note of all these "vocal pyrotechnics," commonly so coldly and mechanically rendered, was touched with the chaste fire of true dramatic expression. It did not suspend the action for one infinitesimal instant; it was the same soul that shone in the face and pervaded every motion. When she holds out one of the very highest tones, it is not merely very sweet or brilliant, but it is a tone of substance, charged with feeling and expression, which she can modulate like any lower tone. We need not say that her intonation is unimpeachable; there is never a shade of variation from the perfect pitch. We have seen and heard many good Aminas, but none, upon the whole, so beautiful as this of the young Hungarian singer.

But we must leave her for a moment, or we shall forget to speak of the performance of the opera as a whole. It was the best performance of *La Sonnambula* that we remember. This most genuine and happy inspiration of Bellini's muse, — the very soul of melody, — which never loses its freshness for us, renewed its youth and charm wonderfully that night. It was all good. Sig. Frapolli sang and acted earnestly, and like an artist, as Elvino, and his tenor voice, though sometimes a little pinched and forced, has much essential sweetness. Sig. Foli, with a bass voice of remarkably rich, elastic, and expressive quality, did full justice to the music of the Count, which character, in spite of his remarkably tall and slender form, he impersonated with dignity and ease. The secondary parts, the Lisa of Mlle. Robini, the Alessio of Sig. Grassi, and even that of the Mother, were better than we ordinarily hear. The chorus, imported from London, was numerous, fresh, and musical in tone, and admirably trained. It were worth a long walk to hear the noble "Phantom Chorus" sung so satisfactorily; and the pretty episodic chorus in the middle of the play was most refreshing as a relief from the pathetic progress of the drama, as well as a foreshadowing of the happy end. But, rarest element of all in our local operatic experiences, a most complete and admirable orchestra! It is mainly made up of the best New York musicians, many of them from the late orchestra of Theodore Thomas. Sig. Arditì is one of the best of conductors, and has brought them all into perfect unity and sensitive obedience to every hint from his baton. The violins played as one, and all the reeds and brass were smooth and sympathetic. There was power enough, yet no superfluous noise, no brutal covering up of the voices. The *Sonnambula* was a success, and Gerster was acknowl-



edged even to exceed all that fame had said in her praise. The audience was only moderately large, but those who saw and heard were thoroughly convinced, and they were persons of enough taste and experience to assure and persuade the many for another time.

Yet the next night's experience was far from creditable to Boston's musical taste and culture. One would suppose that a chance to listen merely to the exquisite music (without the singers and the actors) of one of the first operas of Mozart, *Le Nozze di Figaro*, with so fine an orchestra, would have been seized upon as a rare privilege and have filled the house; but by far the best, most faithful and complete performance of the work we ever had was given before empty benches; there were barely three hundred people in the auditorium! Fashion, fickle goddess, who is nothing if not absurd and treacherous, had ruled that to be an "off-night," — no Gerster, Hauk, nor Roze! Do we go for music, the divine, or only for the prima donna, whom men call the Diva? Judging by that evening, Col. Mapleson would have reason to think ours not a musical community. There are other ways, however, of accounting for the strange indifference. First, the natural reaction and desire for rest after two days of excitement, one disappointing, the other too glorious, too much of a revelation not to dull the appetite for anything else immediately after. Periods of excitement and of keen enjoyment run in waves, and there is room for "off-nights" in the alternate moments of depression. But Mozart's *Figaro*? Can one afford to lose it? Here, again, several reasons suggest themselves in our past experience of the opera itself. It is very hard for the average audience to understand what is passing on the stage dramatically; the plot is far from clear, unless one has studied it carefully beforehand, and there are reasons why it is perhaps not best to pry too deeply into its motives. Then, its long stretches of dialogue in dry old-fashioned recitative, with only those irritating scrapes upon the double-bass and 'cello for accompaniment, which some judicious person might, we should think, prune out pretty freely to the advantage of the work, — or else let the parties simply talk together. Then again, wearisome recollections of the inadequate performances which we have had of it in past years; the associations were not predisposing. The fortunate few who did go on that New Year's night have exchanged the old associations for fresh and bright ones; they listened from beginning to end, for three hours and a quarter, with delight. For the first time we heard this masterwork in its completeness; it was all there, and justice done to every rôle, to every measure of the music. Nothing in the whole fortnight has done more to show the rich resources of the Mapleson company than the fact that not only the principal, but all the secondary rôles, some ten in all, and all important, were satisfactorily filled by excellent artists, not one of the "bright peculiar stars" appearing. Mlle. Parodi, with a sweet, full, powerful mezzo-soprano voice, and fine, generous presence, made an acceptable Countess. Mme. Sinico sang and acted charmingly as Susannah. Mme. Lablache, who has proved herself one of the most versatile and ever-ready artists of the troupe, — having already harrowed up the feelings by her intense impersonation of Verdi's unlovely witch Azucena, — made a very pleasing Cherubino, singing the arias finely (albeit transposed to a lower key, as were some other parts), encored after "Voi che sapete," and entering with much spirit and grace into all the pretty action and roguish by-play of the boy lover's part. Marcellina was worthily presented by Mme. Robiati. The Figaro was Sig. Galassi, who has a musical, rich, flexible baritone voice,

which he uses artistically and with expression, and he put plenty of vivacity and volubility into the droll, gay part. Sig. Del Puente, an admirable baritone, easy and dignified in action, was as good a Count Almaviva as one could desire. M. Thierry, thick and rotund in person, had a good unctuous bass voice for Dr. Bartolo, and the parts of Don Basilio, Don Curzio, even to the drunken gardener Antonio, were no mere shadows in the song and action of Signori Bignardi, Grazi, and Franceschi. Add the fine orchestra and chorus, and it will be clear that there we had for once a memorable presentation of a hitherto but half appreciated masterpiece in opera.

Donizetti's *Lucia di Lammermoor*, musically, does not keep its freshness like the *Sonnambula*. Its music is far less spontaneous. Yet it abounds in ever-pleasing and pathetic melody, and has superb ensembles. It still remains, and probably will long remain, one of the popular favorites among operas. It palls and again grows upon us by turns, and should not be heard too frequently. Such pathos and pervading gloom, even if the pathos were all real, though for a while it fascinates, may easily grow irksome, and the sum of its expression morbid. Some of the happiest and brightest of its musical ideas occur in strange connection, malapropos dramatically; for instance, that lively strain with which the chorus suddenly interrupts Edgardo's dying scene — strange form of sympathy! And again much of the florid vocal virtuosity of Lucia's mad scene, especially the rivalry of voice and flute. But then, such was the power of Gerster's genius, with her wonderful purity of voice and perfect execution, to lift it all up into a higher atmosphere and spiritualize it, making the highest tones and brightest ornamental passages to thrill with feeling, that you lost all thought of anything at all technical and artificial, and took it all as pure, consistent, simple and divine expression. In her singing and entire impersonation of the part, she was to us the very ideal of Lucia. The rustic simplicity of Amina had given place to the refined and high-born maiden. All she does is characteristic, and the discrimination seems to be without calculation and unconscious, one of the instinctive processes of the artistic genius.

It was the best performance of the opera as a whole that we have ever had here. Sig. Campanini, greatly improved in voice, and wonderfully so in action, came in for his full share of the enthusiasm of the public, leaving little to be desired in the Edgardo. Galassi made a very marked impression as Enrico. Foll, with his imposing voice and stature, lent great weight to the part of the priest Raimondo; and, for once, the ungrateful tenor music of Arturo found an agreeable exponent in Bignardi. The great sextet and chorus was magnificently sung, and received with the wildest enthusiasm.

We hardly trust ourselves to speak of *Carmen* (given on Friday evening, January 3), so disappointed were we and so little interested in the music, of which we had read and heard such glowing praise. It was the romantic plot, the intense dramatic action, the picturesque local coloring, the Spanish scenes and tableaux, that made the principal appeal, and that mostly to the eye. Bizet's music has a certain piquancy, and charm of nationality; the instrumentation is brilliant, often rich, and sometimes overloaded; some of the melodies have a strange, peculiar beauty; but the resulting impression of the whole, in our mind, and we believe in most minds, was of a continual and rather tiresome succession of Spanish dance-tunes, — many of them very pretty, but so many of them very cloying. The song of the hero of the bull-fight created some enthusiasm; but nearly every aria or song of any serious pretension seemed to be bedev-

iled by a restless struggle to get away from the key, right in the middle of a period sometimes, and then wriggle or jump back again; we cannot think it anything but willful, a desperate endeavor to appear original. Perhaps this is what some of the admirers mean by "traces of the Wagner style," which they discover in it. We will not hold Wagner responsible for anything so bad, although he did wage war upon the family relationship of keys. In Wagner's "unendliche Melodie," such restless confusion of all keys is one thing (*à la* thing), but in set melodies, like those of Bizet, it is quite another.

We cannot think it can be wholesome to become infatuated with such an opera, or such a drama. It seemed to us unfortunate for the first introduction of Miss Minnie Hauk, that she should be identified with such a character as the reckless, selfish, sensual, degraded Spanish gypsy and girl of the streets, Carmen. And identified she was with it about as fully and as cleverly as one dramatically could be. Her rich dramatic quality of voice, her ease and versatility of song, her beauty, enhanced by the picturesque costume, her dashing and defiant air, and her intensity of passion, with her complete consistency of action (though upon so low a plane) combined to make a strong impression. But we had rather that her triumph had been in some other music and in another sort of play. Moreover, the *Carmen* music confines her to the middle and lower region of her voice, which is not her best, although she made it singularly expressive; the part is now taken in London by Trebelli, the famed contralto, whom it suits better as a singer, while Hauk is probably the better actress.

As for the way in which the piece was put upon the stage and sung and acted, and accompanied by Ardit's admirable orchestra, we have only praise. Sig. Campanini, as the tormented soldier lover, Don Jose, surpassed himself in song and action; his acting in the last scene was superb and carried all before it. Sig. Del Puente had all the vivacity and conscious power and triumph of the Toreador; and M. Thierry and Sig. Grazi, the two gypsy smugglers, filled out the music and the picture well. Excellent, too, in their by-play and in their singing, both in solo and concerted passages, were Mlle. Lablache and Robiati, as Carmen's two gypsy friends. But the one redeeming element of innocence and purity, amid so much that is repulsive and depraved, was the small but graceful part of Michaela, modeled apparently upon the Alice in *Robert le Diable*, which was most sweetly sung and impersonated by Mme. Sinico. But think of Meyerbeer's Alice music, and what is this to it in point of beauty, freshness, or originality! There were some graceful bits of ballet introduced. After listening to it all as well as we were able, we came away caring but little about *Carmen*, and many confessions to the same effect were whispered in our ear.

On Saturday afternoon the *Sonnambula* was repeated to a crowded theatre, when the enthusiasm for Mme. Gerster was almost at fever height. Of the second week we must speak in our next number.

#### CONCERT RECORD.

TWO long intervals between this number of our new volume and the first, which was issued two weeks in advance of date, and then the all-absorbing claims of a dozen nights of opera have left us sadly in arrears in our attempts to keep up with the calendar of concerts. We have to go back to a week or more before Christmas to pick up the thread. Perhaps the best thing we could do would be to wipe the slate off clean and open a fresh account. But memory will furnish a few fragmentary notes out of the confused and crowded past to bridge the chasm over, though but slightly.

— The Christmas Oratorio, *The Messiah*, given by the old HANDEL AND HAYDN SOCIETY (Dec. 23), was relig-

loudly attended by as great a crowd as usual, and the performance as a whole may be recorded as a remarkably good one, — at any rate, so far as the grand chorus, orchestra, and organ (Mr. B. J. Lang) were concerned. Some of the noblest and seldom quite successful choruses, like "And with his stripes," and the final "Amen" chorus, went better than we ever heard them here. Mrs. Dexter, of Cincinnati, sang the soprano solos, some of them, like "He shall feed his flock," with fine expression; but on the whole she disappointed by the effort with which she strove to control her voice and by her unclear enunciation; we have heard her when she did herself more justice. Mr. Courtney, too, the English tenor, seemed not quite to have recovered from the hoarseness which has affected his fine manly voice in all his public efforts since he came to this country, although his style was excellent. Miss Itt Walsh, our young contralto, made her first attempt in oratorio, and with marked success. She sang with fervor and with simple, true expression; her rich and sympathetic voice only lacking weight sufficient for so large a hall. It is to her credit that she did not omit (as nearly all contraltos have done) the second part of the air: "He was despised." Mr. John F. Welch (in place of Mr. Whitney, who was ill) bore off the triumphs of the evening in the great bass air. The chorus was in force, at least 500 voices, and bore noble testimony to the thorough training of the experienced conductor, Carl Zerkow.

— HARVARD MUSICAL ASSOCIATION. The second Symphony Concert (Dec. 19) had for programme: —

- \*Pastorale, from the Christmas Oratorio . . . J. S. Bach.
- \*\*Piano-forte Concerto, in A major . . . Mozart.

Allegro. — Andante. — Presto.

H. G. TUCKER.

- Overture to "Alfonso and Estrella" . . . Schubert.
- \*\*Siegfried Idyl . . . Wagner.

H. G. TUCKER.

- \*\*Transcription for Piano, "Der Hitt der Walküren" . . . Wagner-Tausig.
- Seventh Symphony, in A, Op. 92 . . . Beethoven.

(One star means first time in these concerts; two stars first time in Boston.)

The lovely Pastorale of Bach, far finer even than that in Handel's *Messiah*, was beautifully given with Franz's additional instrumentation. The short Schubert Overture is very spirited and brilliant, and was brilliantly played. The "Siegfried Idyl" is a remarkably mild piece for Wagner, — in one rather short *moderato* movement, and but lightly scored, with no brass but a single trumpet and two horns. It was composed some time before the *Siegfried* of his Niebelungen Cycle, on the occasion of the birth of a young Siegfried Wagner. Its themes are characteristic enough of Wagner in his gentler and more sentimental moods, and are worked up into a vague and dreamy web of musically sweet sound, which is all that many people ask of music. It seems to hint of the mystical and fascinating influence of the sounds of Nature on a young, bereft, and poetic mind wandering in the forest. There are birds warbling in abundance. The music, though it has sensuous beauty, rich and delicate tone-coloring, lacks program; the themes do not develop; they revolve, or rather squirm within a narrow circle; they give you a sort of nightmare feeling, an intense restlessness, but no getting forward; we have felt and expressed the same with regard to his *Meistersinger* prize song. It was, however, warmly received, as it was carefully and nicely played, on this first hearing.

Mr. Tucker, who came in at a day's warning when the committee were disappointed in a singer, generously sacrificed himself in some degree to give us the not too common pleasure of hearing a Mozart Concerto. This one in A major is very beautiful, and Mr. Tucker, accustomed to bolder and more modern tasks, went so far in his loyal tenderness and deference to Mozart, that the music did not speak quite freely for itself. The piano-forte part, having but little of the modern breadth and brilliancy, was treated delicately to be sure, yet timidly and coldly. The tempo of the slow movement was taken much too slow, so that it did not seem to march. The brilliant, strong, young virtuoso did not seem to feel quite in his element. Those, therefore, who did not fix their attention mainly on the orchestra, voted the work dull and disappointing; taken as a whole it is a rich and beautiful Concerto. Mr. Tucker had his chance for strength and brilliancy in Tausig's transcription of the "Ride of the Walküre;" if that piece seemed a reckless, mad extravagance, it was Tausig's fault, not his interpreter's. But the ever-glorious, the divine Seventh Symphony came after to purify the air and hush the Babel; the first two measures of it transported one into a serene, pure heaven of delight. That, too, was played with fine precision and with fervor, and has seldom been more heartily enjoyed.

The third concert came last week (Jan. 9), and these were the selections: —

- Orchestral Suite in D . . . J. S. Bach.
- Overture. — Air. — Gavotte. — Bourrée. — Gigue.
- \*Sema, "Ah! perido" . . . Beethoven.
- \*Aria, "Per pietà, non dirmi addio" . . . Beethoven.
- Miss FANNY KELLOGG.
- Overture to "Genoveva" . . . Schumann.

- \*\*Song, "The Young Nun," with orchestral accompaniment by Liszt . . . Schubert.
- Miss FANNY KELLOGG.

- \*\*Second Symphony, in D, Op. 73 . . . Brahms.
- Allegro non troppo. — Adagio non troppo. — Allegretto grazioso quasi Andantino. — Allegro con Spirito.

The Bach Suite made a fine impression; its first movement (overture), so seldom heard, opens the series of pieces in a large, broad, solid, hearty style; and, though with no contrast of other instruments, except three trumpets, against the strings and oboes in unison with them, it seems to lack no wealth of color. It was a satisfaction to hear the well-known heavenly Aria, so often played of late by the great virtuosos of the violin for a solo on the G string, given for once in its proper place and as Bach wrote it, — as a soprano melody, in right relations with the accompanying instruments. It seemed a pity that the buxant and jovial Gavotte should not end the Suite, after the tamer Bourrée and Gigue.

Schumann's *Genoveva* overture, one of the greatest overtures since Beethoven, was splendidly performed, and can more properly be called the striking feature of the concert than the new Brahms Symphony, with which we will not wrestle just now, having neither room, nor time, nor mood. Suffice it to say, the orchestra, considering the few rehearsals, gave a very creditable interpretation of it; and that, if the Adagio and some portions of the other movements were obscure and vague to most listeners, it was in the main followed with interest and much enjoyed. We shall, perhaps, have a better opportunity to discuss its merits more at length.

Miss Fanny Kellogg is one of the most improving and most satisfactory of our young soprano singers. Her beautiful voice has gained much in strength and in endurance, as well as in sweetness, throughout its compass. Beethoven's Italian Scene is a severe trial for any singer. She gave the recitative with strong dramatic emphasis and power, and sang the Aria, "Per pietà," beautifully. The whole piece was well conceived and given in the right earnest spirit, the voice only showing symptoms of fatigue in the trying finale. Schubert's "Die junge Nanna" is a song well known with piano; but Liszt's instrumentation supplies a rich, imposing background, against which the singer's voice was well relieved, although the heavy basses now and then partially obscured it. It was sung with true feeling and expression.

— One of the most delightful of the smaller concerts of the season was that of Mr. G. W. SUMNER, at Mechanics' Hall, on Monday evening, Dec. 16. The programme consisted of four pieces, beginning with the first movement of Mendelssohn's fine old Quintet, in B flat, Op. 87, — the Quintet which formed the corner-stone, as it were, of the original Mendelssohn Quintette Club; this time it had the brilliant interpretation of the club as it is admirably worked to-day, Mr. Thomas Ryan being the only one left of the original members; Messrs. R. Lattmann, G. Dantreuther, Edward Heindl, and Rudolph Hennig being now associated with him. Next, Mr. Sumner played Tausig's extremely difficult arrangement of the Toccata and Fugue, in G minor, by Bach, which showed a remarkable development of his powers as a pianist — now taking rank among our foremost ones. He then joined with our masterly violoncellist, Mr. Hennig, in a brilliant performance of the bright and genial Sonata, in A major, Op. 69, of Beethoven. Finally came a most clear and finished, and in every way enjoyable performance of the great Septet by Hummel. All the seven instruments were adequate; the flute of Mr. Heindl, the oboe of Mr. de Ribas, and Mr. Hamann's horn blending delightfully with the strings, to which Mr. Ludwig Mansuy supplied a sure and noble contrabass.

## MUSICAL CORRESPONDENCE.

New York, Dec. 30. — On Saturday evening, Mr. Carlberg gave his second Symphony Concert at Chickering Hall, with the following programme: —

- Overture to "Mada" . . . . . Borgei.
- Fourth Concerto (G) . . . . . Beethoven.

Mr. S. B. MILLS.

- Romance (from Suite in A) . . . . . H. W. Nicholl.
- Recitation and Aria, "Noma di Figue" . . . . . Mozart.

SIO. CAMPOBELLO.

Symphony, in A (Scotch) . . . . . Mendelssohn.

Perhaps Mr. Carlberg is wise in giving us few novelties, although he certainly deviated from his system — if it be one — in placing upon his programme the Romance, by Nicholl; this was really a very neat bit of composition, with an instrumentation full of color (possibly too full), while the treatment suggested the classic-romantic school. I should be greatly pleased to hear the remaining movements.

The overture to *Mada* is a charming work of a most serious and elevated character; almost every composer sometimes dismounts from his Pegasus and descends to — well — if not triviality, to something very like it. This Borgei never does; he may, perhaps, be bizarre or weird, but every phrase is full of serious intention and noble purpose.

Sig. Campobello sang the Mozart Aria very acceptably, and received an encore to which he responded with Gounod's "Valley;" he is a manly, earnest, and painstaking singer.

Candor compels me to say that Mr. Mills did not distinguish himself in the Concerto, which requires far different treatment from that which he chose to give it. In the first place, in almost every one of the forte passages, he forced the tone of the piano in a way that was positively painful. In the second place he made many slips and errors, which may be attributed to his being out of practice. Lastly, he hurried the time in the most unexpected places, in a way for which the score seemed to furnish no warrant. Added to all this, there seemed to be an entire lack of sympathy between the orchestra — as conducted — and the pianist; they seemed to be, in one sense, at sword-points, and there were repeated instances where the piano was half a beat in advance of the other performers: in one case — in the final movement — it was only by the utmost agility that Carlberg managed to jump his forces to the correct spot. On the whole, it was a performance which reflected credit neither upon the pianist, whose ability we all know and recognize, nor upon the conductor.

The "Scotch" Symphony went really very well, albeit Mr. Carlberg takes some singular liberties with the tempo; and, by the way, the orchestra, unused to the latitude which he made use of, could hardly be induced to conform to his ideas, and did so with obvious reluctance. This, of course, was all wrong, for even if his conception of the symphony be erroneous (I certainly think it is), it is still the business of the privates to obey their officer, and it would seem that adequate rehearsals should have secured a unity of purpose which was conspicuous by its absence. F.

NEW YORK, JAN. 6. — The Brooklyn Philharmonic Society have secured the services of Theodore Thomas as musical director for the coming season. He will conduct the orchestra at each concert and at the rehearsal immediately preceding. The first two rehearsals of each concert will be conducted by Mr. William G. Dietrich. The orchestra numbers sixty-five performers, and is mainly composed of players formerly in the Thomas Orchestra. It is substantially the same as that engaged by Mr. Carlberg for his symphony concerts at Chickering Hall, in New York. The programme of the first concert of the twenty-first season (Dec. 14) was as follows: —

- Symphony, "Eroica" . . . . . Beethoven.
- Aria, "Ach! Ich habe sie verloren" . . . . . Gluck.

- Miss ANNIE MCCULLUM.
- Concerto for violin . . . . . Mendelssohn.

- Andante — Rondo.
- Mr. EDWARD REMENYI.

- Overture to "Genoveva" . . . . . Schumann.
- Solos for violin: —

- (a.) Nocturne, E flat, Op. 9, No. 2 . . . . . Chopin.
- (b.) Melodies heroiques et lyriques Hongroises.

- Transcribed by REMENYI.
- (c.) Mazurka, Op. 7, No. 1 . . . . . Chopin.

- Vorspiel, "Die Meistersinger" . . . . . Wagner.

Opinions may vary concerning the manner in which Thomas interprets the music of certain classical composers; but there can be only one voice with regard to his command of an orchestra, and we know that the Thomas band without the magnetic influence of Thomas is like the play of Hamlet minus the Prince of Denmark. The orchestra is one of the best in the world, and, with Thomas at the head, it is perfection.

In the performance of the Symphony, a close observer might have noticed the absence of certain fine touches of tone-shading which formerly characterized the work of this orchestra; but the strength, clearness, and brilliancy of the interpretation were beyond question. The Vorspiel of *Die Meistersinger* also was performed in magnificent style.

Mr. Edward Remenyi gave an admirable performance of Mendelssohn's beautiful Concerto. The orchestra was a sustaining power, instead of a drag upon the performance, as was the case when he played in New York. In response to an encore, after the Chopin piece, he played a transcription of Mendelssohn's "Spring Song." Altogether his performance was the best I have heard from him, being really admirable, albeit the eccentricities of his style will come out in the odder manner. Miss McCullum is endowed by nature with a good voice, but she has yet to learn how to sing. Her efforts in this direction were warmly applauded by the assemblage and crowned with flowers, if not with success. . . .

JAN. 11. — At the third concert of the Symphony Society, at Steinway Hall, on Saturday evening, Jan. 4, the programme was: —

- Unfinished Symphony, in B minor . . . . . Schubert.
- Air from "Xerxes" . . . . . Handel.

- Miss ANNA DRASDIL.
- Concerto for piano, Op. 16, A minor . . . . . Edward Grieg.

- Mr. FRANZ RUMMKEL.
- "La Captive." Reverses for contralto, with orchestra.

- H. Berlioz.
- Symphony in C, No. 2 . . . . . R. Schumann.

The strangely beautiful fragment by Schubert affects the imagination with an indescribable charm. It is a tragedy of the gods. What the rest might have been who shall dare to fancy? As well attempt to restore the Venus of Milo. Schumann's Symphony, in C, is among the greatest of all the great symphonies, — a masterpiece of genius. The subjects are lofty and poetic, and developed with matchless skill. The work, as a whole, is symmetrical in form as well as noble

in design. It contains not a trivial nor a redundant measure. The work of the orchestra was not quite what it should be. With all respect to Mr. Damrosch, who is a sound musician and who is doing good work, it must be said that certain portions of the Symphony were slighted: notably the Scherzo, which was rushed through at a terrible pace, at the sacrifice of clearness and expression. Miss Dravid sang the air from "Xerxes," familiar to concert goers as the "Largo," for violin, with organ, harp, and strings, arranged by Helmsberger. Afterwards (for encore) she sang Hiller's "Prayer." Her phenomenal voice and her fine phrasing were best displayed in the "Reverie" by Berlioz, a composition of considerable difficulty, and remarkable for the exquisite beauty of the orchestral setting, as well as the skill with which the melody is varied to suit the changes in the poet's thought.

Mr. Franz Rummel plays with facility and good taste, but for some unknown reason he failed on this occasion to do justice to the Grieg Concerto, a remarkably original and elegant composition, which I have found occasion to praise heretofore. His interpretation was lacking in force, and he failed to produce a broad, sonorous tone from his instrument. The orchestral accompaniment was too heavy, and at times the piano was quite inaudible. I hesitate to sit in judgment on Mr. Rummel's playing, as I hear from every quarter that it is remarkably fine. I am inclined to believe that from nervousness or some other cause he failed to do himself justice at the concert.

A. A. C.

BALTIMORE, JAN. 11.—We are to have our Peabody Concerts, eight of them as usual, the first to take place the 24th of this month. Rather a late beginning this, and to be ascribed mainly to the usual delay in opening the subscription list, which the committee should have done in October instead of putting it off until December. If this had been done the requisite signatures would probably have been obtained by this time. As it is, the list falls short, about one hundred subscribers, of the number calculated on, and the deficit will have to be made up in some way or other before the end of the month. Perhaps a trustee with a big heart and a pithy purse will assist the musical department out of its present dilemma. The arrangement with the orchestra is essentially the same as last winter. The performers are guaranteed a certain sum out of the subscription fund, for thirty rehearsals and eight concerts, the receipts for admissions at the door being divided equally among them. The Institute furnishes gratis the hall, gas, printing, attendance, and the director.

As a natural consequence of such an arrangement, the orchestra will be smaller than might be wished (there will be but thirty-two performers), and scarcely able to cope with the new music of the new schools, for which our ambitious director entertains no decided a predilection. We shall therefore have to content ourselves with the more simple compositions of the earlier standard classics, and the opinion of your correspondent is that we can well afford to do without the clashing innovations of Berlioz and Saint-Saëns for a season, and turn with keener enjoyment to the pure simplicity, the passionate depth, and the sublime beauties of Haydn, Beethoven, and Mozart.

It is greatly to be deplored that, while the other departments of the Peabody Institute are enjoying ample appropriation from the Institute fund and from private sources, the musical department should suffer so much neglect. It is true, the Institute, like some other institutions and corporations to-day, is, to use a common but suitable term, "short," for reasons given in former letters to the JOURNAL. But how does such an excuse agree with the new annex erected for the library, and the unimpaired appropriations to the lectures? Without inquiring more deeply into the causes of this unfortunate state of affairs, let us rather look about us for a remedy. The Institute will probably not be in position to make appropriations to the concerts as formerly, for some years to come, and until that prosperous condition of affairs is reached, the only way in which the concerts can be made an absolute certainty is by private donation. The Peabody Art Gallery sprung into existence entirely in this way: by donations of works of art from such men as Mr. W. T. Walters, and Mr. John McCoy, and a good round sum from Mr. John W. Garrett. Mr. Charles Eaton, chairman of the musical committee, and the only trustee who seems to take an intelligent, active interest in the welfare of the musical department, has, on several occasions, substantially assisted the concerts.

There are steps in the right direction. Seventy-five thousand dollars, properly invested, would, with the addition of what should be realized from the sale of tickets, yield a sufficient annuity annually, to insure the performance of ten symphony concerts, with four rehearsals each. Surely a few of our wealthier citizens should have \$75,000 to spare for so laudable an object!

For the immediate future, we are satisfied to know that we shall have the concerts this season, at any rate. The advent of the Boston Mendelssohn Quintette Club, which is to give a concert here on the 21st, is looked forward to with interest in musical circles.

MUSKUS.

MILWAUKEE, WIS., DEC. 14, 1878.—The week from Dec. 6 to Dec. 13 brought us four concerts of note, two by local organizations, and two by visiting musicians. The first was by the Arion Club, a male chorus of about sixty voices, whose leader is Mr. Wm. L. Tomlins, of Chicago.

They have associated with them the Cecilian Choir, a chorus of some sixty ladies, who assisted at this concert, the programme of which was composed of Handel's *Acis and Galatea* and the first part of Mendelssohn's *St. Paul*. The choruses of these two compositions were sung, in the main, with precision of attack, with accuracy throughout, with purity of intonation, with delicate gradation of light and shade, with fire, spirit, and vigor such as I have never seen surpassed and rarely equaled. It is evident that Mr. Tomlins has very rare gifts as a chorus director. He knows how to select his singers; he restricts the number to precisely those required to balance the parts properly; he weeds out poor material remorselessly; he carefully develops every voice which can be made available, giving personal attention to each individual singer; he knows exactly what he wants done, and insists on its being done, requiring strict attention from every singer from the start; he has the gift of command, and of inspiring his forces with unbounded enthusiasm, and he is full of power and unflinching energy. He pays the closest attention to minute details, and he studies the compositions he is to conduct with the utmost care, so as to give a true interpretation of them. The result of all this was that the choruses were almost faultlessly done. I should not be obliged to write "almost" but for the fact that the chorus had only a single rehearsal with the orchestra, and that in a place so different from the room where their usual rehearsals are held that they felt awkward and embarrassed. The same uneasiness appeared somewhat at the concert, and in some parts of the most difficult choruses the singers showed a tendency to pull apart; but Mr. Tomlins, who also seemed slightly anxious, succeeded in holding them well together. The remedy for this is obvious. There should be more rehearsals with the orchestra, and in the place where the concert is to be given. The orchestra, also, ought to be better than this one, which was very weak in strings.

The part of *Acis* was taken by Dr. C. T. Barnes of Chicago, who gave it very creditably. The other soloists were Miss Fanny Kellogg, Miss Abby Clark, Mr. W. H. Fessenden, and Mr. M. W. Whitney. Miss Kellogg has made marked improvement during the past two years. Her voice has gained in fullness and evenness, and she has grown a more mature artist. Her style shows everywhere the careful training and example of Mme. Raderdorff. One could desire to feel more power behind her rendering of such music as *St. Paul*; at the last recitative, especially, before the chorus at the climax, "Oh great in hill depth," it was evident that she had reached her limit, and had no power in reserve; but she makes noble use of the gifts she has, and we are to be thankful and ask nothing more. Miss Clark has a beautiful tone, and sang the Air "But the Lord is mindful of his own" so exquisitely, and with such pure and deep feeling, that we all regretted that there was nothing more for her to sing. This Air was as enjoyable as anything else in the whole evening. Mr. Fessenden was not in his best voice, but his work was entirely adequate, as was, of course, Mr. Whitney's, who sings as easily as if he had power enough in reserve for half a dozen other parts at the same time if it could only be made available.

On the whole, except the inadequate orchestra, the performance was one which Mendelssohn himself might have admired.

The second concert was the 25th of the Milwaukee Musical Society, also a male chorus with an associated chorus of ladies, about the same in numbers as the Arion Club and Cecilian Choir, under the leadership of Prof. Wm. Mickler, a sound and learned musician, and an excellent conductor. The following was the programme:—

1. Second Symphony (D major) Op. 73, Johannes Brahms.
2. Air for Soprano, from the Opera "Orpheus" . . . . . Chr. v. Gluck.
3. Mäennchor, "Take wing, my song" . . . . F. Tietze.
4. Songs for Soprano.
  - (a.) Aera . . . . . Rubinstein.
  - (b.) The Violet . . . . . Mozart.
5. Reverie for Violin . . . . . H. Vieuxtemps.
6. Introduction and Chorus of the Messengers of Peace from the Opera "Rienzi" . . . . . Rich. Wagner.

Of course, the main interest of the evening centered in the Symphony, a noble, satisfying, and inspiring composition, every way worthy of a great writer. I heard it all twice in rehearsal before the concert, and, having previously gone through the score at the piano with Professor Mickler, was able to form a very good idea of the whole. The form is the traditional one, the only noteworthy peculiarity being the interruption of the Allegretto, which reminds one of a minuet, though it has by no means the dance spirit of the Minuet minuet, by a genuine scherzando movement in six-eight time. This interruption occurs twice, if I remember rightly, and contrasts with the stately and graceful movement of the Allegretto most charmingly. It combines new motives with a modification of the principal motive of the Allegretto in a thoroughly musician-like way, and so gives the most perfect balance of unity and variety. In fact, these qualities appear throughout the work, the more one studies it, not only in the separate movements, but in

the balance and contrast of the four movements. The thematic treatment is admirable, the counterpoint masterly, and the instrumentation a continual surprise and delight. The themes of the first and third movements are well marked melodious phrases, easily remembered, and very charming, those of the first movement impressing at once by their significance, and by their broad, noble character. The Adagio and final Allegro are formed of motives not so easy to carry away with one, but the total effect of the former is very pleasing, while the latter, rushing forward merrily to the final climax, makes a very satisfactory ending to an extremely fine composition. This Symphony is not what the Germans call an "epoch-making" or a "path-breaking" work, but it is nevertheless thoroughly original, both in its motives and treatment; and coming, as it does, from a composer twenty years younger than Wagner, it proves that those prophets of the future who sang dirges over the grave of pure instrumental music were too hasty. The Symphony has life in it yet, and only requires the touch of a master to show that genius is still able to express its conceptions through forms which sufficed for Beethoven.

As to the performance of this work, the orchestra was of fair size, — eight first and eight second violins, five violas, five cellos, three double-basses, and the usual wind instruments, — but had to be made up in part of young and inexperienced players; and the number of rehearsals was limited by lack of funds, so that one must not think of applying the tests of excellence which we apply to orchestras of mature artists, who play together continually under the same leader. But though various crudities and roughnesses were perceptible, the horns being especially uncertain, the performance as a whole was very spirited, and good enough to enable us to keep our attention fixed on the work itself, and to make it thoroughly interesting and delightful. We owe cordial gratitude to the Musical Society, and to its able conductor, for this performance. The rest of the programme does not require lengthy mention. The solo performances were not remarkable either for merit or demerit; the male chorus was well sung, as was also the chorus from *Rienzi*, a chorus simple enough in form to be by anybody else than Wagner; it is really charming in its motives and instrumentation, and even in its perpetual modulations, so characteristic of its author.

I approach the topic of the Marie Ross concert, which comes next in order, with some diffidence. Is it not presumption, even damnable hereby, to find fault with a great "prima donna assoluta," the only legitimate successor of Paganini? And yet, if I must confess the honest truth, I not only was not inspired by this renowned lady's singing; I was even disinterested and displeased by it. She sang a grand Air from *Il Trovatore*, she tore a passion to tatters, she worked her tremolo stop (Italian "vibrato"?), and I forgave her; for though I felt even more strongly than ever before that the music was all rubbish, I recognized the fact that, if she must sing and act this stuff, she must needs be melodramatic and sensational. But she also sang a song in English, "It was a dream," by Cowen, and kept on her tremolo all the same. I doubted here, but smothered my doubts because of the semi-patetic character of the song. But when she sang "Comin' thro' the rye," and "wobbled" through this also, I gave her up. Deliver us from prima donnas who can't sing a single plain straightforward tone in a simple ballad! The programme had this merit, it was a very consistent whole, — not one really noble or fine thing in it, though most of it was better than the foregoing grand Air. Mme. Ross was very well supported; but I confess to enjoying Brignoli more than all the rest put together. I hope this doesn't do injustice to Mr. Carleton, Mr. Kaiser, or Mr. Paves, whose performances, as such, were certainly creditable; but nothing but the highest virtuosity can redeem a programme of inferior, uninspiring music, and prevent it from being tedious.

Virtuosity we had in Wilhelm's concert, the last one I have to mention, and plenty of it; unfortunately we had also a programme the chief aim of which was the display of virtuosity. But somehow the general tone was higher, and despite the fact that there was little real music played or sung, one could not help being not only interested but enthusiastic. Your readers need no estimate or eulogy of Wilhelm's playing from me; those who have heard him will believe that in him the highest point of technical excellence has been reached. I say that we could not have heard him play the Beethoven Concerto instead of Paganini's. Next to him, Mme. Carreno interested and pleased us; but she also had no music to play which could show whether she is a great artist or only a skillful exponent. More's the pity. Why must artists leave all the good music out when they give us a chance to hear them but once? I am firmly convinced that the inferior programmes do not satisfy even the general public as well as the best music would. And however much a virtuoso may rejoice in the consciousness of ability to overcome difficulties, surely every real artist must feel that mere ability to play a violin or piano, considered as an end, is no more worthy of respect than ability to walk a rope stretched over Niagara. It is the end to which technical attainment is a means, the interpretation of the noblest productions of human genius, which makes a violinist higher and better than a tight-rope performer. Will artists ever learn to appeal to what is best in their audiences?

J. G. F.



THE  
ST. DENIS HOTEL,  
On the European Plan,  
AND  
TAYLOR'S RESTAURANT,  
Broadway and Eleventh Street,  
NEW YORK.

This establishment is located in the midst of the great retail trade of the city, and very near to the principal places of amusement. It is directly opposite Green Church and the Methodist Book Rooms.

The Hotel is First-Class in all its appointments. The Rooms are large and well ventilated. The Broadway FROM-BREADS is a great attraction.

The Restaurant has an established reputation of the past twenty years, and is said by travelers to have no superior.

WILLIAM TAYLOR, Proprietor.

Musical Instruction.

EUGENE THAYER'S Organ Studio is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

W. A. LOCKE, Teacher of the Piano,  
30 Putnam Avenue, Cambridge.

MR. ARTHUR FOOTE, Pianoforte Teacher,  
149 Tremont Street, Boston.

E. & G. G. HOOK & HASTINGS,  
CHURCH ORGAN BUILDERS,  
Send for Circulars. 113 Tremont Street, Boston.

125 MUSIC LESSONS FOR \$15  
AT THE  
NEW ENGLAND CONSERVATORY,  
MUSCO HALL. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address E. TOURJEE, MUSCO HALL, BOSTON.

NEW ENGLAND Musical BUREAU. Furnishes and fills situations.  
Address E. TOURJEE, Music Hall, Boston.

VIOLIN AND PIANO. MUSICAL ENTERTAINMENT.  
New book. By E. R. WILKINSON. Sample pages sent on application to J. H. BROADBENT & Co., Publishers, Phila.

MADAME E. SEILER'S  
SCHOOL OF VOCAL ART,  
1104 Walnut Street, Philadelphia.  
Offers to pupils, besides a careful cultivation of the Voice, a thorough Musical Education, and Training for Opera, Oratorio, Concert, and Church Singing.

CARLYLE PETERSILEA'S  
ACADEMY OF MUSIC,  
Elocution, and Languages.



The most perfect Institution of its kind in America.  
Its object is to Educate Fine Solists and Teachers.  
Terms very moderate.  
279 & 281 Columbus Ave.  
(Near Berkeley St.)  
BOSTON, MASS.

In alliance with the Royal Academy of Music, London, and the Royal Conservatory of Music, Leipzig.  
In connection with the Academy are numerous free advantages.  
Send for Circulars.

VASSAR COLLEGE,  
POUGHKEEPSIE, N. Y.

SCHOOL OF ART.—DEPARTMENT OF MUSIC.  
DR. F. L. RITTER, DIRECTOR.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc., taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., PRESIDENT.

THE  
ATLANTIC MONTHLY  
FOR 1879.

DURING the coming year the Publishers of THE ATLANTIC will aim to maintain the high character of the magazine in all departments, and will especially seek to keep it in the leading place it has more recently taken by its articles on

POLITICAL, ECONOMIC, AND SOCIAL QUESTIONS. The author of the notable paper on "Certain Dangerous Tendencies in American Life," and of the "Origin and Aims of the National Party," will furnish three articles on the Conservative Classes of the South, as a balance to the disorganizing elements in the North. His large and intimate personal acquaintance with workingmen, and his practical experience of their life, give peculiar value to his articles.

Hon. J. W. KEARNEY, of Kentucky, will continue his papers on the History of American Finance.

A. G. SEDGWICK, Esq., will write on legal points in politics; and men eminent in business and public life will write on matters connected with the interests they represent. THE ATLANTIC will endeavor to give, not merely names, but papers of real value on all the public questions it discusses.

During the session of Congress the magazine will contain each month a Washington Letter. The New York Letters will also be resumed, and will treat of the life of the commercial metropolis in its most characteristic phases.

FICTION.—THE ATLANTIC for 1879 will be uncommonly rich in the range and number of its Serial Stories, including Irene the Missionary, a story of Americans in Syria; and Stories by Mr. T. B. ALDRICH, Miss E. W. OLNEY, the author of One too Many, Mr. W. D. HOWELLS, and Mr. BJÖRNSTJERNE BJÖRNSEN, the famous Norwegian poet and novelist, who will write a Serial expressly for THE ATLANTIC.

Each month will be given a Short Story of the kind for which THE ATLANTIC is distinguished. CRITICISM.—This department, in which THE ATLANTIC has long been chief, will receive particular attention. The brilliant articles on contemporary novels will appear regularly; the book notices will be full, varied, and carefully written; and Mr. T. S. FERRY will continue his characteristic reviews of French and German literature.

THE CONTRIBUTORS' CLUB, a favorite department with ATLANTIC readers, will be fully sustained as the expression of opinion and desultory criticism upon æsthetic and social topics.

TRAVELS.—Mr. W. W. STORY will furnish studies of Italian locality and travel; Mr. HENRY JAMES JR. will write transatlantic sketches; Mr. W. H. BISHOP will contribute papers on art and life abroad; Mr. C. E. NORTON's studies of art and history in his essays on Italian cathedrals will be continued; and Col. G. E. WARING JR. will write of English country-life.

CONTRIBUTORS.—Mrs. HARRIET BRECHER STOWE will write frequently, and Messrs. LONGFELLOW, WHITTIER, HOLMES, RICHARD GRANT WHITE, STEDMAN, STODDARD, SCUDDER, MARK TWAIN, CHARLES DUDLEY WARNER, and Miss PRESTON, Miss S. O. JEWETT, Miss C. F. WOOLSON, Mrs. ROSE TERRY COOKE, Mrs. PIATT, and H. H., with other well-known ATLANTIC authors, will contribute as heretofore.

PORTRAIT OF LOWELL.

An admirable life-size portrait of JAMES RUSSELL LOWELL has been executed by Mr. J. B. Baker (who made the ATLANTIC portraits of Longfellow, Bryant, and Whittier), and will be furnished to subscribers to the ATLANTIC, only, for One Dollar.

TERMS:—\$4.00 a year, in advance, postage free; 35 cents a number. With superb life-size portrait of Lowell, Whittier, Bryant, or Longfellow, \$5.00; with two portraits, \$6.00; with three portraits, \$7.00; with all four portraits, \$8.00.

SPECIAL OFFER.—The November and December numbers of THE ATLANTIC, containing the first portions of Mr. Howells's new serial story, "The Lady of the Aroostook," will be given free to all new subscribers to THE ATLANTIC for 1879 requesting them.

Remittances should be made by money-order, draft, or registered letter to

HOUGHTON, OSGOOD & COMPANY, BOSTON.

THE ATLANTIC PORTRAITS.  
LOWELL, WHITTIER, BRYANT, AND LONGFELLOW.

JAMES RUSSELL LOWELL.

This excellent portrait of Lowell will be a faithful remembrance now and hereafter of his moon-time person, and a treasure to his friends and countrymen.—R. W. EMERSON.  
The portrait of Lowell is very much the best that I have seen. Those who have hitherto known the poetry and not the poet, will like the poetry all the more now that they have seen the poet in so true a likeness.—GEORGE WILLIAM CURTIS.

JOHN GREENLEAF WHITTIER.

It is enough to say of this fine presentation of a noble face that it is a worthy companion of these two admirable pictures which bring before us with life-like reality the features of Longfellow and Bryant.—Dr. CURTIS WARDMAN HOLMES.

WILLIAM CULLEN BRYANT.

Mr. Baker was singularly fortunate in his subject: he has produced a marvelous likeness of Bryant, and a very noble work of art. If a head like this, in bronze or marble, were found in some Greek or Roman ruin, it would be worth its weight in gold.—T. B. ALDRICH.

HENRY WADSWORTH LONGFELLOW.

The author of the "Psalm of Life" and of "Resignation" could hardly be more perfectly idealized than as he is here presented to us.—Dr. OLIVER WENDELL HOLMES.  
It is one of the most admirable likenesses I have ever seen, and I can scarcely imagine a better representation of the poet and the man.—HAYARD TAYLOR.

The above portraits are life-size, and the dimensions of each picture are 24x30. They are offered only to subscribers to the ATLANTIC MONTHLY, who can obtain either portrait, with the magazine for 1879, by remitting \$5.00 to the publishers: for \$6.00, the magazine and two portraits; for \$7.00, the magazine and three portraits; and for \$8.00, the magazine and all four portraits. The subscription price of the ATLANTIC alone is \$4.00.

The portraits are sent by mail, carefully rolled, so as to prevent all danger of injury, and will be forwarded to any address on receipt of the price and subscription by the publishers.

Readers of the ATLANTIC who buy the magazine regularly of a news-dealer can obtain either portrait through him for \$1.00.

HOUGHTON, OSGOOD AND COMPANY, Boston.

## NEW BOOKS.

## RELIGIOUS.

- Sermons** by GEORGE PUTNAM, D.D., with fine steel Portrait. Gilt top, \$1.75; half calf, \$3.50.
- Dhammapadam: The Buddhist Canon.** Translated from the Chinese by SAMUEL BEAL. Crown 8vo, \$2.50.
- Religion in China.** Containing a brief account of the Three Religions of the Chinese; with Observations on the Prospects of Christian Conversion amongst that People. By JOSEPH EDWARDS, D.D. Crown 8vo, \$2.50.
- The Parais: Their Sacred Language, Writings, and Religion.** By DR. MARTIN HAUG. Second Revised Edition, by DR. E. W. WEST. Crown 8vo, \$4.50.
- Outlines of the History of Religion, to the Spread of the Universal Religions.** By PROF. C. P. TILLY, of the University of Leyden. Crown 8vo, \$2.50.
- The Creed of Christendom: Its Foundations contrasted with its Superstructure.** By W. E. GLASS. 1 vol. Crown 8vo, \$4.00.
- A Candid Examination of Theism.** By PHYLACUS. Crown 8vo, \$2.50.
- Oriental Religions and their Relation to Universal Religion.** By SAMUEL JOHNSON.
1. INDIA. 8vo, 302 pages. \$5.00.
  2. CHINA. 8vo, 1,900 pages. \$5.00.
- Christianity and Humanity.** Twenty-two Sermons by T. STARR KING. With Biographical Sketch by E. P. WHITFIELD, and a fine steel Portrait. \$2.00; half calf, \$4.00.

## VARIOUS.

- Visions: A Study of False Sight (Pseudopia).** By E. H. CLARK, M.D., author of "Sex in Education," etc. With an Introduction by OLIVER WENDELL HOLMES and a Portrait. \$1.50.
- The History of Indian Literature.** By ALBRECHT WIEBER. Translated from the second German Edition. Crown 8vo, \$5.00.
- A Primer of American Literature.** By CHARLES F. RICHARDSON. 50 cents.
- Fortune of the Republic.** By RALPH WALDO EMERSON. Paper, 25 cents; cloth, 50 cents.
- Drift from Two Shores.** By BRET HARTE. "Little Classic" style. \$1.50.
- In the Wilderness.** By CHARLES DUDLEY WARREN. 75 cents.
- The College Book.** Containing Historical and Descriptive Account and 60 Illustrations of 24 American Colleges and Universities. Edited by CHARLES F. KENNARD and HENRY ALDEN CLARK. 4to, full gilt, \$15.
- Just How: A Key to the Cook Books.** By Mrs. A. D. T. WHITNEY. \$1.00.
- The Europeans. A Novel.** By HENRY JAMES, JR. \$1.50.
- Substance and Show, and Other Lectures.** By THOMAS STARR KING. Edited by E. P. WHITFIELD. 12mo \$2.00; half calf, \$4.00.
- Hammer-smith; His Harvard Days.** By MARK SUDLEY SWEENEY. 12mo. \$3.00.
- Childhood Songs.** A book of charming poems of and for children. By LOUIE LARSON. Admiration Illustrated. New Edition. Price reduced to \$1.50.

\*.\* Sold by all booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

## RECENT BIOGRAPHIES.

**LIFE OF JOHN LOTHROP MOTLEY.** By OLIVER WENDELL HOLMES. With fine steel Portrait. \$1.50; half calf, \$3.00.

This is a loyal tribute paid by one friend to the memory of another, — and a great deal more. It is a fascinating and brilliant biography. — *Boston Advertiser*.

**AN ACCOUNT OF THE LIFE AND TIMES OF FRANCIS BACON.** Abridged from the "Life and Letters of Bacon," by JAMES SPEDDING. Uniform with *Popular Edition of Bacon's Works*. Portrait. 2 vols. crown 8vo, \$5.00; half calf, \$9.00.

We have within a comparatively small compass, and in cheap form, a full review of the life, character, and professional work of one of the greatest thinkers the world has yet produced. In bringing out this scholarly edition, whose literary fame is as bright to-day as it was 250 years ago, the publishers have done a service to literary men and scholars which can hardly be estimated. — *Boston Transcript*.

**LIFE OF CHARLOTTE CUSHMAN.** By EMMA STERNHINE. With Portraits. Crown 8vo, \$2.50; half calf, \$5.00.

The point of view in which the present work assumes an exceeding interest is that of the portrait of a rare and noble woman, rather than of a critical estimate of an illustrious dramatic artist. Charlotte Cushman furnishes a study of human character more inspiring in its influence than the record of her admirable achievements on the stage. — *New York Tribune*.

**LIFE OF GENERAL BARTLETT.** By F. W. PALFREY. With fine Portrait. \$1.50.

A noble record of a most chivalrous man. — *Boston Advertiser*.

**LIFE OF MADAME DE LA ROCHEFOUCAULD.** Gilt top. \$1.25.

We recommend this delightful book to all thoughtful minds; even to the most worldly it must possess a charm. — *Portland Transcript*.

**AUTOBIOGRAPHY OF HARRIET MARTINEAU.** With Memorials by Mrs. M. W. CHAPMAN. Portraits. 2 vols. 8vo, \$6.00; half calf, \$11.00.

Biography is always fascinating when it deals in any competent manner at all with any one so remarkable and so full of life as Harriet Martineau. And these volumes are likely to be among the most eagerly read of the biographies of our time. — *London Spectator*.

**LIFE, LETTERS, AND JOURNALS OF GEORGE TUCKER.** Portraits. 2 vols. 8vo, \$6.00; half calf, \$11.00.

As charming as Boswell's Johnson, Lockhart's Scott, Foster's Goldsmith, or Tucknor's own biography of Frothingham. — Dr. R. S. MACCARTHY.

On the whole, we are inclined to think that this is the very best book of its class that has ever come over to us from America. — *The Athenaeum* (London).

**LIFE OF LESSING.** By JAMES SIMS. With Portraits. 2 vols. crown 8vo, \$7.00.

The service which Carlyle and Low have done for the discovery of German poetry, has been done at length for the Hercules of German prose by Mr. Sims. . . He has performed the task which he set himself in an honest, thorough, and able manner, and he deserves the gratitude of all admirers of Lessing, and of all lovers of German literature. — *London Spectator*.

**THOREAU; A STUDY.** By H. A. PAGE. With Portrait. \$1.00.

We are too grateful to Thoreau as he was to wish that the times or his teachers had made him anything else, and believe that many besides ourselves will be thankful to Mr. Page for having given us the best picture of the man which we have hitherto met with. — *Thomas Hooker*.

**RAPHAEL AND MICHELANGELO.** By CHARLES C. PERKINS. Illustrated. 8vo, gilt top, \$3.00.

From it, more readily than from any other easily accessible book, the reader can obtain a clear and vivid impression of the character, achievements, and methods of work of two of the greatest men whose names are recorded in the annals of art. — *Appleton's Journal*.

**MEMORIAL AND BIOGRAPHICAL SKETCHES.** By JAMES FREEMAN CLARKE. \$2.00.

The nineteen essays, articles, sermons, and addresses which make up this volume are marked by the sterling qualities, the common sense, manliness, earnestness, and tenderness which have given Dr. Clarke his enviable reputation in his native city and state. — *The Nation* (New York).

**ARTIST BIOGRAPHIES.** By M. F. SWEETSER. 18mo, cloth, each 50 cents. The set, 15 vols. in box, \$7.50.

- |                     |                        |
|---------------------|------------------------|
| Vol. 1. TITIAN.     | Vol. 8. MICHAEL ANGIO. |
| 2. RAPHAEL.         | 9. GUIDO RINI.         |
| 3. DÜRER.           | 10. VAN DYCK.          |
| 4. MICHELLO.        | 11. TURNER.            |
| 5. REMBRANDT.       | 12. FRA ANGELICO.      |
| 6. CLAUDE LORRAINE. | 13. LUDOVICO DA VINCI. |
| 7. JOSHUA REYNOLDS. | 14. LANDSBERG.         |
|                     | 15. ALLSTON.           |

These faint little volumes, so neat in style, low in price, and choice in contents, make a strong appeal to the multitude just awakening to the beauty and joy of art, and of its illustrative literature. — *Chicago Tribune*.

**CHOICE AUTOBIOGRAPHY.** Edited, with Critical and Biographical Essays, by W. D. HOWELLS. "Little Classic" style. Per volume, \$1.25.

1. 2. Memoirs of Frederica Sophia Wilhelmina, Margravine of Baden.
3. Lord Herbert of Chesham, and Thomas Eliot.
4. Edward Gibbon.
5. Vittorio Alfieri.
6. Carlyle Goldoni.
7. 8. François Marmonet.

This series of autobiographies is a real acquisition to that large class of readers who enjoy this most fascinating department of literature. — *Worcester Spy*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

## The American Architect and Building News.

An Illustrated Weekly Journal of Architecture, Construction, and Interior Decoration.

THE AMERICAN ARCHITECT AND BUILDING NEWS is designed not only for architects and builders, but for engineers, students, and amateurs who are interested in building, or in any of the arts connected with building.

**CONTENTS.** — It contains weekly a summary of architectural news, editorial articles, letters from different cities in this country and abroad, original articles on interior decoration, military engineering, archaeological discoveries, historical monuments, and discussions of matters of construction and building materials, together with well-selected notes and articles from other technical journals. In its discussion of architectural subjects, it aims not merely to treat them scientifically, but in the best sense practically; so as to promote a better understanding of architectural principles, a fine appreciation of architectural taste, and an embodiment of these in the public and private buildings of America.

**BUILDING INTELLIGENCE.** — Under this head are published weekly a list of the buildings projected in the principal cities and towns of the Union, giving the names of owner, architect, and builder, together with the cost and character of the building; a list of the buildings that are to replace those lately burned; a standing record of the important structures now going up throughout the country; and a list of patents obtained upon new building appliances.

**SANITARY SCIENCE AND DECORATIVE ART.** — THE ARCHITECT devotes special attention to Sanitary Science, which is rightly engaging more and more the attention of all intelligent citizens, and to Decorative Art, including furnishing, as well as to matters that pertain to technical education in architecture and construction.

**ILLUSTRATIONS.** — Each number contains four or more fine quarto illustrations, and illustrations are used liberally in the text. The illustrated pages exhibit the best work of American architects of our time; drawings of constructive and ornamental detail; designs for furniture and interior decoration. Besides these, each number is usually accompanied by a view of a foreign building, either modern or ancient.

Although the paper addresses itself primarily to architects and builders, by its discussion of matters of common interest to those engaged in building pursuits, it is the object of the editors to make it acceptable and necessary to the large number of educated people who are interested in and appreciate the civilizing influence of good architectural surroundings.

TERMS: \$7.50 per year, or \$6.00 if paid in advance; single copies, 15 cents.

HOUGHTON, OSGOOD AND COMPANY, Publishers,

WINTHROP SQUARE, BOSTON.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 987.

BOSTON, SATURDAY, FEBRUARY 15, 1879.

VOL. XXXIX. No. 4.

## DECKER BROTHERS' PIANOS

Have shown themselves so far superior to all others in excellence of workmanship, elasticity of touch, beauty of tone, and great durability, that they are now earnestly sought for by all persons desiring the

**VERY BEST PIANOS.**

Low Prices. Easy Terms.

**CAUTION.**

No Decker Pianos genuine unless marked:

**DECKER BROTHERS,  
NEW YORK.**

33 Union Square, New York.

**W. H. JEWETT & CO.**

MANUFACTURERS OF

**PIANO-FORTES.**

Warerooms, 576 Washington St., Boston.

**W. H. IVERS,**

MANUFACTURER OF

**Upright and Square Pianos.**

WAREROOMS,

576 Washington St., Boston.

**THE SMITH ORGAN CO.**

FIRST ESTABLISHED. MOST SUCCESSFUL.

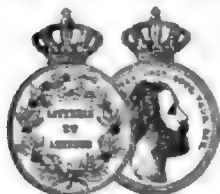
Their instruments have a standard value in

**All the Leading Markets of the World.**

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.



**SWEDEN AND  
NORWAY, 1878.**

**MASON & HAMLIN**

Have the honor to announce the following awards this season for Cabinet Organs:—

**GOLD MEDAL** at Paris Exposition, 1878.  
**GOLD MEDAL** Sweden and Norway, 1878.  
**GOLD MEDAL** Mech. Char. Am., Boston, 1878.  
**SILVER MEDAL** (for cases) do. do., 1878.  
Mason & Hamlin Cabinet Organs, winners of ONLY GOLD MEDAL at American musical instruments at PARIS EXPOSITION, 1878; and highest honors at EVERY WORLD'S EXPOSITION FOR TWELVE YEARS. For cash or easy payments. A small one may be purchased for \$24 cash or by payment of \$6.75 per quarter for ten quarters. Warerooms, 124 Tremont Street, Boston.

## THE CHICKERING PIANO.

**OVER 53,000 MADE AND SOLD.**

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

**STANDARD PIANOS OF THE WORLD.**

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

**SPECIAL ATTENTION** is given to **REPAIRING** Pianos (OF ANY MAKE) by the most competent and skillful workmen.

*Illustrated Catalogues and Price List mailed free on application to*

**CHICKERING & SONS,**

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

In addition to Thirty-five Gold, Silver, and Bronze Medals, and other Highest Prizes, Messrs. McPhail & Co. have received the **Highest Award** within the power of the jury to make, at the M. C. M. A. Exhibition of 1878,

**A FIRST SILVER MEDAL,**

with a "special and honorable mention."

**Another First Gold Medal!**

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a **First Gold Medal**, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

**THREE GOLD MEDALS IN 14 MONTHS.**

*Catalogues sent free to all applicants.*

**New-England Organ Company,**

Marble Building, 1290 Washington St., Boston.

ESTABLISHED 1837.

**WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,**

666 Washington Street, Boston.

Pianos sold on instalments, Exchanged, and to Let.

## WEBER PIANO-FORTES.

**GALAXY OF STARS,**

Who pronounce the WEBER PIANOS the **Best Pianos** in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power." "An Instrument with a SOUL in it."

**Parepa-Rosa, Nilsson,  
Kellogg, Marie Rose,  
Patti, Albani,  
Thursby, Cary,  
Lucca, Murksa,  
Carreno, Goddard,  
Strauss, Capoul, Bristow,  
Campanini, Musio,  
Mills, Gilmore,  
Wehlt, Pease,  
Pappenheim, Adams,**

AND HUNDREDS OF OTHERS.

PRICES REASONABLE.

TERMS EASY.

WAREROOMS,

**Fifth Avenue, cor. 16th Street,  
NEW YORK.**

**KRANICH & BACH'S**

**New Patent Full Agraffe, Square, Upright, and Grand  
FIRST PREMIUM PIANOS**

Are unequalled. The GBO. STEOK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

**H. W. BERRY, Sole Eastern Agent.**

Pianos sold on easy monthly payments. Second-hand Pianos from \$120 to \$300. Pianos to let.

No. 785 Washington Street, Boston.



## THE BEST OF UPRIGHTS.

THE  
Hallet, Davis & Co.  
PIANOS.

Have received the most eminent commendations  
and the Medal of Honor from the  
Centennial authorities.



Their Uprights are the only ones, out of all  
exhibited, receiving special praise.

The report is appended: —

"To Hallet, Davis & Co., of Boston, Mass., award for Grand, Upright, and Square Pianos: For volume of tone, good construction, and excellence of workmanship, and because of originality of design, and artistic skill in their upright instruments, with ingenious combination of mechanical devices for securing permanence in tune."

## WAREROOMS,

436 Washington St., Boston.

Send for Illustrated Catalogue, free.

Agents Wanted in every large Town and City.

## Music Publishers.

## 5 MUSIC 5 BOOKS 5

PIANO ARRANGEMENT OF  
H. M. S. PINAFORE. By H. MAYLATH. \$1.00.

Contains 25 pieces taken from the attractive composition. Those who prefer the Vocal Score can have it at the same price.

## THE SORCERER. Words and Music. \$1.00.

The SORCERER is by the same composers as Pinafore, and, musically, quite as good. Piano arrangement by MOLLINS also for \$1.00.

## HULL'S TEMPERANCE GLEE BOOK. 40 cts.

Contains a large and well arranged collection of Sacred and Secular songs for Temperance meetings.

## CUPS AND SAUCERS. By GROSSMITH. 25 cts.

A delightful Parlor Operetta, needing but two performers. Very good music.

## THE GEM GLEANER. By J. M. CHADWICK. \$1.00.

An unusually good collection of Anthems. All choirs should have it.

## OLIVER DITSON &amp; CO., Boston.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	2.50
Complete in Boards.....	12.00
SUPPLEMENT. Music for Church Service, Book I.....	2.00

Published by CARL PRUFER, 30 West Street, Boston.

Send, post-paid, on receipt of marked price.

## ARTHUR P. SCHMIDT,

40 WINTER STREET . . . BOSTON, MASS.

Importer and Dealer in

## Foreign &amp; American Sheet Music.

Sole Agent in the U. S. for the Catalogues of ASHDOWN & PARRY of London, Eng., and HENRY LITOLFF of Braunschweig, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminars made a specialty.

Litolff's Musical Worlds: A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number.

## JUST ISSUED:

Album for Children. By G. W. MARSTON. 12 charming little pieces for young pianists. 20 cts. a number.

Ave Maria. For Tenor or Soprano. By HENRIK DANA. Op. Beside the Summer Sea. Contralto. " " 40c.

## GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;

BOOSEY & Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

## KNABE

## E. W. TYLER,

## GABLER

508 WASHINGTON AND 3 BEDFORD STREETS,

(OVER WILLIAMS & EVERETT.)

Having rented his Warerooms, is happy to announce to his friends and the public that he has secured the sole agency in Boston of the celebrated **KNABE PIANO** of Baltimore. These instruments have no superior, and are considered by the best pianists to be first-class in every respect. He has also taken the Agency for the **ERNEST GABLER PIANO** of New York, which is a reliable and satisfactory instrument. Mr. Tyler is also pleased to announce that Mr. G. W. BEARDSLEY, who has been Western Tourer for Messrs. Chiseling & Sons for twelve years, will have charge of the Tuning Department. All orders promptly attended to.

## HELIOTYPE.

## PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in Illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for Illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIOTYPE PRINTING CO., 220 Devonshire St., Boston, Mass.

## BOOKS OF EUROPEAN TRAVEL.

**IN THE LEVANT.** By CHARLES DUDLEY WARNER, Author of "Saunterings," "My Summer in a Garden," "Backlog Studies," "Baddeck," etc. 1 vol., 12mo, \$2.00.

Delightful, thoughtful, entertaining sketches of travel in Palestine, Syria, Turkey, Aegean Islands, and Greece.

**SAUNTERINGS.** By CHARLES DUDLEY WARNER. "Little Classic" Style. \$1.25.

A charming series of travel sketches in London, Paris, Rhineland, Switzerland, Bavaria, and Italy.

**OLD ENGLAND; its Scenery, Art, and People.** By JAMES M. HOPPIN, Professor in Yale College. New Edition, revised and enlarged. 16mo, \$1.75.

A most readable volume, and at the same time most valuable. — *The Independent*.

## HANS CHRISTIAN ANDERSEN.

THE IMPROVISATORE; OR, LIFE IN ITALY.

O. T.; OR, LIFE IN DENMARK.

IN SPAIN AND PORTUGAL.

PICTURES OF TRAVEL.

Crown 8vo, \$1.50 a volume.

**ENGLISH TRAITS.** By RALPH WALDO EMERSON. \$1.50.

**TEN DAYS IN SPAIN.** By KATE FIELD. "Little Classic" style. \$1.25.

**SIX MONTHS IN ITALY.** By GEORGE S. HILLARD. 16mo, \$2.00.

**TRANSATLANTIC SKETCHES.** By HENRY JAMES, Jr. 1 vol., 12mo, \$2.00.

**A SATCHEL GUIDE** For the Vacation Tourist in Europe. Revised Edition for 1879. With Maps. 16mo, \$2.00.

The remarkable compactness and comprehensiveness of the Satchel Guide and its felicity in telling just what tourists wish to know, have made it the popular favorite with those going to Europe for a vacation tour. The edition for 1879 has been thoroughly revised, and supplied with special information for the benefit and convenience of the thousands of Americans who will go to the Exposition at Paris.

**THE LANDS OF SCOTT.** By JAMES F. HUNNEWELL. With Maps. 12mo, \$2.50.

## NATHANIEL HAWTHORNE.

OUR OLD HOME. A Series of English Sketches. \$1.50.

ENGLISH NOTE-BOOKS. 2 vols., 16mo, \$3.00.

FRENCH AND ITALIAN NOTE-BOOKS. 2 vols., 16mo, \$3.00.

The same in "Little Classic" style. \$1.25 a volume.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD & CO.

A new and elegantly printed Catalogue (forming a book of 236 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philosophy, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 250 Devonshire Street, Boston.

## REMINISCENCES OF EUROPEAN TRAVEL.

EL. By ANDREW P. PRABODY, D. D. 16mo, \$1.50.

**CASTILIAN DAYS.** Studies of Spanish Scenery, Customs, and Character. By JOHN HAY. 16mo, \$2.00.

**AUGUSTUS HOPPIN'S TRAVEL PICTURES.**

CROSSING THE ATLANTIC. Oblong folio, \$5.00.

UPS AND DOWNS OF LAND AND WATER. Oblong folio, \$10.00.

ON THE NILE. Oblong folio, \$10.00.

The same. Large paper, 45 plates in portfolio, \$25.00.

## W. D. HOWELLS.

VENETIAN LIFE. 12mo, \$2.00.

ITALIAN JOURNALS. 12mo, \$2.00.

**ONE YEAR ABROAD.** By the author of "One Summer." "Little Classic" style. \$1.25.

**POEMS OF PLACES.** Edited by H. W. LOWE-FELLOW. "Little Classic" style. 18mo, \$1.00 per volume.

1-4. ENGLAND AND WALES.

5. IRELAND.

6-8. SCOTLAND, DENMARK, ICELAND, NORWAY, AND SWEDEN.

9, 10. FRANCE AND SAVOY.

11-13. ITALY.

14, 15. SPAIN, PORTUGAL, BELGIUM, AND HOLLAND.

16. SWITZERLAND AND AUSTRIA.

17, 18. GERMANY.

19. GREECE AND TURKEY (IN EUROPE).

20. RUSSIA AND SIBERIA.

**NOTES AND SKETCHES OF AN ARCHITECT** during a Tour in the Northwest of Europe. By FELIX NARJOUX. Illustrated. 8vo, \$3.00.

**NOTES OF TRAVEL AND STUDY IN ITALY.** By CHARLES ELIOT NORTON. 16mo, \$1.25.

## GEORGE E. WARING, Jr.

**A FARMER'S VACATION.** A Tour in the Netherlands, Normandy, Brittany, and the Channel Islands. Copiously and beautifully illustrated. Square 8vo, \$3.00.

**THE BRIDE OF THE RHINE.** Two Hundred Miles in a Moeel Row-Boat. To which is added a Paper on the Latin Poet Ausonius and his poem "Mosella," by Rev. CHARLES T. BROOKS. Fully and finely illustrated. Square 16mo, \$1.50.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

BOSTON, APRIL 12, 1879.

## CONTENTS.

STEPHEN HELLER ON HECTOR BERLIOZ . . . . .	57
JOSEPH JACOBIN. <i>Max Schola</i> . . . . .	59
LORENZO SALVI . . . . .	60
TALKS ON ART. SECOND SERIES. From Instructions of Mr. William M. Hunt to his Pupils. III. . . . .	60
AGOSTO KRISZSMAR. ORATORY . . . . .	61
PALESTRINA: MONUMENTAL EDITION OF HIS WORKS . . . . .	61
CONCERTS IN BOSTON . . . . .	61
MEANS. Orth, Allen, and Frise. — Mr. S. Lehting. — Miss Josephine E. Ware. — Mr. H. G. Hanchett. — Howard Symphony Concerts: Kind of Season. . . . .	62
FAMOUS WEEK: BACK IN BOSTON . . . . .	62
MUSIC NEXT WEEK . . . . .	63
MUSICAL CORRESPONDENCE . . . . .	63
New York. — Chicago. — Milwaukee. . . . .	63
NOTES AND GLEANINGS . . . . .	64

All the articles not credited to other publications were expressly  
written for this Journal.

Published fortnightly by Houghton, Osgood and Company,  
290 Devonshire Street, Boston. Price, 10 cents a number: \$2.50  
per year.

For sale in Boston by CARL PRUEPER, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BRENTANO, Jr., 39 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 152 State Street.

STEPHEN HELLER ON HECTOR BERLIOZ.<sup>1</sup>

I CANNOT resist the pleasure of having a chat with you about Berlioz. You have been writing on the Paris Exhibition, and an article in which you speak a great deal of this highly gifted man has caused me to take the step I do. People in Germany appear to believe that in Paris Berlioz's music was everywhere misunderstood, misappreciated, and actually laughed to scorn. The majority of the public, many artists, and a portion of the press were, I certainly must admit, rather adverse than favorable. Still more frigid and repellent was naturally the demeanor adopted by the official guardians intrusted with the safe-keeping of the great seals of good taste: the sworn connoisseurs, the privy counselors of music, and all possessing a seat and vote in the *sacré collège* of the Conservatory and of the Institute. And they were not so wrong, after all, in making things rather uncomfortable for this Terrorist and his programme, which now and then was somewhat wild. I believe these more or less violent opponents of his to have been perfectly sincere, and I can very well understand how the composer of *Le Postillon de Longjumeau*, a man deficient neither in talent nor wit, must necessarily regard Berlioz's first Symphony as the music of a lunatic asylum. But Berlioz's sternest critics were the "connoisseurs" of the educated higher classes. Reared in the religion of a certain music, they could see in Berlioz only a hateful and heretical reformer. A portion of these dilettantes acknowledged nothing save the simple moving or sparkling tunes of the old French music (Dalayrac, Méhul, Monsigny, Grétry, etc.); the graceful, piquant, wittily-animated, pleasing, and theatrical strains of comic opera; or, lastly, the magnificent, brilliant, and dramatically-colored productions of the Meyerbeerian muse. By far the most respectable part of these dilettantes had attained in the Conservatory concerts and the numerous quartet associations a not insignificant amount of

musical education, in about the same way as by frequent and observant visits to museums and galleries a man may gain an eye for painting and sculpture. Now, when all these various classes of persons fond of music, especially the last named, turned with dissatisfaction from Berlioz's compositions, it must be granted that they did not do so out of blind hostility, and could be at no loss to justify their blame and their taste. His weaker opponents objected to him because they could not at once retain in their heads his melodies (supposing any were to be found in what he wrote), and that to understand such complicated architecture required a very learned musician. Others laughed at his ultra-romantic programmes, at the masses of instruments, and at the mad demands he made upon the performers. His strongest opponents, however, had very weighty grounds for their strictures on the new music. They relied on Haydn, Mozart, and Beethoven. The works of these great benefactors were forcing their way every day more deeply and more convincingly into the souls of mankind as represented in Paris. When these lofty names were pronounced, Berlioz's boldest adherents were silent. . . .

I have employed the word adherents; I wanted to make you understand that, while this very eminent man certainly had, and even still has, numerous adversaries, he had at a very early date attracted round him a constantly increasing circle of friends, partisans, and even unbounded admirers.

As far back as 1838, when I first came to Paris, Berlioz stood quite apart from all other artists there. Even then it was impossible any longer to dispute his right to the name of a daring seeker after the great in art. His works, his words, and his whole bearing gave him the air of a revolutionist as regards the old musical régime, which he was fond of supposing had lived itself out. I do not know whether he was a Girondin or a Terrorist, but I believe he was not unwilling to declare Rossini, Cherubini, Auber, Hérold, Boieldieu, etc., those "Pitts" and "Coburgs" of the corrupt state of music, guilty of high treason, and to put them on their trial. The horrible aristocrats of music were played every day, and, in receiving the regulated percentage on the receipts, were sucking the marrow of their subjects, the public.

But Paris is the only place in the world where people understand all situations, and like to search out the strangest among them, for the purpose, to a certain degree, of encouraging and supporting them. Only the situation must possess some especial features; it must have a physiognomy of its own, or be characterized by something pathetic. In a word, a man must have a legend circulated around him. Berlioz had several legends. There was his invincible passion for music, — a passion which neither threats nor poverty could diminish, — he, the son of a well-to-do physician in high repute at Grenoble, being compelled to become a chorus-singer at one of the smallest theatres; there was his fantastic love for Miss Smithson, who, as Ophelia and Juliet, had carried him away, though he did not understand a word of English; and, lastly, there was his *Symphonie Fantastique*, depicting his feelings, and, when heard by her, causing the English actress, who,

on her part, understood nothing about music, to reciprocate his love, — all these things furnished Berlioz with the situation here necessary for exciting the sympathies of certain enthusiasts. Men of this kind, intelligent, partial, ready for any service and frequently capable of any sacrifice, are to be found in Paris by every man of genuine talent, provided that talent be exhibited in a certain light. Thus, a few months after I first made his acquaintance, I saw that Berlioz was beginning to be accepted as the head and chief of the unappreciated geniuses of Paris. He was unappreciated, it is true. But like a man who might easily be so. Berlioz raised the non-appreciation of talent to a dignity, for the appreciation, nay, the profound admiration, of a large circle caused the want of appreciation to appear so glaring and so unlovable that it obtained for its object new friends every day. This compensation would have sufficed to make a man of a more philosophical disposition feel happier. The delicate sense of the Parisians (I mean of a certain class among them) was hurt and insulted at seeing an artist, who had at any rate given proof of eminent talent, glowing zeal, and high courage, persecuted, blamed, and plunged in poverty. And Frenchmen are not contented with merely loving quietly and platonically; with wishing a friend every possible kind of good fortune, and then leaving matters to take their own course. They are active, set about a thing in good earnest, and do not require to be adjured in the name of everything that is holy to open their lips for the purpose of uttering a few enthusiastic words for an unappreciated artist needful of praise. The French government, in the person of Count Gasparin, one of the ministers, made a beginning, and ordered of Berlioz a Requiem (a work, by the way, full of magnificent things), and subsequently the funeral music for the interment of those who fell in July, — also, of its kind, an admirable tone-painting, only not so well known. Meanwhile, all more or less gifted, more or less unappreciated, art disciples and apprentices ranged themselves around their honored chief. They were apostles, clients, and business men given to Berlioz by nature. It was especially members of other professions who were attracted towards him, — when not by his music, by his poetic intentions and picturesque programmes. Nearly all the painters (who as a rule have a taste for music), engravers, sculptors, and architects were numbered among his adherents. To these must be added many of the best poets and romance writers, such as Victor Hugo, Lamartine, Dumas, De Vigny, Balzac; the painters Delacroix, Ary Scheffer, etc., who saw in him, and very justly, an adept of the romantic school. All these great writers, who had not a spark of music in themselves, and who, in the most solemn scenes of their dramas, had a waltz by Strauss played to heighten the emotion or terror, — it is true the waltz was played in a slow and solemn manner, with mutes and a certain amount of tremolo, — all these men raved about Berlioz, and demonstrated their sympathy by their words and their writings. Lastly, with all these active propagandists of the quasi-unappreciated Berlioz was allied a section — small, indeed, but influential — of

<sup>1</sup> Addressed to Dr. Handlick, and published by him in the *New Free Press*. Translated in the *London Musical World*.



the fashionable and elegant world, people who desired to obtain at a cheap rate the reputation of freethinkers. They were not capable of distinguishing a sonata of Wanhals or Diabelli's from one of Beethoven's, but they cried out against the criminal sensuousness of modern music; they ridiculed those of their own station who revelled in Meyerbeer, Rossini, and Auber, and prophesied the destruction of such vicious, short-skirted melodies, and the victory of a new, world-moving, sublime, and eternally virile art.

If now you add the not inconsiderable number of good and genuine musicians capable of understanding the really bold and grandiose, the frequently wonderful originality and the magical orchestration of his scores, you will allow that Berlioz did not live and work in such isolation as he was fond of asserting. From 1838, the instances growing more frequent with the course of time, detached pieces of his symphonies found brilliant, nay general, recognition. They were encored and tumultuously applauded. I will mention merely the "Marche au Supplice" in the *Symphonie Fantastique*, the "Marche des Pèlerins" and the "Sérénade dans les Abruzzes" in *Harold en Italie*, the party at Capulet's in *Roméo et Juliette*, several things from *La Fuite en Egypte*, the overture to the *Carnaval Romain*, etc. That much of high significance in his works was only slightly successful cannot be denied. But to how many equally great, nay greater, artists has this not happened? There was scarcely ever an artist so much a stranger to anything like resignation, that German virtue, as Berlioz, and it was in vain that I played the part of a German Plutarch, relating to him traits from the lives of such men as Weber, Mozart, Beethoven, Schubert, Schiller (whom he liked very much), etc.

He often complained bitterly and compared his own successes with those of the then popular composers for the stage; but whenever he did so, I used to say to him: "My good friend, you want too much; you want everything. You despise the general public, and yet want them to admire you. You despise, in virtue of your right as a noble-minded and original artist, the approbation of the majority, and yet you bitterly experience the want of it. You wish to be a bold innovator, an opener-up of new paths; but, at the same time, you desire to be understood and valued by all. You desire to please only the noblest and the strongest, and yet you are angry at the coldness of the indifferent — at the insufficiency of the weak. Do you not desire to be solitary, inaccessible, and poor, like Beethoven, and yet surrounded by the great and the little ones of this world — loaded with all the gifts of fortune, with honors, with titles, and with offices? You have attained what the nature of your talent and of your whole being can attain. You have not the majority on your side, but an intellectual minority exerts itself to uphold and encourage you. You have achieved for yourself a thoroughly special place in the world of art; you possess many enthusiastic friends — nor are you, thank God, without redoubtable foes, who keep your friends vigilant. Your material means of existence have, thank goodness, been assured for sev-

eral years; and, finally, you may with certainty reckon on something hitherto valued by all men of mind and heart — the more thorough recognition which posterity has in store for you." I often succeeded in reviving his spirits, a fact he always admitted with friendly and touching words. I remember with especial pleasure one particular instance. We were spending the evening as the guests of B. Damcke — also one of those now no more — and of his wife, whose goodness of heart and kind hospitality Berlioz gratefully mentions in his Memoirs. We were in the habit of meeting there nearly every evening. Berlioz, J. d'Ortigue (a learned writer on musical and literary history), Léon Kreutzer, and others. We used to chat, criticise, and play music, freely and without constraint. This little circle, also, has been thinned by death; latterly Berlioz and myself were the only members of it left. Well, one evening that Berlioz again began his old lament, I answered him in the manner described above. I finished my sermon; it was eleven o'clock, and the cold December night outside was dark and dreary. Tired and out of sorts, I lighted a cigar. Suddenly, Berlioz started up with youthful alacrity from the sofa on which he was accustomed to stretch himself in his muddy boots, to the secret anguish of the cleanly and order-loving Damcke. "Ha!" he cried, "Heller is right — is not he? He is always right. He is good, he is clever, he is just and wise; I will embrace him," he continued, kissing me on both cheeks, "and propose to the sage a piece of folly." — "I am ready for any such act," I replied. "What do you propose?" — "Let us go and sup together at Bignon's" (a celebrated restaurateur's at the corner of the *Chaussée d'Antin*). "I did not make a very good dinner, and your sermon has inspired me with a desire for immortality and a few dozen oysters." — "All right," I replied, "we will drink the health of Beethoven, and that of Lucullus too; we will drown and forget in the noblest wines of France, with *pâtés de foie gras* to match, the sorrows which vex our souls." — "Our host," said Berlioz, "can stop at home, for he has a charming wife. We, however, who are not so blessed, will be off to the wine-shop — I will hear no objection! The matter is settled." The old, fiery Berlioz was once more awakened within him. So we sauntered, arm in arm, joking and laughing, down the long *Rue Blanche* and the equally long *Chaussée d'Antin*, and entered the brilliantly-lighted restaurant. It struck half-past eleven, and there were very few customers in the place, a fact at which we were well pleased. We ordered oysters, *pâtés de foie gras*, a cold fowl, salad, fruit, and some of the best champagne and most genuine Bordeaux.

Berlioz, as well as myself, was the more inclined to do all honor to this admirable repast because, like me, he was usually very moderate and simple in his mode of living. At one o'clock the gas was extinguished, and the waiters glided gapingly about us (we were quite alone; the other customers had left) as if to remind us that we ought to go. The doors were closed and wax candles brought. "Waiter!" exclaimed Berlioz, "you are trying by all kinds of pantomimic action to

make us believe it is late. Let me beg you, however, to bring us two demi-tasses of coffee and some real Havana cigars." So we went on till two o'clock. "At present," said Berlioz, "we will be off, for my mother-in-law is now in her best sleep and I have well-founded hopes that I shall wake her up." During supper we spoke of our favorites, Beethoven, Shakspeare, Lord Byron, Heine, and Gluck, and continued to do so as we slowly walked the long distance to his house, which was not far from mine. This was the last merry, lively social evening I spent with him. Unless I am mistaken, it was in 1867 or 1868.

It was in the same year that he was seized with a sort of passion for reading Shakspeare, in the French translation, to some few friends. We used to meet at his lodgings at eight o'clock in the evening, and he would read us some seven or eight pieces.

He read well, but was frequently very greatly moved; in especially fine passages the tears used to course down his cheeks. He would, however, still go on and hastily wipe away his tears so as not to interfere with the reading. The only persons present on such occasions were the Damckes and two or three other friends. One of the latter, an old and well-tried comrade of Berlioz's, but with no great literary culture, undertook of his own accord the office of a *claqueur*. He listened with profound attention and endeavored to discover in the countenances of the other members of the audience and of the reader the right moment for manifesting his enthusiasm. As he did not venture to applaud, he invented an original method for expressing his approval. Every extraordinarily fine passage, delivered and received with deep emotion, was accompanied on his part by the half audible emission of some oath or other usually heard among the lower classes and in the workshops. Thus, after the poet's most touching scenes we were greeted with: "Nom d'un nom! Nom d'une pipe! S . . . matin!" After this had been repeated some dozen times, Berlioz, suddenly bursting out angrily, and breaking off in the middle of a verse, thundered forth: "Ah ça, voulez-vous bien f . . . le camp avec vos nom d'une pipe!" Hereupon the offender, pale with dismay, took to flight, and Berlioz with perfect composure resumed the balcony scene in *Roméo et Juliet*. — What I once told you touching Berlioz's short musical memory referred to modern music, with which he was not very familiar. But he retained well the music he had studied. Such music included more especially Beethoven's orchestral works (he was not so well up in the quartets and piano-forte pieces); then the operas of Gluck and Spontini, as likewise those of Grétry, Méhul, Dalayrac, and Monsigny. Despite his marvelous hatred of Rossini, he was a warm admirer of two of that master's scores: *Le Comte Ory* and *Il Barbiere di Siviglia*. Berlioz was one of those genuine artists who are carried away and moved to tears by every production which is in its way perfect. I was with him at Adelina Patti's first appearance here in *Il Barbiere*. You will believe me when I assure you that, in the most joyous and most charming passages of the work, his eyes were suffused with tears. But what

shall I say about *Die Zauberflöte*, which also I heard in company with him! He entertained a sort of childish indignation for what he termed Mozart's culpable concessions. By these he meant Don Ottavio's air, Donna Anna's air in F, and the famous bravura airs of the Queen of Night. Nothing could induce him to acknowledge the excellence of these pieces, apart from their dramatic value, which is certainly not as great as that of many others. But how truly delighted was I to see the deep and powerful impression the opera produced on him. He had often heard it before, but whether he was in a better frame of mind, or whether the work was better represented, he said the music had never previously penetrated so profoundly into his heart. Nay, his exaltation in two or three instances became so loud that our neighbors in the stalls, who were picking their teeth and wanted quietly to digest their dinner, complained of such "indiscreet" enthusiasm.

One evening at a quartet concert we heard Beethoven's Quartet in E minor. We were seated in a distant corner of the room. While I was listening to this wonderful work, my feelings were those of a devout Roman Catholic who hears mass with deep piety and fervor, but, at the same time, with calmness and clear consciousness; the sublime feeling he experiences has been long familiar to him. Berlioz, on the other hand, resembled a neophyte; a kind of joyous dread at the sacred and sweet secret revealed to him was mixed up with his devotion. His countenance beamed with transport during the Adagio — he was, so to speak, transfigured. Some other fine works were set down for performance, but we left, and I accompanied him to his house. The Adagio still echoed prayer-like in our souls. Not a word was exchanged between us. On my taking leave of him, he grasped my hand and said: "Cet homme avait tout . . . et nous n'avons rien."

At that moment he was crushed, annihilated, by the gigantic grandeur of "cet homme." — One more short anecdote: Near the house where Damcke resided, in the Rue Mansard, there was an especially large white stone laid down in the pavement. Every evening that we returned from the Rue Mansard, Berlioz used to place himself on this stone as he wished me good-night. One evening (a few months before his last illness) we bade each other good-by in a hurried fashion, for it was cold, and a thick, yellow fog hung over the streets. We were already ten paces' distance from each other, when I heard Berlioz crying out: "Heller! Heller! Where are you? Come back! I did not bid you good-night on the white stone." We came together again and began looking about in the pitch-dark night for the indispensable stone, which, by the way, had among other characteristics a peculiar shape. I took out my matches, but they would not light in the damp air. We both groped about the pavement until at last the weather-beaten stone gleamed on us. Placing his foot with the greatest seriousness on it, Berlioz said: "Thank God! I am standing on it. Now, then, good-night!" And so may I to you, my dear sir. My pen ran away with me — I could not pull it up. STEPHEN HELLER.

## JOSEPH JOACHIM.

(From the *Penther Lloyd*.)

THE eminent master of the violin is once again stopping in our midst, and great is the feeling of pleasure and delight among the friends of art in the Hungarian capital, to whose lot it has fallen once more to enjoy the rarely occurring treat of hearing, after a long, a too long interval, Joseph Joachim, the celebrated son of our native land. A decennium has elapsed since he last entranced us with the display of his artistic power. How often have we since then yearned to hear him! A few years ago he was in Vienna, and we thought we might hope that, remembering his home, at so short a distance off, and his faithful, devoted admirers, he would gladden us with a visit, — but our hopes were vain! Let us, however, leave the past and rejoice in the present, which has at length so generously favored us by fulfilling our long-cherished wish. Let us congratulate ourselves on seeing the well-loved master, fresh in mind and body, among us, surrounded by his old admirers, and received with feelings of pleased expectation by all those who will now become acquainted with and hear him for the first time. The former do not need to be informed what Joachim is and of what kind is his artistic significance. A conviction of the great artist's extraordinary worth must spontaneously have forced, and forever impressed, itself on all who at any period in their lives heard him. But, at the present time, when men live so quickly and forget so quickly, it will not be superfluous shortly to characterize Joachim's significance, fully and completely to realize the value of him whose appearance to-day is an event in the musical existence of our capital. We do not possess among our contemporaries so many heroes in the world of art that, in the case of this great one among the great, we should not like to dwell awhile on the thankful remembrance of what we have received from him.

What is it, then, which raises Joachim above all his predecessors, the most celebrated violinists of the century, — which precludes all comparison between his art and the virtuosity of Paganini, Ernst, Lipinski, Beriot, and even Vieuxtemps, and which stamps him as undoubtedly superior to the most eminent living masters of the violin? Joachim is greater than all these because, to express the matter briefly, he possesses a style of his own. It is significant that, in Joachim's case, we never think of the virtuoso. Are his technical capability and development inferior, then, to those of any among the artists above named? Not at all. If the sign of perfect virtuosity consists in playful facility and unerring certainty, Joachim is surpassed by no one. But it is not this, or at least not this alone, which renders him the first among the great ones in his art. His high musical significance is rooted in the depth and grandeur of his conception and execution, both of which together cause the act of the executive artist, reproduction, as an independent product of no small artistic value, to appear like an important musical creation. As the interpreter of the musical classical writers for the violin, Joachim is more than a mere player, he is a plastic artist; he fashions, while others are satisfied with reproducing what already exists.

It is here plainly perceptible how eminent art individualities contain in themselves the incentive for the clearing up of complicated artistic problems. Joachim's artistic peculiarity is connected with one of the innermost questions of musical aesthetics, the much disputed difference between executive and creative art. In an essay written with considerable cleverness, Franz Liszt once refused to recognize this difference. Some

persons may feel inclined to explain this view, for which, be it observed, there are weighty reasons, by the well-known variance between Liszt the virtuoso and Liszt the composer; but, even when it may not be so glaringly apparent, we agree with Hegel's clear definition of virtuosity (in his *Ästhetik*), and concede the possibility of creatively fashioning, independent, reproduction. This may be characterized as the acme of artistic perfection, as the privilege of genius, for whom the secret of the inmost sanctuary of art has been thrown open. Such reproduction appropriates the musical material as the mere background on which to execute its own intellectual work. It is this which breathes into the composer's tone-outline glowing life, which bestows shape on the composer's creations, and permeates them with its own individuality. In such a sense we may certainly speak of an independently active power of reproduction, which gives forth nothing on which it has not impressed the intellectual stamp of its artistic self.

This is what most popular virtuosos on the violin have been unable to do! They have been able to dazzle and to fascinate; with daring feats of enormous executive skill to throw the great mass of concert-goers into transports and ecstasy. Even they, despite their want of true intensity and of artistic intention, have rendered indisputable service; they have brought to perfection the technical means of expression, and contributed powerfully towards popularizing art. But for intellectual deeds, which have advanced the interests of art itself, we look to them in vain. In their case, the artist's individuality is still identified with his performance; this is the condition of merely interesting subjectivity. It was reserved for Joachim to create, on an essentially different and ever enduring basis, a new kind of virtuosity, and to bring out in the latter that objectivity which bears in itself the mark of the classical, that objectivity which, in plastic art, we admire in the model works of Greek sculptors.

There are players who play in a subjectively fine manner. Every note speaks and every phrase is intelligible. But the expression of the whole picture strikes us as changed, as strange. And there are players who play in an objectively fine manner; with whom all is harmony (in the highest sense), calm, clear, and distinguished; with whom all is finished and complete in itself, and these are the true artists.

Perfection of form, steady, calm completeness, plasticity of expression, such are the classical elements in the art of execution. All technical mastery is a mere means for the expression of truth, that is, of something very different from mere brilliant virtuosity. Intellectual penetration for the details of a whole constitutes the genius of execution. But genius requires high intelligence as much as it requires stern artistic training. "Every one who thinks that genius can be without understanding," says Jean Paul, "thinks without understanding himself."

The purity and nobleness of his artistic sentiment are the most admirable traits in Joachim's character. Whatever he plays is pure truth, clear and sterling, like his whole nature, his appearance, and the entire course of his long, glorious, and beneficial efforts in the service of art. Joachim never plays for effect; he plays for the piece. His absolute calm and imperturbability, together with his classical demeanor, set the finishing touch on his virtuosity. The masses do not always know how to appreciate this objectivity. It does not excite and carry them away, as do the inspiration and lightning-like manifestation of genial fancy. But the mild light of this vocal fire on the altar of art is none the less brilliant.

The task of the instrumental virtuoso consists in

enade," by the latter, is a lovely melody, and was interpreted in such a winning way that the singer was obliged to repeat it. Mr. Clarence E. Hay has a solid, telling, well-developed bass voice, which he used to good advantage in the Aria by Mozart, — a piece seldom if ever heard in our concert rooms, composed as an occasional piece for a singer in the part of Sarastro in the *Zauberflöte*, — but with more complete success in the heroic air from *Samson*, which he sang with great spirit and in a sustained and even style. Young Mr. Van Raalte is steadily developing into an artist as a solo player on the violin.

A very interesting concert was that given on the evening of March 24, at Union Hall, in compliment to Miss JOSEPHINE E. WARE, a modest, interesting maiden, yet in the middle of her teens, and one of the most gifted and truly musical of Mr. Sherwood's pupils. She certainly has made remarkable progress in piano-forte execution, and in the intelligent interpretation and expression of a high order of music for one so young. Her treatment of compositions by Bach and Handel, Beethoven, Schubert, Chopin, Schumann, Saint-Saëns, etc., was tasteful and sympathetic. All was neat and clear, well phrased, with plenty of both power and delicacy of touch, indeed a high degree of brilliancy and finish, while she entered into the spirit of each work. She began with a Prelude and Fugue in G, and a Gigue in D minor, by Bach, followed by a genial Fantasia in C by Handel. Next she played, with the artist-like accompaniment of Mr. C. N. Allen, the Sonata Duo for piano and violin, in C minor, by Beethoven, which went very satisfactorily. Another group of piano-forte solos consisted of the charming Minuet from Schubert's Sonata, Op. 78, the first Polonaise of Op. 26, by Chopin, and a captivating Mazourka (No. 2) by Saint-Saëns. These were followed by some characteristic little pieces, "Im Volkston," by Schumann, for piano and 'cello (Mr. Wulf Fries), which were much enjoyed; and the concert closed with a brilliant if not particularly original Valse by Von Bülow.

The vocal numbers were sung by Miss S. E. Bingham, of Indianapolis, who has a beautiful contralto voice, giving evidence of good training, and who sang with unaffected, true expression and refinement, "Know'st thou the land?" from Gounod's *Mignon*, "Widmung" (Dedication), by Robert Franz, and "The Brook," by Schubert.

For both the young pianist and the singer the omens seem auspicious.

Before leaving the subject of piano-forte recitals, we may as well say what we have to say of a more recent one (April 4), at Chickering's Warerooms, by Mr. HENRY G. HANCHETT, an other advanced pupil of Mr. Sherwood's. It was an invited audience, completely filling the long room. Musical editors and critics were not only invited, but were challenged and instructed, through a very unique circular letter, to attend and to "report in unmistakable terms," whether the debutant is competent to "the position which he aims to fill," — that, namely, of "an exclusive pianist," that is to say, a pianist who can live by his virtuosity alone without having, like all other artists, great or small, to give lessons for his daily bread. He "wishes to record a decided success, or a total failure;" does "not mean to do half-way work," and does not want "half-way results," and there is nothing which he is so unwilling to face as "faint praise," not even "ignominious silence" on the part of the critics aforesaid.

We are really sorry for this silly *faux pas* on the part of a young man, who seems really to have talent and to be much in earnest about

what he has undertaken. And yet it looks a little as if the ambition for worldly success were stronger in him than the real love of music, if he can give music up so easily unless rewarded with decided and immediate success. Moreover, the alternative which he demands on the part of his judges is an absurd one and impossible. There is no absolute success for any one, nor can there be a total failure for one who can execute such a programme as we give below in such a manner, both of technique and expression, as to win the recommendation of a teacher like Mr. Sherwood. It is asking too much of "the critics" that they should by jury vote determine a young aspirant's career for him; nor can he rely on such a vote with half the confidence he could upon a single wise and candid friend. This was the formidable programme: —

Das wohltemperirte Clavier	Bach.
a. C minor, Book 1.	
b. E-flat major, Book 2.	
Sonata, Op. 2, No. 3, in C	Beethoven.
Allegro con brio — Adagio.	
Scherzo, Allegro — Finale, Allegro assai.	
Les Preludes, Symphonic Poem	Liszt.
(Arranged by the author for two pianos.)	
Romanza from Op. 5	Saron.
Scherzo, Op. 31, 1st major	Chopin.
Kreutzeriana, (Op. 16, No. 3)	Schumann.
Rigoletto — Paraphrase	Liszt.

Now Mr. Hanchett, as we have said, showed talent and a certain kind of musical feeling and enthusiasm, — how fine or deep we would not undertake to say upon a single hearing. His playing was far from being altogether bad; it would be wrong to call it a "total failure;" it had many excellent qualities. He has great strength, rapidity and certainty of finger; he achieves long stretches of most difficult execution in a triumphant manner; phrases intelligibly, and has considerable light and shade. But there are great faults. In the Bach pieces he betrayed a continual tendency to hurry, making the movement uneven and spasmodic. In the Beethoven Sonata the quick movements were taken at an exaggerated tempo, making the little phrase of four sixteenth notes in thirds, in the first theme, sound like only three. And he is apt to pound the instrument with startling force. The strong, stern chords, to which the pleading, delicate figures respond in the Adagio, were made painfully and ruthlessly explosive like so many discharges of heavy ordnance. We thought him most successful in the Liszt paraphrase and in the arrangement of "Les Preludes," which his teacher played with him. We can thank him also for the opportunity of renewing acquaintance with that most original and beautiful Romanza from the Sonata-Fantaisie by Saron, though the interpretation rather lacked "true inwardness" (to use a vulgar cant term for what has a good meaning in the German). His selection from Schumann's *Kreutzeriana* was one of the least familiar and very interesting.

We trust Mr. Hanchett will not be sickened by half praise, nor discouraged by even wholesale condemnation, but will continue to study and improve, winning success by gradual and sure steps, and reconciling himself to the conditions by which even the most gifted of performing artists have to live. A foolish letter should not be allowed to compromise his future.

HARVARD MUSICAL ASSOCIATION. — The eighth and last of the Symphony Concerts of the fourteenth season fell upon about the stormiest and most disagreeable day of the whole winter; yet the audience was much the largest and the best of the season. And the close and deeply interested attention paid to the very end of a concert of unusual length (two hours and twenty minutes), to a programme which would have been called "heavy" a few years ago, was the most

hopeful omen we have seen for a long time as to our prospects for orchestral music, by our own local orchestra, in coming seasons. It was the crowning success of a series of truly noble and delightful concerts, recognized as such by all who have attended them. Indeed this series, although the pecuniary support has still fallen short of the expenses, which have been put upon the most economical footing, has involved a comparatively small loss, while it has gone far to win back the old favor with which these concerts used to be regarded, and to convince our musical citizens of the ability and of the pains-taking zeal of our musicians and their indefatigable conductor. Considering the hard times and how poorly musical entertainments generally have paid, the Symphony Concerts may be said to have succeeded. They have revived public faith in such things, and it will be strange if means and measures be not found before another season for putting them upon a generous and permanent footing.

This success must be credited in a great measure to the generous conduct of the members of the orchestra, who have rehearsed with unusual fidelity and zeal at a reduced rate of pay, and have even given extra rehearsals of their own accord purely for the sake of doing justice to some new and difficult work. The same unselfish spirit has been shown — the same devotion to the concerts for the sake of keeping them alive, and from the patriotic motive of Art culture — by the solo artists who have so enriched the programmes. It is a mistake to suppose, as we have seen often intimated in the newspapers, that the revival of interest in the concerts, and the marked improvement in the playing of the orchestra, has been due to any "new departure" in the policy of the managing committee, such as the infusion of a greater variety of elements, a larger proportion of "new music," etc., into the programmes. The amount of new music given has been just about the same as for several seasons past; the preponderance of standard classical works has hardly varied, and the complexion of the programmes has undergone scarcely any change that is perceptible. But somehow, since formidable competition was withdrawn, the public has been in a more reasonable and receptive mood towards our own local efforts, and our musicians have heartily exerted themselves to do their best; and verily they have their reward, for henceforth their good-will and their competency will be believed in. — If anybody doubts the good achieved by such a series of concerts and rehearsals, let him pay attention this week to the performance of Bach's "Passion Music," and ask himself where we could have looked for an orchestra so well prepared to take hold of its difficult accompaniments at such short notice, but for this season's training in the symphonies and other master-works?

The audience poured out, lingeringly, from the hall, exchanging congratulations on the finest and most interesting concert of some seasons in spite of its great length and the solid character of these selections: —

Heroic Symphony, No. 3, in F-flat, Op. 55	Beethoven.
Allegro con brio — Marcia funebre — Scherzo	
— Finale.	
Piano-forte Concerto, in A minor, Op. 54	Schumann.
Allegro affettuoso — Intermezzo (Andantino gracioso) — Allegro vivace.	
Franz Hummel.	
Overture to "Preciosa"	Wagner.
Fantasia on Hungarian Airs, for piano-forte with orchestra	Liszt.
Franz Hummel.	
Overture to "Leonora," No. 3, in C	Beethoven.

The Heroic Symphony, which, with all its grandeur and its wealth of beautiful, original ideas, has often been found "heavy" and fatiguing to an audience, — partly no doubt on account of its great length, nearly an hour, — was



this time listened to with eager interest throughout. It has seldom if ever been so well presented in this city; if there was room for finer finish in detail, the life and true Beethoven fire of the great work were eloquently and convincingly brought out. For this is the symphony in which Beethoven first went his own way entirely and left the leading strings of his great models; then his genius, his full individuality shone out with startling brilliancy. All the movements went well; particularly the *Marcia Funebre*, which had just the right solemnity of movement without dragging. As the great symphony opened and gave the tone to the concert, so the great Beethoven Overture, the ever welcome "Leonora" No. 3, formed the last word of the concert and the season. This, too, was finely played, as was the charming gypsy overture of Weber, furnishing a bright diversion in the middle of the programme.

We would rather have had some other less incongruous piece of brilliant virtuosity to follow up the *Preciosa* music, than that Hungarian Fantasia of Liszt's, which, after hearing so many of his Rhapsodies Hongroises for the piano alone, and finding them all essentially alike, all made out of the same materials, only worked up with new tricks of effect, still sounded as the same thing over again, more aggravated than enriched by the barbaric orchestration. Coming as it did in the midst of genuine great music, there was too much vulgarity and clap-trap about it. But it afforded a rare opportunity for Mr. Rummel to display his extraordinary virtuosity; nothing could exceed the verve, the brilliancy, the startling contrasts, the finesse and the polish of his execution, and it wrought a large part of the public up to such a pitch of excitement that he was recalled several times. Mr. Rummel gave a splendid rendering of the Schumann Concerto. We do not say it showed so deep and fine a feeling of the poetic quality of the work as we have been taught to know by others who had not his astonishing technique. But he played it with power, with great clearness, with rare delicacy and grace where that is required, and he went through it all with a freedom and a triumphant swing which carried his audience with him. He is certainly one of the most effective concert players we have had since Rubinstein and Von Bulow.

It may be interesting at the close of the season to take a survey of the matter which has been presented in the eight concerts. The following are the works by each composer. The asterisk denotes the first performance in these concerts, two asterisks the first time in Boston.

**J. S. Bach.** Organ Fantasia and Fugue in G minor, arr. by Liszt for piano. — \*Pastorale from Christmas Oratorio — Orchestral Suite in D, entire. — \*Concerto in D minor, for three Pianos, with String Orchestra. — Cradle Song from Christmas Oratorio.

**Haydn.** \*Oxford Symphony, in G (second time here). — \*Symphony in D (Beethoven and Handel, No. 14).

**Mozart.** \*Piano Concerto in A major. — Overture to "Magic Flute."

**Beethoven.** Symphonies, Nos. 2, 3, and 7. — Piano Concerto, No. 3, in E-flat. — Overtures to "Prometheus," "Egmont," "Leonora," No. 3. — Adagio and Andante from the "Prometheus" Ballet. — \*Scene: "Ah! Pardon."

**Schubert.** Overture to "Jemondia." — Overture to "Alfons and Estrella." — Reiter-March in C, transcribed for Orchestra by Liszt (second time). — \*Song: "The Young Nun," with Liszt's Orchestral Accompaniment.

**Mendelssohn.** Overtures to "St. Paul," and "Die Heimkehr aus der Fremde." — Nocturne and Scherzo from "Midsummer Night's Dream."

**Wagner.** Overture to "Preciosa."

**Schumann.** Symphony in C. — Overture to "Genoveva." — Incantation and Entr'acte from "Manfred." — Piano Concerto in A minor.

**Cherubini.** Overture to "Amerson."

**Gade.** "Omnia" Overture.

**Hauptmann.** \*Song: "Ave Maria."

**Meyerbeer.** \*Song: "The Fisher Maiden."

**Chopin.** E minor Concerto (Romance and Rondo).

**Liszt.** Tarantella from "Venezia e Napoli." — \*Fantasia on Hungarian Airs, Piano and Orchestra.

**Wagner.** \*Siegfried Idyl (twice). — \*Der Ritt der Walküren, Piano transcription by Tausig.

**Hoff.** Suite for Orchestra, in C, Op. 101 (second time).

**Brahms.** \*Second Symphony, in D (twice).

**Saint-Saëns.** "Phaeton": Poème Symphonique (second time).

**Habertier-Guillemet.** \*Prelude and Fugue transcribed for Piano by Mme. Rivé-King.

**PASSION WEEK.** — Bach's sublime and profoundly tender music to the *Passion*, according to St. Matthew, has made this a Passion Festival in Boston. Every day of the week the great work has been rehearsed, — on Monday and Tuesday by the orchestra and solo-singers; on Wednesday and Thursday afternoons, public rehearsals or double chorus, solo, double orchestra, and organ, all combined; and on Good Friday (yesterday) the full performance — not a number or a passage of the whole work omitted — before an audience occupying every seat in the great Music Hall, of the First Part at three in the afternoon, and the Second Part at eight in the evening. It was simply the greatest event so far in the musical history of this country.

And what a hopeful sign of progress that so deep an interest should be taken in so difficult and formidable a work, dating from a century and a half ago! At the same time we may think with satisfaction of the quantity of Bach's music in various forms that has been presented and enjoyed in Boston during the past season. Besides what the symphony programmes have offered, which is enumerated above, there has been a great Cantata sung, with orchestra, by the Cecilia; a superb Motet for double chorus by the Boylston Club; and no end of Organ and Piano Preludes and Fugues, and smaller pieces in the various Piano-forte Recitals, particularly those of Mr. Sherwood.

This week we have had also the fourth and last Euterpe Concert (Wednesday evening); and Cambridge has had its third and last Chamber Concert by the same artists on Tuesday evening.

Close upon Good Friday comes the joyful Easter, and tomorrow evening the Handel Society will follow up their good work with Handel's jubilate, heroic *Judas Maccabæus*, — thus completely the most successful and remunerative Oratorio season which the old society has ever had. — And, as if this were not enough, on the 2d of May, an extra performance will be given, of *Eljich*, in honor of the twenty-fifth anniversary of the day when their efficient and esteemed conductor, CARL ZERNAHN, in a performance of the same work, first assumed the baton he has wielded ever since.

**NEXT WEEK** will bring its rich supply of music worth the hearing. On Tuesday evening, 18th, at Mechanics' Hall, the first of the Three Classical Concerts by Messrs. SHERWOOD, ALLEN, and FURCH. The programme includes a String Quartet by Rubinstein; Polonaise for Piano and Cello, Chopin; the great Piano Quintet by Schumann; and Songs by Mozart, Rubinstein, and Franz, to be sung by Miss Mary E. Turner.

— April 18. The BOYLSTON CLUB, Geo. L. Osgood, Conductor.

**Thursday, 17th, at three P. M.** Miss RIVE-KING, who has been fulfilling numerous concert engagements in this city and vicinity during the past fortnight, drawing largely from her almost inexhaustible repertoire of the best classical and modern works for the piano-forte, will give her Farewell Recital for the season at Mechanics' Hall, assisted by the charming vocalist Miss Abbie Whitney. The programme is one of exceptional interest, including for the concert-giver: Beethoven's "Sonata Appassionata"; "Allegro, from Schumann's "Faschingsschwank"; Op. 26; six pieces en groupe from Chopin (Nocturne in G minor, Op. 37; Berceuse; Impromptu, C-sharp minor, Op. 66; Valse, A-flat, Op. 34; Scherzo, B-flat minor; Rondo, E-flat, Op. 16); Mendelssohn's "Spring Song," and Andante and Rondo from the Violin Concerto, transcribed by Mme. King; and the Strauss-Tausig Waltz: "Man lebt nur einmal." There surely will be great interest felt in this Recital, for it is a much better thing to hear so finished a pianist in a small room than it can be in our great Music Hall.

— On the evening of the same day (*Thursday*), a concert for the benefit of the Chapel of the Evangelists will be given at Huntington Hall (Institute of Technology) by members of the choir of the Advent, Emmanuel, and Trinity churches, assisted by Mr. J. C. D. Parker, Mr. C. N. Allen, Mr. Wulf Fries, Miss Mary Beebe, Dr. Langmaid, and other artists. The programme offers a choice selection of sacred choruses, vocal solos, and trios for piano, violin, and cello.

— **Friday evening, 18th.** The advanced Violin classes of the Boston Conservatory of Music, under the direction of their teacher, Mr. JULIUS EICHBERG, will give a concert at Union Hall, which will of course excite an interest.

#### MUSICAL CORRESPONDENCE.

**NEW YORK, MARCH 24.** — The fourth concert of the Brooklyn Philharmonic Society took place on Saturday evening, March 15. The orchestral selections comprised the Suite in Canon form, Op. 10, by Otto Grimm (violin, viola, violoncello, contrabasso, obligato. Messrs. Brandt,

Schwarz, Bergner, and Utroff); Beethoven's Pastoral Symphony; and the ballet music from "Samson and Delila," by Saint-Saëns. Miss Josephine C. Bates was the pianist.

Mr. G. Carlberg gave his fifth symphony concert at Chickering Hall, New York, March 22, with the following programme: —

Symphony in E-flat. . . . . *Haydn.*  
Concerto for Piano, No. 3, in C minor, Op. 37. . . . . *Beethoven.*

Miss Josephine Bates.

Overture: "Midsummer-Night's Dream" . . . . . *Mendelssohn.*  
Aria from "Acis and Galatea" . . . . . *Handel.*

Miss Gertrude Franklin.

Nocturne (new) . . . . . *C. F. Daniels.*  
For Orchestra, with cello obligato.

Eine Faust Overture . . . . . *Wagner.*

The Haydn Symphony, one of the best of the long list of similar works which have come down to us from that genial composer, was performed in a manner which was highly creditable to Mr. Carlberg and his orchestra. Mr. Brandt, the leader of the first violins, was very successful in his performance of the variation for solo violin, which was played to perfection. Miss Josephine Bates made her first appearance before a New York audience. She is, we understand, a pupil of Kullak. It would be very pleasant to compliment the lady upon the merits of her performance, as, for example, correctness, good taste, etc., but these qualities alone are not enough to make a pianist. Miss Bates should acquire more force and freedom of style before she again attempts such heavy work as the C minor concerto. Miss Gertrude Franklin has an exceptionally good voice, and has been well taught. She sang with good effect. The Nocturne, by C. F. Daniels, is properly a melody for violoncello, accompanied at first by violin pizzicato, and afterwards repeated by the orchestra. We believe that it was originally composed as a nocturne for piano, violin, and cello. It is very brief and unpretentious, but the theme is romantic and beautiful, and the subject is well worked up. That which is most to be dreaded in American compositions is the musical platitude, and this *l'été noir* is not to be found in Mr. Daniels's work, which contains nothing trite or commonplace; therefore it is to be hoped we may have more of it.  
A. A. C.

**NEW YORK, APRIL 7, 1879.** — Dr. Damroch gave his sixth Symphony Concert at Steinway Hall, on Saturday evening, March 29, preceded by the usual public rehearsal on Thursday afternoon. The attendance was very large, owing to the unusual attractions offered in the programme, as well as the general desire of musical people to show their appreciation of the arduous and successful labor which has enabled the conductor to bring the season to a brilliant ending. The small hall at the back of the auditorium was thrown open to accommodate those who could not obtain seats in the main hall. The stage was beautifully decorated with flowering plants, after the manner usual at the Philharmonic Concerts in Brooklyn. The scene was impressive, and reminded one of the days when the Thomas enthusiasm was at its height. People are just now beginning to find out that it is possible to live without that worthy conductor.

The programme was an exemplification of contrast, for rarely do two composers differ more widely in their methods and their results than Beethoven and Richard Wagner.

The selections were as follows: —

**Richard Wagner:**  
Overture, "Tannhäuser."  
Choral, from "Die Meistersinger."  
For Chorus and Orchestra.  
**Kaisermarsch.**  
For Orchestra and Chorus.

**L. Van Beethoven:**  
Ninth Symphony.  
Orchestra Soli and Chorus.

The soloists were Mrs. Mary L. Swift, Miss Emily Wissant, Mr. Chr. Fritsch, and Mr. E. A. Stoddard. The chorus was the Oratorio Society of New York. The *Tannhäuser* overture was nobly played, and the chorus did some excellent work in the choral from "Die Meistersinger," (which was repeated), and in the Kaisermarsch. The orchestral parts of the Ninth Symphony were well performed, and it is high praise of the soloists and the chorus to say that if it were possible to sing the parts assigned to them they would have sung them well.

"But what's impossible can't be.  
And never, never comes to pass."

I give below the repertoire of the six concerts and public rehearsals given by Dr. Damroch during the winter: —

**Bach, J. S.:**  
Air from the Suite in D, for violin with string orchestra. (Violin solo: Herr August Wilhelm.)  
(Chaconne for violin solo. (Herr August Wilhelm.)  
**Beethoven, Ludwig van:**  
Symphony in C minor (No. 5).  
Symphony in D minor (No. 9). (Soli: Mrs. Mary Louise Swift, Miss Emily Wissant, Messrs. Ch. Fritsch, and A. E. Stoddard. Choral part: The Oratorio Society of New York.)  
Concert in E-flat (No. 6), for piano-forte with orchestra (Mr. Max Pinner).  
Concert in D (first movement), for violin with orchestra (Herr August Wilhelm.)

**Berline, Hector:**

Symphony Fantastique, Op. 14 (Episode in the life of an artist)

Overture, "King Lear."

"La Captive." Heretic for contralto with orchestra (Miss Anna Drædill).

**Cherubini, Luigi:**

Overture, "Anacreon."

**Glinka:**

Kosarinakaja, Capriccio for Orchestra.

**Goldmark Carl:**

Overture, "Sakuntala."

**Grieg, Edward:**

"At the Cloister Gate," for mezzo soprano, contralto, female chorus, and orchestra. (Misses Antonie Henne, Emily Winant, female chorus from the Oratorio Society.)

Concert in A minor for piano-forte with orchestra (Mr. Franz Rummel).

**Handel, G. F.:**

Allegro in D minor for string orchestra.

Air from "Xerxes" (Miss Anna Drædill).

**Haydn, Joseph:**

Symphony in G (No. 9, Br. &amp; H.).

**Liszt, Franz:**

"Les Preludes," Symphonie poem.

**Mendelssohn, Felix:**

Overture, "Fingal's Cave."

**Raff, Joachim:**

Concert in B minor for violin with orchestra (Herr August Wilhelm).

**Saint-Saens, Camille:**

Symphony in A minor (No. 2).

**Scharwenka, Xavier:**

Concerto for piano-forte, Op. 33 (Mr. B. Boekelman).

**Schubert, Franz:**

Symphony, fragment in B minor.

**Schumann, Robert:**

Symphony in C (No. 3).

**Svendsen, Johann:**

Norwegian Melody for string orchestra.

**Volkmann, Robert:**

Serenade in D minor for strings and violoncello obligato (Mr. Fr. Berger).

**Wagner, Richard:**

Overture, "Die Meistersinger von Nuernberg."

Choral from " "

Prize Song from " "

(Arranged for violin solo with orchestra, Herr August Wilhelm.)

Overture, "Tannhauser."

"Kaisermarch" (with chorus).

**Weber, Carl Maria Von:**

Overture, "Euryanthe."

The last Philharmonic Concert of the season took place at the Academy of Music on Saturday evening, April 5. Beethoven's Seventh Symphony was performed; also "Wotan's Farewell," and "The Fire Song," by Wagner (from *Die Walkure*), and the "Carnival Roman" Overture, by Berlioz. Herr Wilhelm played Lipinski's *Concerto Militaire* for violin and a transcription of Chopin's Nocturne, Op. 37, No. 1. The orchestral works were performed in the dreary, monotonous style to which the regular attendant at these concerts must now be well accustomed. The playing of Wilhelm was of course superb. For encore he played a Romanza of his own and an air by Bach. The Mapleson Opera Company gave a farewell matinee on Saturday, April 5. The occasion was the benefit of Mme. Greter, who sang in *Sommersbude* to the delight of some 3,000 auditors. At the conclusion of the performance Colonel Mapleson and the greater part of his troupe embarked for Europe on board the City of Chester.

The last of the Carlberg Symphony Concerts (for this season) will take place on April 12, with rehearsal April 10. Wilhelm will play, and an attractive programme is offered, including Schubert's Symphony of "heavenly length."

A. A. C.

CHICAGO, APRIL 4. — The record of our musical season would not be complete without some passing mention of the "Marie Litta Concert" which took place on the evening of March 24, at Plymouth Church. She had the assistance of a local quartet (Mrs. Stacy, Mrs. Bagg, Mr. De Cella, Mr. Bowen), Mr. Walton Perkins, a young but promising pianist, and Mr. Owen, organist. The programme was of that so-called "popular" order, which does little for the elevation of musical culture. Miss Litta, following in the footsteps of so many opera singers, presented her audience with selections from her stage rôles, singing the "Caro nome" from *Rigoletto*, and the Polish air from *Mignon*; and, not forgetting the usual custom, gave "The Last Rose of Summer" for the inevitable encore. When we consider how much beautiful music there is so well adapted for the more quiet dignity of the concert stage, we cannot but regret that so many artistes seem unmindful of its existence, and are "forever" giving us worn-out selections from the popular opera. Think of the stately aria of Handel which Robert Franz has so beautifully arranged; the concert aria of Mendelssohn, and Beethoven; and the vast number of lovely songs by Schumann, Schu-

bert, Franz, and Rubinstein, Liszt, and others of the modern school, that are yet unknown to the general musical public. True, it is often remarked that this class of music is out of place upon a "popular concert" programme. But do we want any more "popular" concerts (taken in the sense now used, meaning, doubtless, poor music), in this stage of our musical culture? I consider them hindrances to a healthy advancement, for they often fill the rightful place of better things. We must show our disesteem of bad programmes, and insist upon better offerings from the so-called great singers. If the public has a taste for songs that express a certain kind of sentiment, let the art of music, while it gratifies it, present vocal selections of such beauty, purity, and character, that the sentiment may be elevated into the realm of true culture. Music may be joyful, light, and sparkling, and, grand, brilliant, solemn, and almost reach the heavenly in her perfection, but if she forgets her royal station, and panders to what is low in human nature, her art forsakes her, and her sweetness, beauty, and wondrous harmonies are gone forever. Art lives but in noble attainment, and in striving to reach the height of purity and beauty. If she is deluded, she dies by the very consciousness of her guilt.

On Friday evening, March 28, the "Abt Society" gave its second concert presenting the following programme: —

The "Capstan Chorus" . . . . .	Swart.
Serenade: "In Stilly Night" . . . . .	Luchner.
"March and Finale" from "Concertstueck" . . . . .	Weber.
The "Equinox" . . . . .	Kreutzer.
Aria: "Capa Fatal Mestria" . . . . .	Centenari.
"The Village Blacksmith" . . . . .	Hutton.
"A Fresh Song in the Forest" . . . . .	Abt.
"Rhapsodie Hongroise" No. 13 . . . . .	Liszt.
"The Desert Fountain" . . . . .	Gade.
Romanse: "Marguerite's Three Bouquets" . . . . .	Bregu.
(Cello accompaniment by M. Elchheim).	
"Absence" . . . . .	Abt.
{ a "Oh, Winter" . . . . .	Gade.
{ b "King Wladis Drinking Horn" . . . . .	Hutton.

As I have mentioned before in my notes, the gentlemen who compose this society have fine voices, and individually much culture in music. The concert on the whole gave much satisfaction to the large audience that was present. The singing indicated a better idea of finish than at the first performance. The greatest drawback (one easy to correct, however), to a perfect delivery, was a too enthusiastic endeavor on the part of a few of the first tenors to make themselves heard. In this way they forced their voices until the quality became quite disagreeable, and destroyed the balance of other parts. There should be no individuality or personal prominence manifested in chorus singing. Each person should sink the idea of self, and strive for the perfection of the whole. In the more delicate portion of their singing, in the soft part, the blending of their rich voices had a delightful effect. Mrs. Farwell, who is one of our most accomplished singers, sang her numbers with much taste and refinement. Miss Neally Stevens, the pianist of the evening, is a graceful young lady, with a quiet and gentle bearing, and is devoted to her art, with such a strength of purpose and correctness of aim, that under the right influences she is sure to develop into something a great deal more than an ordinary good player. She has a firm touch, no small amount of technique, and more than all, fine sentiment. Her phrasing at times indicates the novice; yet it is generally directed by a positive aim, and foretells that a wider experience, more study, and better opportunities for musical development, will ripen her talent so that she may accomplish greater things. On Monday evening last, one of the "Hershey Popular Concerts" was given under the direction of Mr. H. Clarence Eddy, with a fine programme — not by any means of the so-called "popular" order, Miss Ingersoll, Miss Hiltz, Miss Mayers, Mr. Knorr, and Mr. Lewis assisting.

On Saturday last Mr. Eddy gave his eighty-eighth organ recital, with a very fine and rich programme. It is in these home efforts that our musical culture finds the material for its best advancement.

C. H. B.

MILWAUKEE, WIS., APRIL 5. — The musical events which call for record at this writing are the performances of *Aida* and *Mignon* by the Strakosch Company, and of *Faust*, *The Chimes of Normandy*, and *Pand and Virginia* by the Hess Company. The former I found both interesting and enjoyable, in spite of some inevitable defects. The stage here is too small for *Aida*, and the orchestra and chorus were small. However, as it is hard for any opera troupe to pay expenses here, we have no right to complain of reduction of forces. The solo parts were uniformly good, except that Mr. Adams seemed to be in bad voice. I have never heard Miss Kellogg to better advantage. She did the showy Polonaise in *Mignon* most brilliantly, as well as it deserves to be given. Miss Cary, too, was at her best, and acquitted herself most admirably. I suppose the operas themselves are too well known to your readers to need any characterization from me.

The Hess Company was much lighter, the orchestra especially being weak to the point of insignificance. Think of giving opera with only two first violins, and only six stringed instruments in all! There were no horns and no bassoons. A piano aided out the accompaniment. I was unable to

bear their performance of *Faust*, but suppose it must have been very inadequate, of course. I should say it would have been better to give only the very lightest operas, in which the weak points would be less apparent. They certainly succeeded in making the *Chimes of Normandy* enjoyable. They gave it twice. I only heard it the second time, when Miss Randall took the two rôles of Mignonette and Germaine. Her voice seems to be well adapted for such parts, and her whole performance was very creditable and satisfactory. I think the strongest point in the whole piece was Mr. Ryse's acting of the part of Gaspard. His singing also was excellent. The other singers were fully equal to all that was required of them.

*Pand and Virginia* is intended to be a tragedy, but I cannot say that I was affected by it as if it were really one. I came away with the impression that it was nearly worthless rubbish. Miss Abbott sang her part skillfully, and both she and Mr. Castle were well received by the audience, which, on this evening, was respectably large. In the afternoon the house had been nearly empty.

I do not think the season could have been satisfactory to Mr. Hess, and the lack of patronage is not encouraging to operative enterprises in Milwaukee. But I wish Colonel Mapleson would try the experiment of bringing here a company of artists of high rank, with full chorus and orchestra, to do great opera; a company in which the best of the Hess singers would necessarily take light subordinate parts. I think he might hope to succeed.

J. C. F.

## NOTES AND GLEANINGS.

**VIOLIN COLLECTORS.** — A writer in the "Contributors' Club" of the *Atlantic Monthly* for March hits the nail on the head in these remarks: "When Mark Twain wrote his inimitable story of the rich uncle who ruined himself and his family by making huge collections of everything he could think of, from stuffed whales to echoes, he gave a very fair step at those monomaniacs who have the rage of making collections for collection's sake. In most cases the collecting mania is as innocent a form of idiosyncrasy as any other; it can hurt nothing but the collector's own pocket; in some cases, indeed, it may have the beneficial effect of partially filling the vacuum in his skull. But there is one sort of collector who does real harm, — the man who insanely collects valuable stringed instruments, Stradivarius or Amati violins and violas, 'cellos, and basses, and lets them lie in their cases in shameful inanition. Now, a valuable Stradivarius is not only a rarity, but it is an instrument which the art of music absolutely needs. The world cannot afford to have such a gem lie idle; its value as an authentic specimen of a famous maker's craft is incomparably less than its intrinsic value as a musical instrument. To take it out of the reach of fine artists, and place it on the shelf in a mere collection, is to commit larceny upon music. It properly belongs to the art of music, and should be honestly devoted to its service. The man who can keep such an instrument in his house merely for the pleasure of looking at it, and of knowing that he owns it, must have a queer conscience. Other collectors are very proper butts for ridicule. The violin collector rises to the sublime height of distinct immorality, and is not a fit subject for anything short of unsparing execration."

The latest discovery of unknown musical works is announced in a German musical paper to have taken place in Vienna, and this time Beethoven is the selected man. A double chorus, with orchestral accompaniment, which dates back to the time of the Vienna Congress, and a rondo for piano solo, with orchestral accompaniment, are the two compositions mentioned.

Mr. Carl Rosa, who seems to be meeting with unusual success in his present London season, has brought out an English version of *The Huguenots*, which has been received with marks of the highest approbation. Mme. Vansini (known better to this public as Mrs. Jennie Van Zandt) did excellently well as Valentine, and Mr. Mass won a decided triumph as Raoul.

Saint-Saens has produced a new opera in four acts entitled *Etienne Marcel*, which has just been performed in Lyons. A London paper says that "the composer, despairing of ever seeing his piece mounted by a Paris theatre, carried it to Lyons, a step towards decentralization which has created much comment. Many of the Paris musical critics repudiated to the first performance, and they are unanimous in praising the work."

Mme. Nilsson's husband, M. Rousseau, has purchased for £10,000 a one-third share in a large Parisian Agency de Change, and Mme. Nilsson has declined all further engagements for this and next season. As she has already signed, she will sing in Madrid, but she has declined a protracted tour in the French provinces. Mme. Nilsson will go to London in the summer, and may possibly sing in "Le Roi de Lahore." But owing to the new business engagements of her husband in Paris, she will not accept any offer of an engagement in the United States during next winter.

### ARTISTS OF THE NINETEENTH CENTURY and Their Works. By CLARA ERSKINE CLEM- ENT and LAURENCE HUTTON. 2 vols. crown 8vo. \$3.00.

This is a perfect encyclopedia of information concerning the lives, styles, schools, and works of more than two thousand artists who have lived and wrought within the present century. Including so many subjects, it cannot within the limits of two volumes discuss artists and schools of art exhaustively; indeed, such discussion is not the object of the work, but to embrace in convenient compass such personal, characteristic, and artistic facts regarding artists of the century as will make the work indispensable for reference, and a great convenience for artists and art lovers and students. Critical estimates from competent authorities and full indexes add largely to the value and practical utility of the work.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

### Musical Instruction.

**EUGENE THAYER'S Organ Studio** is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

**W. A. LOCKE, Teacher of the Piano,**  
10 Putnam Avenue, Cambridge.

**MR. ARTHUR FOOTE, Pianoforte Teacher,**  
149 Tremont Street, Boston.

**E. & G. G. HOOK & HASTINGS,**  
CHURCH ORGAN BUILDERS,  
Send for Circulars. 1131 Tremont Street, Boston.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 ad Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

### 125 MUSIC LESSONS FOR \$15 AT THE NEW ENGLAND CONSERVATORY,

**MUSE HALL.** The Largest Music School in the World. Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Mitations required for its graduates. For Prospectus, address **R. TOURJEE, Music Hall, Boston.**

**NEW ENGLAND Musical Bureau.** Ferolishes and fills situations. Address **R. TOURJEE, Music Hall, Boston.**

### MADAME E. SEILER'S SCHOOL OF VOCAL ART, 1104 Walnut Street, Philadelphia,

Offers to pupils, besides a careful Cultivation of the Voice, a thorough Musical Education, and Training for Opera, Oratorio, Concert, and Church Singing.

### CARLYLE PETERSILEA'S ACADEMY OF MUSIC, Elocution, and Languages.

The most perfect Institution of its kind in America. Its object is to Educate Fine Solists and Teachers. Terms very moderate. **279 & 281 Columbus Ave. (Near Berkeley St.) BOSTON, MASS.**

In alliance with the Royal Academy of Music, London, and the Royal Conservatory of Music, Leipzig. In connection with the Academy are numerous free advantages. Send for Circular.

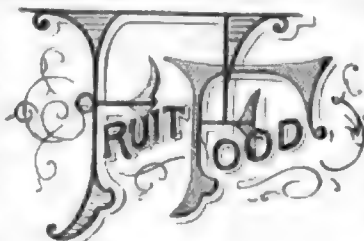
### VASSAR COLLEGE, POUGHKEEPSIE, N. Y. SCHOOL OF ART.—DEPARTMENT OF MUSIC. DR. F. L. RITTER, DIRECTOR.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc., taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

**S. L. CALDWELL, D. D., PRESIDENT.**



### Constipation and Indigestion

Are nearly certain to afflict sedentary brain workers. Medicines usually increase the difficulty. **FRUIT FOOD** and **WHITE WHEAT GLUTEN** relieve all, and establish normal digestion. We have Food Remedies for Brain and Nerve Troubles, for Consumption, Diabetes, Dyspepsia, Bright's Disease, and all abnormal conditions. We Relieve Fatness by nitrogenous foods, without drugs and without starvation.

**PAMPHLETS FREE.** **HEALTH FOOD CO.,**  
Brooklyn Office, 9 Clinton St. 74 Fourth Av., cor. 10th St., New York.

**Boston Agency, 63 Commercial St.**

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

### PROSPECTUS FOR 1879.

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music,—seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew:—

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & CO., Boston.

### CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING

NEWS.....8.00 " "  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The JOURNAL is for sale at CARL PRUFER'S, 70 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORINO'S, 369 Washington St., Boston.



## GEO. WOODS & CO.'S UPRIGHT PIANOS.

Their patent frame gives them

**Great Strength and Solidity,**

AND

**A MOST BEAUTIFUL QUALITY OF TONE.**

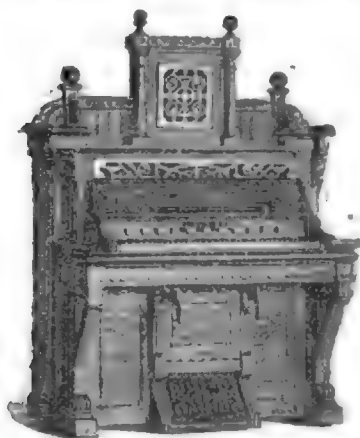
They have the exclusive use in this country of the celebrated

*Brinsmead Repeating Action,*

Which repeats equal to any Grand Action.



PARLOR AND CHURCH  
**ORGANS,**  
WITH BOTH PIPE AND REED STOPS.



THEIR GREAT VARIETY FOR MUSICAL EFFECTS

Commends them to all cultivated musicians.

**AN UNEQUALED REPUTATION**

FOR

Thorough Workmanship and Fine Finish

**GEO. WOODS & CO.**

CAMBRIDGEPORT, MASS.

WAREROOMS,

608 Washington St., Boston, Mass.

72 Adams St., Chicago, Ill.

## ILLUSTRATED LIBRARY EDITIONS OF DICKENS AND WAVERLEY.

Messrs. HOUGHTON, OSGOOD & CO. desire to call attention to their new popular editions of **DICKENS'S WORKS** and **THE WAVERLEY NOVELS**. They are substantially uniform, are printed on good paper, from type of excellent size for easy reading, and, considering their style, they are so low-priced that those who do not already own these master-pieces of literature cannot fail to find these editions peculiarly satisfactory for reading and preservation in their libraries.

Ten volumes of each edition have already appeared. The remaining volumes will be published at the rate of five a month, so that both editions will be complete by September.

### THE COMPLETE WORKS OF CHARLES DICKENS.

**ILLUSTRATED LIBRARY EDITION**, in twenty-nine volumes, with Introductions by EDWIN P. WHIFFLE. Over 550 illustrations by the best English and American artists. 12mo, dark green cloth. Price per volume, \$1.50; the set, \$43.50.

### THE WAVERLEY NOVELS.

By SIR WALTER SCOTT.

**ILLUSTRATED LIBRARY EDITION**, in twenty-five volumes, with numerous steel engravings after designs by Birket Foster, Darley, Billings, Landseer, Harvey, and Ford. 12mo, brown cloth. Price per volume, \$1.00; the set, \$25.00.

♦♦ For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & COMPANY, BOSTON.

"SUPERIOR  
THE



NUTRITION  
LIFE."

## IMPERIAL GRANUM THE GREAT MEDICINAL FOOD.

*The Savior for Invalids and the Aged. An Incomparable Aliment for the Growth and Protection of Infants and Children. A Superior Nutritive in Continued Fevers, and a Reliable Remedial Agent in all Diseases of the Stomach and Intestines.*

**THIS** justly celebrated *Dietetic Preparation* is, in composition, principally the *Gluten* derived by chemical process from *very superior* growths of wheat, and presented with the assurance that it is unquestionably the safest, most nicely prepared and reliable medicinal food that scientific research can yield. It has acquired the reputation of being an aliment the stomach seldom if ever rejects, *condition not accepted*, and while it would be difficult to conceive of anything in food more delicious, or more soothing and nourishing as an aliment for *invalids* and for the growth and protection of *children*, its rare medicinal excellence in *Imanition*, due to *Mal-assimilation*, *Chronic*, *Gastric* and *Intestinal Diseases*, has been incontestably proven; often in instances of consultation over patients whose digestive organs were reduced to such a low and sensitive condition that the GRANUM was the only thing the stomach would tolerate, when life seemed depending on its retention.



SOLD WHOLESALE AND RETAIL BY

**DRUGGISTS AND PHARMACISTS,**

— IN THE —

Principal Cities of the United States.

**JOHN CARLE & SONS, NEW YORK.**



### THE FAMILY LIBRARY OF BRITISH POETRY,

From Chaucer to the Present Time (1350-1878). Edited by JAMES T. FIELDS and EDWIN P. WHIFFLE. 1 vol., royal 8vo, 1028 pages. With Heliotype Portraits of Chaucer, Spenser, Shakespeare, Milton, Pope, Goldsmith, Burns, Wordsworth, Scott, Byron, Tennyson, and Mrs. Browning. Cloth, handsomely stamped, \$6.50; half calf, \$10.00; morocco, or tree calf, \$14.00.

There is every reason why the book should become the standard collection of British poetry for home use. — *Boston Advertiser*.

A boon in the English-reading world. . . . The more it is read the more highly will it be prized. — *New York Observer*.

The best that editorial skill and diligence have yet given to the public. — *New York Evening Post*. Every teacher whose means will allow should have this book. It renders a hundred dollars' worth of other books unnecessary. — *Educational Weekly* (Chicago).

It is a collection not only eminently satisfactory in general, but in far the greater number of particulars. The reader may confidently go to it for the whole or part of every great or famous English poem. — *Atlantic Monthly*.

The best that editorial skill and diligence have yet given to the public. — *New York Evening Post*. The volume is embellished with a number of portraits, and here again there is a special claim to favor in that these portraits are not the well-worn steel plates with which the public have become familiar by their appearance in all sorts of volumes, but a series of finely executed heliotypes from the most life-like and artistic likenesses known, collected by Mr. Fields, who has had unusual opportunities for making such collections. — *Cleveland Herald*.

♦♦ For sale by all Booksellers, and by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 992.

BOSTON, SATURDAY, APRIL 26, 1879.

VOL. XXXIX. No. 9.

## MAY ATLANTIC.

For Sale Everywhere.

### CONTENTS.

LABOR AND THE NATURAL FORCES.

CHARLES CARLETON COFFIN.

WITCHWORK.

HARRIET PRESCOTT SPOFFORD.

TO LEADVILLE.

H. H.

ENGLISH CIVIL SERVICE REFORM.

GEORGE WILLARD BROWN.

A FANCY.

IRKING THE MISSIONARY. VI.-IX.

An engaging Serial Story, written by one who has seen the romance and various interest of missionary life.

THE SHIP FROM FRANCE.

C. L. CLEVELAND.

THE ABOLITION OF POVERTY.

ALFRED B. MASON.

THE FAIRNESS VIOLIN.

W. H. BISHOP.

SEVEN WONDERS OF THE WORLD.

C. F. CRANCH.

GEORGE'S LITTLE GIRL.

M. E. W. B.

THE NEW DISPENSATION OF MONUMENTAL

ART. The Decoration of Trinity Church in Boston, and of the new Assembly Chamber at Albany. HENRY VAN BRUNT.

OUR FLORIDA PLANTATION.

HARRIET BEECHER STOWE.

EMILE ZOLA AS A CRITIC.

CLARA BARNES MARTIN.

AMERICANISMS. VIII.

RICHARD GRANT WHITE.

THE CONTRIBUTORS' CLUB.

RECENT LITERATURE.

TERMS.—\$4.00 a year in advance, postage free; 35 cts. a number. With superb life-size portrait of Lowell, Whitier, Bryant, or Longfellow, \$5; with two portraits, \$6; with three portraits, \$7; with all four portraits, \$8.

HOUGHTON, OSGOOD & CO., BOSTON.

W. H. JEWETT & CO.

MANUFACTURERS OF

PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

W. H. IVERS,

MANUFACTURER OF

Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL

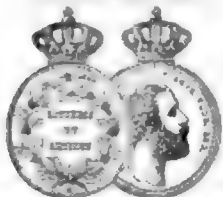
Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.



SWEDEN AND

NORWAY, 1878.

MASON & HAMLIN

Have the honor to announce the following awards this season for Cabinet Organs:—

GOLD MEDAL at Paris Exposition, 1878.

GOLD MEDAL Sweden and Norway, 1878.

GOLD MEDAL Mech. Char. Assn., Boston, 1878.

SILVER MEDAL (for cases) do. do., 1878.

Mason & Hamlin Cabinet Organs, winners of ONLY

GOLD MEDAL to American musical instruments at PARIS

EXPOSITION, 1878; and highest honors at EVERY WORLD'S

EXPOSITION FOR TWELVE YEARS. For cash or easy pay-

ments. A small one may be purchased for \$64 cash or by pay-

ment of \$6.15 per quarter for ten quarters. Warerooms, 184

Tremont Street Boston.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. PAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 26th March, 1872.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use. Very truly yours, JOHN K. PAINE.

Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the Judges at the Great Boston Fair of 1876 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,

PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## WEBER PIANO-FORTES.

GALAXY OF STARS,

Who pronounce the WEBER PIANOS the Best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power."

"An Instrument with a SOUL in it."

Parepa-Rosa, Nilsson,  
Kellogg, Marie Rose,  
Patti, Albani,  
Thursby, Cary,  
Lucca, Murska,  
Carreno, Torriani,  
Strauss, Goddard,  
Capoul, Bristow,  
Campantini, Muzio,  
Mills, Gilmore,  
Wehli, Pease,  
Pappenheim, Adams,

AND HUNDREDS OF OTHERS.

PRICES REASONABLE. TERMS EASY.

WAREROOMS,

Fifth Avenue, cor. 16th Street,  
NEW YORK.

KRANICH & BACH'S

New Patent Fall Action, Square, Upright, and Grand

FIRST PREMIUM PIANOS

Are unequalled. The GEO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

H. W. BERRY, Sole Eastern Agent.

Pianos sold on easy monthly payments. Second-hand Pianos from \$190 to \$300. Pianos to let.

No. 785 Washington Street, Boston.

## THE BEST OF UPRIGHTS.

THE  
Hallet, Davis & Co.  
PIANOS

Have received the most eminent commendations  
and the Medal of Honor from the  
Centennial authorities.



Their Uprights are the only ones, out of all  
exhibited, receiving special praise.

The report is appended: —

"To HALLET, DAVIS & Co., of Boston, Mass., award for Grand,  
Upright, and Square Pianos: For volume of tone, good  
construction, and excellence of workmanship, and  
because of originality of design, and artistic skill  
in their upright instruments, with ingenious  
combination of mechanical devices for securing  
permanence in tune."

WAREHOOMS,

436 Washington St., Boston.

Send for Illustrated Catalogue, free.

Agents Wanted in every large Town and City.

Music Publishers.

## NEW MUSIC BOOKS.

**THE GOSPEL OF JOY.** By Rev. SAMUEL AL-  
MAN and S. H. SPENCER.  
A book of great beauty, being in effect "The Gospel in Song."  
Full of good texts, with the best of new hymns and melodies  
made for them. In press, and nearly ready. Wait for it. (36  
cents.)

**THE SHINING RIVER** is one of the best, per-  
fect, and sweetest of  
*Sunday School Song Books* (25 cents). *Hingham M.*

**GEMS OF ENGLISH SONG** is one of the  
books of the no-  
ble HOME MUSICAL LIBRARY, which contains nearly all the good  
sheet music ever published. Full of the best songs. 250 pages.  
\$3.50 boards; \$3.00 cloth.

**PINAFORÉ** continues in great demand, \$1.00 for vocal  
copy, complete. 75 cents for instrumental  
arrangement. **THE SORCERER**, also complete, is equally  
good, at same price.

**THE MUSICAL RECORD** has a grand circula-  
tion, and is a capital  
Weekly Musical Paper (\$2.00 per year), 6 cents for single copy,  
containing 40 cents worth of music.

OLIVER DITSON & CO., Boston.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	3.00
Complete in Series.....	12.00
SUPPLEMENT, Music for Church Service, Book I.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Send, post-paid, on receipt of marked price.

ARTHUR P. SCHMIDT,

40 WINTER STREET . . . BOSTON, MASS.

Importer and Dealer in

## Foreign &amp; American Sheet Music.

Sole Agent in the U. S. for the Catalogues of ASHDOWN &  
FARRY of London, Eng. and HENRY LITOLFF of Braun-  
schweig, Germany. The best and cheapest edition of Classic  
and Modern Music. Catalogues sent free on application. Liberal  
discount made to the profession and trade. Selecting music for  
Teachers and Seminaries made a specialty.

**Litolf's Musical World:** A Monthly Magazine of New  
Compositions for the Piano-forte. 25 cents each number.

JUST ISSUED:

**Album for Children.** By G. W. MARSTON. 12 charming  
little pieces for young pianists. 20 cts a number.

**Ave Maria.** For Tenor or Soprano. By HENRIETTA DANA. 80c.  
**Beside the Summer Sea.** Contralto. " " 40c.

GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;  
BOOSEY & Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

KNABE

E. W. TYLER,

GABLER

506 WASHINGTON AND 3 BEDFORD STREETS,

(OVER WILLIAMS & EVERETT'S.)

Having refitted his Warehouses, is happy to announce to his friends and the public that he has secured the sole agency in  
Boston of the celebrated **KNABE PIANO** of Baltimore. These instruments have no superior, and are considered by  
the best pianists to be first-class in every respect. He has also taken the Agency for the **ERNEST GABLER**  
**PIANO** of New York, which is a reliable and satisfactory instrument. *Pianos to Rent, and on Instalments.*  
Mr. Tyler is also pleased to announce that Mr. G. W. BEARDSLEY, who has been Ware-room Tuner for Messrs. Chick-  
ering & Sons for twelve years, will have charge of the Tuning Department. All orders promptly attended to.

## HELIOTYPE.

## PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithographic,  
Photo-engraving, and Fac-simile processes. Employed by the United States Government in illustrating Scientific and  
Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating  
Town and Family Histories, etc., etc.

*Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches,  
Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.*

For terms and specimens apply to the

HELIOTYPE PRINTING CO., 220 Devonshire St., Boston, Mass.

## ILLUSTRATED LIBRARY EDITIONS

OF

## DICKENS AND WAVERLEY.

MESSRS. HOUGHTON, OSGOOD & CO. desire to call attention to their new popular editions  
of **DICKENS'S WORKS** and **THE WAVERLEY NOVELS**. They are substantially  
uniform, are printed on good paper, from type of excellent size for easy reading, and, considering  
their style, they are so low priced that those who do not already own these master-pieces of literature  
cannot fail to find these editions peculiarly satisfactory for reading and preservation in their libraries.

Ten volumes of each edition have already appeared. The remaining volumes will be published at  
the rate of five a month, so that both editions will be complete by September.

## THE COMPLETE WORKS OF CHARLES DICKENS.

**ILLUSTRATED LIBRARY EDITION**, in twenty-nine volumes, with Introductions by EDWIN P.  
WHIPPLE. Over 550 illustrations by the best English and American artists. 12mo, dark green  
cloth. Price per volume, \$1.50; the set, \$43.50.

## THE WAVERLEY NOVELS.

By SIR WALTER SCOTT.

**ILLUSTRATED LIBRARY EDITION**, in twenty-five volumes, with numerous steel engravings after  
designs by Birket Foster, Darley, Billings, Landseer, Harvey, and Faed. 12mo, brown cloth.  
Price per volume, \$1.00; the set, \$25.00.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## BOSTON MONDAY LECTURES

By JOSEPH COOK.

**BIOLOGY.** With Preludes on Current Events. Three colored illustra-  
tions. 12mo, \$1.50.

**TRANSCENDENTALISM.** With Preludes on Current Events. 12mo,  
\$1.50.

**ORTHODOXY.** With Preludes on Current Events. \$1.50.

**CONSCIENCE.** With Preludes on Current Events. \$1.50.

**HEREDITY.** With Preludes on Current Events. \$1.50.

**MARRIAGE.** With Preludes on Current Events. \$1.50.

Joseph Cook is a phenomenon to be accounted for. No other American orator has done what he  
has done, or anything like it; and, prior to the experiment, no voice would have been bold enough  
to predict its success. — Rev. Professor A. P. PHARODY, of Harvard University.

These Lectures are crowded so full of knowledge, of thought, of argument, illumined with such  
passages of eloquence and power, spiced so frequently with deep-cutting though good-natured irony,  
that I could make no abstract from them without utterly mutilating them. — Rev. Dr. THOMAS  
HILL, ex-President of Harvard University, in the Christian Register.

Mr. Cook is not only a master of the art of putting things, but he is a wit. It is wit none the less  
because it is used for a serious purpose. — Hartford Courant.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON.



BOSTON, APRIL 26, 1879.

## CONTENTS.

GEORGE SAND AND CHOPIN. Mr. F. R. Ritter . . . . .	65
WAGNER'S "GÜTTERDÄMMERUNG" AT VIENNA. R. Handick .	67
BOOK NOTICES. F. H. U. . . . .	68
Heine's Life of Mosley. — Hardy's "Return of the Native."	
ART TALKS, etc., etc. . . . .	69
BACH'S FANTASY MUSIC ON Good Friday . . . . .	69
JUDAS MACCABEUS: Baster . . . . .	71
CONCERTS . . . . .	71
Entree — Messrs. Sherwood, Allen, and Fries. — Mme. Julia Niv-King.	
APPOINT KREISSMANN . . . . .	71
MUSICAL CORRESPONDENCE . . . . .	71
Baltimore. — Cincinnati. — Chicago.	

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood, and Company, 250 Devonshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PETER, 30 West Street, A. WELLES & Co., 283 Washington Street, A. K. LORENO, 369 Washington Street, and by the Publishers; in New York by A. BRENTANO, Jr., 39 Union Square, and Houghton, Osgood & Co. 27 Astor Place; in Philadelphia by W. M. BOWEN & Co., 7102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 153 State Street.

## GEORGE SAND AND FRÉDÉRIC CHOPIN.

A STUDY.

BY FANNY RAYMOND BITTER.

(Continued from page 43.)

CHOPIN said of himself, that his whole life "was contained in one episode." After having attempted to di-cover how well founded or otherwise is M. Karasowski's assertion that "the spirit of Chopin breathes from the best of George Sand's romances," we may not unreasonably inquire whether the episode, which, Chopin himself has said, contained "his whole life," had much influence on his artistic productivity or development.

The entire list of Chopin's works as they appeared during his life, contains only 65 numbered publications; 9 additional works appeared posthumously, one of these a collection of songs; besides 10 additional unnumbered works, the genuineness of some of which is very questionable. There are also a few compositions, said to be by Chopin, in circulation, — dances, a march, two or three separate songs, — to which his name is not attached; in all 310 to 320 distinct compositions, some of these of very small dimensions indeed. But we must not assume that the source of musical invention in Chopin's mind was small or easily exhausted, on account of the limited number of works he published; did not their richness of idea, extreme originality and variety contradict such an assumption, his wonderful powers of improvisation, as vouched for by his friends and contemporaries, would do so. In improvisation, a gift he possessed from childhood, he must have continually exercised his powers, at the same time carrying his mastery of form to perfection, and throwing away countless beautiful ideas that he never committed to paper; indeed, his admirers have asserted that his published compositions were only a pale reflection of his wonderful powers of improvisation. In his "Salon," Heine wrote: "Chopin is no mere virtuoso, he is a poet able to express in tones the poetic feelings that agitate his soul; and nothing can equal the delight he bestows when he improvises at the piano-forte. Then

he is neither Polish, French, nor German, but he betrays a higher origin; we then perceive that he comes from the birthplace of Goethe, Mozart, and Raphael, that his native land is the imperial realm of the poet. And while he is improvising, I seem to be receiving a visit from one of my own countrymen, who is relating to me the remarkable events that have occurred in my beloved home during my absence; and often I long to interrupt him with questions: How is the lovely water-fay who so coquettishly wreathed a silvery veil among her green tresses? Does the gray bearded sea-god still continue to persecute her with his foolish withered passion? Do the roses at home flame as victoriously as ever? And do the trees still sing as sweetly in the moonlight? — above all, he preferred to improvise at night, or in the dark, when no outward object could interfere with the free play of his imagination." After he had embarked on an independent professional career, Chopin could seldom be persuaded to play in public; between 1834 and 1848, he only gave one public concert in Paris; but he gave occasional private recitals to his pupils, to which the 20-franc tickets were sold on personal application, he reserving the right to exclude any person whom he did not care to play to; but he was most liberal in displaying his powers of improvisation to his friends. These seem always to have struck every one as extraordinary. I find in the *Allgemeine Musikalische Zeitung*, for November 11, 1829, a correspondence to that paper from Vienna, where Chopin, then 20 years old, had just given a concert. "M. Chopin, a pianist from Warsaw, apparently a pupil of Würfel, proved himself a master of the first rank. His indescribable mechanical dexterity, the delicacy of his touch, his perfect shadowing inspired by the most profound feeling, the manner of his crescendo and diminuendo and continuance of tone, the remarkable clearness of his phrasing, combined with the geniality of his compositions, but above all, his extraordinary free improvisations, stamp him as a richly gifted and original virtuoso, who, without any preliminary sounding of trumpets, instantaneously impressed us as one of the most brilliant meteors now rising above the musical horizon."

Chopin's first published composition was a march, written at the age of ten; he also wrote dances during his childhood, which are said to have possessed much grace, and some Polish coloring. In his Rondo, Opus 1, composed at the age of sixteen, we find little that presages the Chopin we now know. It contains very little national character either, and still less of his own chromatic individuality; its ornaments are in the manner of John Field, and its harmony and passages display close acquaintance with Bach, Hummel, and Clementi. While admiring, I cannot help wondering a little at Schumann's immense enthusiasm over Opus 2, the variations on "La ci darem la mano." Its grace and beauty are incontestable; but where is the astonishing originality that so struck Schumann? Only in the *allegro* there occurs a foreshadowing of the Chopin who was to follow with works of such unrivaled poetic originality. But we, *les enfants de notre siècle*, are surprised, when we first read

"Werther" or "Jacopo Ortis," at the revolutionary excitement they created; we forget that in their contemporary and after influence lies the reason why the source of that influence affects us only moderately. Referring my present readers to the note I gave on page 7 of the English edition of Schumann's "Music and Musicians," I will now give an extract from the criticism on Chopin's Opus 2, by the editor of the *Allgemeine Musikalische Zeitung*, which followed Schumann's communication, and was no doubt intended as an antidote to it! To this criticism I merely alluded in that note. After a tedious account of his usual mode of reviewing new compositions, Fink says: "A very powerful bravura piece! needs immensely large hands. Only thoroughly good players, Paganinis of the piano, will be able to play it as it should be played. Yet one might be able to get on up to page 17, without hands as large as violas. But one would find little reward for one's pains. Nothing but bravura and show passages! However, with the exception of some harshnesses, which, it appears, are easily digested by the grammatical consciences of the authors of the present day, and the ears of their listeners, the piece is passably correct." In the same note in "Music and Musicians," I mentioned that Fink completed the above review by saying that the paper had also received a third review of the work, by Friedrich Wieck, who seemed to be of the same opinion as his pupil, Mr. Schumann, but the paper had "no space" to insert it.

The following review, which I find in a number of the *Cecilia* for 1832 (published in Mayence), is probably the very article, — or rather an extract from it; as I do not translate the whole. Clara Wieck, then only 14 years old, had lately played Chopin's variations with great success before the court of Saxony; and it is pleasant to find her father — qualified to write, as an artist and teacher, with judgment and authority, — speaking of a work by so new a composer, with well-founded enthusiasm and liberality. "I do not know whether Chopin is a direct pupil of Field; but in the whole style of this piece, every page of which engages our feelings through its imaginativeness, from the form of the passages, often surprising and wholly novel, yet presenting a certain solidity that is in itself an artistic enjoyment, as well as in the bold and uncommon fingering, and the masterly light and shade of the marks of expression, we at least gather that he is thoroughly familiar with Field's soulful musical language, and that he has practically appropriated Field's manner of playing. But my readers must not therefore conclude that I mean to hint at an imitation of Field. No! This work is completely independent. Yet it also betrays a close acquaintance with the light, graceful, purely mechanical Viennese manner of playing, in which style so many virtuosos have obtained reputation, as well as with the elegant and striking, if at present rather frivolous French school, in which Herz and others excel. Chopin did not select the duet from *Don Juan* merely to write variations upon it, but took this theme in order to sketch the entire outline of the wild, adventurous, amorous existence of such a character as Don Juan. This he has done,

according to my opinion, by means of the boldest and most original touches; and I would not lose one measure of this fantastic bravura composition, so characteristic is every thing it contains, from the beginning of the grand, original introduction, to the close of the polonaise-finale, which seems to overflow with the foam of the most dazzling musical champagne."

Yet, until Opus 15, Chopin still appears in process of development as a composer; the second nocturne in Op. 9, greatly resembles John Field's eighth, though with the difference that has been observed by the Polish critic whom Karasowski quotes: "Field's nocturnes may be compared to a cheerful, flowery landscape flooded with sunshine; while those of Chopin represent a romantic mountain country with a dark back ground heavy with storm clouds which are pierced by flashes of lightning." Beautiful as are the Études Op. 10, they are chiefly dedicated to technical aims. No. 3, a sort of berceuse, lovely indeed, yet lulls some quiet sorrow only; Numbers 6 and 7 are much deeper and stronger. In the first concerto, Op. 11, we meet with our Chopin in the romance. In a letter written in 1829 to his intimate friend, Titus Woyciechowski, Chopin said that this movement was composed while thinking of the opera singer, Constantia Gladkowska, with whom he was then in love, and whom he hoped to marry. He also said of this part of his Concerto: "It ought to create the same impression which a landscape, that has become dear to us on account of the remembrances it awakens, calls up in the mind on a fine, moonlit spring night." The group of three Nocturnes, Op. 15, is thoroughly Chopinesque, though the first still contains some echoes of Field; but the second possesses all Chopin's own tender grace, and the third, — characteristic even in its leading direction to the player, "*languido e rubato*," has his own peculiar melancholy, if not his passion, and moves the hearer profoundly in the monastic legend with which it closes.

I think it will be generally conceded that Chopin's greatest works are comprised within Op. 15 to Op. 45 or 50. At the age of 22, an age corresponding with the close of his first period, that of development as a composer, Chopin had apparently already left behind him the spontaneous joyfulness, the fresh delight in artistic creativeness, the enthusiastic hopefulness that often accompany genius to the end of life. At that time, enforced separation from home, the defeat of the patriotic uprising in Poland, regret for his distant love, and uncertainty respecting his future position and resources, combined to transform the visionary youth, still dependent on models and tradition, into the active, struggling, suffering, most original and individual man. Passages in his letters of this period prove the state of his mind: "Should I return to Warsaw? Go on to Paris? Kill myself?" He distractedly asks his friend Titus. In one letter he begs that friend to remind Constantia of him, and to say to her, "Even after my death, my ashes will be found under her feet," an expression as forcible and direct in its poetic simplicity as the language of a folk song. Then followed his removal to Paris, his at first unsuccessful attempt to es-

tablish himself there, his project of emigration to America. This idea occurred to him in the same year as that during which the poet Lenau passed some months in the new world. Lenau, who would have had "all that yields no sound" excluded from man's nature, as all material unnecessary to its harmonious existence is thrown off by the violin in its vibrations, lamented the absence of sympathetic warmth in the people, of joy in the life, of nightingales in the woods of America; impressionable, melancholy, and impassioned as Heine, but devoid of his satirical strength and his sense of humor, the positive and mercantile side of American civilization repelled Lenau. He was too idealistic and contemplative ever to have done justice to the active industry, the energetic will, the intense intellectual and material acquisitiveness of "our American cousins." His American experience, though not a happy one, was at least brief. Would Chopin ever have made himself at home in America? That is very doubtful. What affinity or answer would he have found there, fifty years ago, to the requirements of his exquisite and sensitive nature? The trying climate; the hurrying rush, and absence of leisure in social life; the absence, also, of artistic and aristocratic circles numerous or powerful enough not only to estimate, but also to recompense as his merit deserved, the artist not yet crowned with the halo of European reputation; the lack of any remunerative demand for original compositions; the intrigues of other foreign artists who might have been desirous of establishing themselves, and likely to regard with a jealous eye the possible residence among them of one so much their superior; — it is well for art and art lovers, that Chopin never underwent this ordeal. His high moral artistic standard, his refinement and disinterestedness, would certainly have prevented him from entering the lists with those who, directed by managerial experience, so frequently "inaugurate a new era in art," and become for a time "the best advertised artists in the country;" for we know that even in Paris, and despite his eventually great social influence, he chose to withdraw almost altogether from public exhibition of his artistic powers. But, since his was not the nervous, eager, somewhat combative nature of Berlioz or Delacroix, his creative genius itself might have succumbed under too harsh an experience. Instead, however, of emigrating to America, he remained in Paris. After the marriage of his first love, Constantia Gladkowska, he became attached to another Polish lady, with whom, as his wife, he hoped to return to Poland to reside in the neighborhood of Warsaw, but who jilted him for the sake of a titled bridegroom. A year or so after this second disappointment, his first meeting with Madame Dudevant occurred, — a meeting so accidental in its character, yet so impressive to the fancy of Chopin, always at home in the region of supernatural ideas, from the shadow that haunted the scent of violets (her favorite perfume), that affected his fine perception like a presentiment, immediately before it took place. Years afterward, when he was about to return home from England to die, he wrote to his friend Grzymala, in regard to the arrangement of his apartments

for his reception: "Place a bouquet of violets in the *salon*; I should be glad to find a little poetry awaiting me on my return." Reader,

"... as-tu quelquefois respiré  
Avec ivresse et lente gourmandise,  
Ce grain d'encens qui remplit nos églises,  
Ou d'un sachet, le muse inépuisé?  
Charme profond, magique, dont nous grisons  
Dans le présent, le passé restauré!"

During this eventful period, and during the years that succeeded it, from Op. 15 to Op. 64, what a study! And not only a musical, but also a philosophical, psychological one. Take Op. 20, for instance, the great Scherzo in B minor (once called in England, "Le banquet infernal" — why? and who so baptized it?), overflowing with the vigor of powerful pathos and the exhaustless originality that seems at last to have conquered its own world unto itself! Yet thus was the splendid Scherzo reviewed in 1836, in Castelli's Viennese *Musikalischer Anzeiger*: "If this be jesting, it is a jest of a very peculiar kind, and quite in Hell-Breughel's manner." (Poor Hell-Breughel! What a scarecrow for composers those critics turned him into! And, oddly enough, by some singular union of ideas, or suggestiveness of sound, I never meet his name without instantly conjuring up a vision of Macbeth's witches and their hell-broth). "This is *à la* 'Valse infernale' in *Robert le Diable*. Fancy reigns throughout it, but what kind of fancy? Discontented with itself, brooding over disappointment, angry, as misanthropic as it is possible to imagine. Oh, heavenly harmony, whither hast thou flown? In what corner has the spotlessly pure one concealed herself?" This is nothing compared to Rellstab's attacks on the great Concerto, Op. 21, almost colossal in its grandeur, with its wonderful slow movement; and no one with a heart to feel can avoid sympathizing with Schumann's noble anger when he defended this Concerto in particular, and Chopin in general, from Rellstab's continual misinterpretation of his works. Ludwig Rellstab, born ten years sooner than Chopin, at Berlin, studied at first for the musical profession, but, having fought as a volunteer in the campaign of 1815, he afterwards entered the military academy as a student, and became an officer of artillery and a teacher of mathematics. He eventually turned editor and novelist. He was imprisoned for six weeks in consequence of his attacks on Spontini as manager of the Berlin theatre; and during several months as a punishment for his satire, "Henrietta, the fair Songstress." I translate a few extracts from Rellstab's many reviews of Chopin's compositions, which appeared in the *Iris* from 1833 to 1836. "It is really not worth the trouble to indulge in long philippics concerning the distorted mask of Mr. Chopin. We hope that only the erratic world of Paris cares anything about the erratic writings of Chopin: for they repel all who possess one spark of true feeling. On the title-page of his Concerto, Op. 11, Chopin prints, 'played by the composer at his concerts,' to show that some one is willing to take so much trouble for so small a result. When a surprise is often repeated, it ends by stupefying us, unless founded on an intellectual, and not on a

purely mechanical basis. We have from the first opposed this merely mechanical manner of writing for the piano-forte, which has ended by stupefying us. His last Nocturnes are so like his first, that we are afraid to say that they are not the very same Nocturnes. The fame of Chopin the pianist will long outlive that of Chopin the composer. Where Field smiles, Chopin grins; where Field sighs, Chopin groans; where Field shrugs his shoulders, Chopin twists like a cat; where Field uses a pinch of spice, Chopin throws in a handful of cayenne. This composer is indefatigable in his search for ear-tearing dissonances, forced transitions, cutting modulations, and contradictory distortions of melody and rhythm. Does not Chopin know that the measure of poverty of genius is in exact proportion to the means made use of to create effect? If these works were laid before a master, he would tear them up and throw them at his feet, as we now do figuratively. Chopin is not quite devoid of talent, however; so let us beseech him to return to truth and nature, and no longer stunt and deform his own gifts." On page 19 of "Music and Musicians," Schumann repeats a very similar piece of advice which was once given by some musical reporter to Beethoven. Poor Rellstab! "Wretched Berlinese reviewer!" as Schumann says. The indulgence that might be accorded to apparently dishonest praise or blame emanating from an incompetent ignoramus, cannot, of course, be given to so able a man as Rellstab, who has pilloried his own reputation for judgment and integrity in such criticisms as those he wrote on Chopin; however, after he had outlived the envious or quarrelsome temper of his earlier years, he attained to a higher degree of sense, taste, and justice in his opinions and his expression of them.

After the Concerto we find the Ballade, Op. 23, every phrase weighty or flamboyant with concentrated anger, patriotic rage, and regret; and the magnificent set of Études, Op. 25. Let those who care to take the trouble, discover why, in measure 20 and on, of the seventh of these Études, two lovers of Chopin are accustomed to call this their "Lobengrin Étude." Until Opus 26, the gloom or fervor of disappointed patriotism seems to be the most distinguishing trait of these later compositions, lightened here and there by charming episodes; but Chopin's opus numbers do not always correspond to the date and order of the compositions. For example, in his first collection of Études, Op. 10, the sixth, so expressive of proud despair, was composed by Chopin in 1831, on receiving the news of the capture of Warsaw by the Russians, and is therefore, commonly called the Revolution Étude, and the great Ballade, Op. 52, in spite of its high publication number, ranks in order of composition soon after the Preludes Op. 28, as it was written on Chopin's return from Majorca.

(Conclusion in next number.)

#### WAGNER'S "GÖTTERDÄMMERUNG" AT VIENNA.

THE fourth and most solid course of the gentle Bayreuth musical repast was solemnly

<sup>1</sup> From the *New Free Press* of Feb. 10. Translated in the *London Medical World*.

served up yesterday at the Imperial Opera House. What we had to digest at Bayreuth in four days, and so to speak, on the same seat, has been more conveniently spread out over two years for the Viennese. The *Walküre* (as the first piece) was performed in March, 1877; *Rheingold*, in January, 1878; *Siegfried*, in November, 1878; and now (14th February, 1879) the *Götterdämmerung* — a result which, attainable only by the employment of every available resource, commands the respect even of those who are opposed to the management. Ever long, the four separate performances are to be played together in series à la Bayreuth, thus fulfilling the last demands of that powerful musical party which Hanns Hopfen so well terms "the elegant conspiracy."

The plot of *Die Götterdämmerung* is a direct continuation of the preceding drama of *Siegfried*, where we left the hero engaged in an ardent amorous dialogue with Brunhild, who has been awakened from out the "flickering glow" and a twenty years' sleep. We now, in the prelude to *Die Götterdämmerung*, behold the pair, taking a tender farewell of each other, step forth from their rocky grot; Siegfried, in complete armor, is saluting forth "to fresh deeds," and hands Brunhild the Nibelungenring as a gage of his truth. In less than half an hour we shall see the self-same Siegfried in the Tarnkap<sup>1</sup>, on the self-same spot, struggling with and overcoming his beloved Brunhild for King Gunther, for whose sister, Gutrune, his heart has taken fire! But let us follow the story step by step. Siegfried, having ridden to the Rhine on Brunhild's well-known steed, enters the hall of the Gibichungen. Hagen has just been telling King Gunther and his sister, Gutrune, all about Brunhild, the "most sublime woman in the world." Siegfried is to secure the invincible beauty for Gunther, and as his reward, receive Gutrune, who, on her part, looks forward with longing for the "most sublime hero." Hagen, Gunther, and Gutrune (also a band of elegant conspirators!) resolve without more ado to give Siegfried a magic potion which will cause him to forget Brunhild and fall in love with Gutrune. This is done; Siegfried appears, with the Tarnkap and in Gunther's form, before the defenseless Brunhild, from whom, after a struggle, in which she is overcome, he wrests the magic ring. The second act takes us again to the hall of the Gibichungen; Hagen is instigated by the dwarf, Alberich, to destroy Siegfried, for the purpose of obtaining possession of the ring. Gunther appears with Brunhild; Siegfried, in his own form, advances, hand in hand with Gutrune, to meet them. Brunhild rushes up to him, and, recognizing the ring on his finger, becomes aware how faithless in the man she so dearly loved. She demands his death, and Hagen traitorously stabs him while they are out hunting. Immediately before Siegfried's death, however, Hagen gives him another magic potion to neutralize the effect of the potion which produced forgetfulness. Siegfried suddenly remembers Brunhild, and dies with a greeting to her on his lips. Gutrune quietly resigns her place by Siegfried's bier to Brunhild, who claims it from her, and then flings herself on the funeral pile kindled for Siegfried's corpse. The waves of the Rhine inundate the hall, the Daughters of the Rhine swim in, and, dragging down Hagen, hold up triumphantly the ring of which he wanted to obtain possession. At the same time a red glow is perceived in the sky; it is the reflection of the conflagration which consumes the Fortress of the Gods and all its magnificence.

From this short table of contents it will be

<sup>2</sup> "Tarnkappe;" a cap which renders its wearer invisible.

plain that in dramatic animation *Die Götterdämmerung* decidedly surpasses the three earlier dramas of the Nibelungenring series. The action of the second act contains a considerable amount of interest, which latter rises very much higher in the third. The dwarfs and giants, the gods and dragons of the Edda at last retire and make room for human beings, the heroes of the Nibelungenlied. But, even when thus approximating to the German heroic poem, how much has R. Wagner not departed from it — how much has he not distorted and degraded the characters! What a repulsive detail, introduced by Wagner, is the fact that Siegfried overcomes for another, to whom he delivers her over thus subdued, not some female who is nothing to him, but his own beloved, his own wife! From this instant all sympathy for Siegfried vanishes from our breast, and we by no means grieve at his violent end. The expedient of the potion which produces forgetfulness does not render the occurrence less hateful and less insipid. A man who brings about the emotions of his hero by physical means such as mixtures, may be a good apothecary, but is assuredly a bad poet. Already in *Tristan und Isolde*, the fact that the love of the hero and heroine for each other is exclusively owing to the operation of a magic drink, of a mechanical accident, exerts a repellant effect. But, at any rate, in that instance, Wagner was contented with only one kind of physic. In his last hour, however, the faithless Siegfried has a remembrance-producing draught poured down his throat as an antidote to the potion of forgetfulness, so that he may exhale his last breath in a pretty sentimental fashion à la Werther, and with a tender speech to his mistress! He is not a "hero," but a puppet. A disenchanting drink by which any weak-headed individual suddenly becomes conscious of all the acts of stupidity he has committed while under the influence of a spell (or of liquor) is properly an incident for a farce. In tragedy, where moral will must hold sway, it is a monstrosity. We care very little whether or no these magic potions belong to the oldest saga. We read in the play-bill: "Poem by Richard Wagner." Who compelled the modern dramatist to admit in his drama what was repulsive and impossible? Hebbel and Em. Geibel were as familiar with the myth as Richard Wagner, but how different a course did they pursue in their Siegfried tragedies! Both rejected as unnecessary and objectionable precisely that which Wagner's partiality for what is morally revolting makes the principal thing. There was not the slightest inward necessity for Siegmund and Sieglinde, Siegfried's parents, to be brother and sister. When we think of Hebbel's tragedy, and especially of the touching lament uttered by Chriemhild over the corpse of Siegfried, how low does Wagner's conception of the story sink in comparison! With his potions and poisons, Wagner has deprived the lovely, pure character of Chriemhild (Gutrune) of all its beauty. Hagen, the type of a rough, unselfish, faithful vassal, becomes in Wagner's hands a gold-seeking, low scoundrel. Thus the only person left who enlists our sympathies is Brunhild.

The action proper is by Wagner interwoven or interrupted by scenes retrospectively connected with the stories of the Gods in the three previous pieces, and intended to establish a connection between the different parts of the work. This harking-back to the mythological business is a real misfortune for the tragedy, because it is done in a violent manner, without any sufficient motive, and is unintelligible for the spectator. The change of the original title: *Siegfried's Death*, to *The Twilight of the Gods*, tells us everything. It shows plainly that it was an after-



thought of Wagner's to derange and render confused the simple, clear events of the Siegfried tragedy. In the second volume of his Collected Writings, Wagner gives us the original conception of the tragedy of *Siegfried's Death*; he does not mention a word about any *Twilight of the Gods*. The fact is that Siegfried's death has nothing at all to do with the end of the Gods, which, as a mysterious prediction, runs through German mythology. The effect of the work as a whole has to pay for the arbitrariness and obstinacy with which Wagner clings to the Ring as the assumed leading motive connecting all four dramas with each other. The supernatural premises produce unnatural and unintelligible consequences. The poet appears at times to have himself swallowed a draught of forgetfulness. Of the vaunted power of the Ring, which confers mastery over the world, we perceive nothing, as the said Ring comes into the hands of its various possessors, from Wotan and Fafner down to Brunhild. And Siegfried, notwithstanding that the magic potion is supposed to have effaced from his mind all memory of Brunhild, immediately finds his way back to her, and, on her approach, calls her, as some one well known to him, "Brunhild!" It was not in the interest of the drama, but for the sake of his "profound" and old-world mysticism, that Wagner wrote the expository scene (omitted in Vienna) of the "*Götterdämmerung*": "The three Nornes" (daughters of Erda) in the weird twilight throw to each other the golden rope symbolizing the course of human life. The confounding of the laws of epic and of dramatic poetry, of the purely symbolical with what should be represented on the stage, was here striking enough; in Bayreuth, the scene bordered on the comic. Apart, too, from the intolerable length of the first act, the Vienna management did well in cutting out this introduction. We would recommend the application of the same process to another equally superfluous scene: Waltraute's, which tried the patience of the public no less rudely. The above Walkyre, who turns up quite unexpectedly in *Die Götterdämmerung*, visits Brunhild for the purpose of giving her a very moving description of the august Wotan's bad state of health. We suspect that the majority of the public (openly or secretly) congratulated themselves at having on the third evening, at least, been spared the personage in question, and consequently would willingly have foregone a sentimental and protracted description of his melancholy and want of appetite. In a similarly surprising fashion does the dwarf, Alberich, shoot up, quite episodically, through a trap, for the purpose of telling Hagen, in a scene so rich in dissonances that it is martyrdom to listen, something we knew long before. But the gravest mistake of all is, in our opinion, the end: the motiveless and, for the spectator, unintelligible introduction of the *Götterdämmerung*, which has simply nothing whatever in the world to do with the only thing that has any interest for us, — the fate of Siegfried and Brunhild. The entire catastrophe is managed most precipitately. While, as a rule, he is fond of spinning out situations in the most incredible manner, Wagner hurries forward the final scenes of *Die Götterdämmerung*. The murder of Gunther by Hagen, Brunhild's sacrificial death, Hagen's *salto mortale* into the stream, and the entrance of the Daughters of the Rhine; the inundation below, and the *Twilight of the Gods* in the "Walhalla" overhead — crowd on each other with such absolute and surprising haste, after the manner of a ballet, that it is well-nigh impossible for the spectator to make out what it all means. How the picture of the *Twilight of the Gods* ought to be scenically represented at the conclusion is a point on which

Wagner seems not to have quite made up his mind. It was ugly, obscure, and unsuccessful in Bayreuth as it was here, but it was also very different, though it was here placed on the stage in conformity with "The Master's" most recent directions and under the immediate supervision of his agents, openly accredited and secret. Other experiments have been made in other German theatres with this final tableau, but with not much better result. The cause of the mischief lies unquestionably in the poem; Wagner's intentions have in this instance overshoot the limits of what is possible, or at least of what can be correctly carried out. The obscurity of this fourth drama might be essentially diminished by two little omissions: the omission of the title, *Götterdämmerung* (in favor of the previous one, *Siegfried's Tod*); and secondly, the omission of the cloud scene representing the aforesaid "*Götterdämmerung*."

Our notice of the poem has extended to such a length that very little space is left for the music. Our only excuse is that the story of *Die Götterdämmerung* is new and different from that of the first three Nibelungen dramas, but the music is, generally speaking, the same. The music in by far the larger number of cases is constructed out of the leading themes of the other three evenings, and, therefore, of the same materials and in exact conformity with the same well-known method. With a few exceptions, which shall quickly be mentioned, every thing we said, either in the way of praise or censure, for the purpose of characterizing the music of *Die Walküre*, applies to the score of *Die Götterdämmerung* likewise; consideration for our readers forbids us again to repeat what we have so often said before. The most important difference, musically speaking, distinguishing *Die Götterdämmerung* is the — at least sporadic — employment of polyphonic song. The unexpected concession of an actual chorus for male voices especially must agreeably surprise audiences so long treated homophonously. Indeed, we can attribute the ecstasy manifested at the noisy merriment of Gunther's vassals solely to the elementary charm of the long mixed sound of a number of men's voices in combination. There is no want of beautiful detached touches of melody either in the first or in the second act; unfortunately, like Siegfried, they all possess a Turncap, beneath which, nearly the instant they appear, they make themselves invisible or change into something else. The third act rises above the two preceding acts, more especially by two longish pieces better knit together, organized musically more firmly than usual, and possessing melodic charm; these are the original and magically sparkling Song of the Daughters of the Rhine, and a piece already known from having been performed at concerts, the Funeral "March for Siegfried," a composition as cleverly combined as it is magnificently carried out. — EDWARD HANSLICK.

#### BOOK NOTICES.

JOHN LOTHROP MOTLEY. A Memoir. By OLIVER WENDELL HOLMES. Boston: Houghton, Osgood & Co.

Holmes's memoir of Motley is one of the noteworthy books of the year, being a warm and tender tribute from one man of genius to another. If the dead historian could awake to pass judgment upon it, strong and fervid as he was, he would be gratified at the courage, the strong affection, and the excellent good sense displayed by his friend. The memoir, though brief, is sufficient to give a good idea of Motley's character and training, of his toils and achievements. In view of what his life and labors were to be, it

was a singular coincidence that one of his school-masters at Northampton should have been Bancroft, the historian, and that Bismarck, the prop of modern, Protestant Germany, should have been his fellow student at Göttingen and Berlin.

Those who came in contact with Motley at different periods of his life agree in representing him as wonderfully brilliant in conversation, and attractive in person. Precisely what turn his mental development was to take could not be predicted; but he had the vivid perceptions, the quick sense of comparison, the talent for apt retort, and the general exuberance of resources which belong to men predestined to greatness.

The failure of his first novel was fortunate. It has value as a profound study in autobiography, but not much else. The brilliant and lamented Edmund Quincy was the one who first advised Motley to turn his attention to history; assuring him that most of the elements of a really great novel could be employed with effect in historical portraiture and in the dramatic presentation of events. The result showed the wisdom of the advice. The histories of Motley, being relations of the great struggle for religious liberty in Europe during the sixteenth and seventeenth centuries, are necessarily partisan in character: but they are laid upon solid foundations after years of intense activity in research; and they are meant to be just, — that is to say, to be absolutely truthful in the statement of facts. But the author, as a Protestant and a believer in free institutions, does not attempt to disguise his sympathies; and his commanding energy and splendor of diction give the high lights of poetry and the vivid colors of romance to the exciting and often tragical events he portrays.

The letters quoted by Dr. Holmes give a good idea of the historian's labors. A more difficult matter was to treat with due thoroughness the diplomatic services of Motley, and the unfortunate personal controversies in which he was involved with the Washington State Department. In common with all our foreign ministers he experienced the annoyance of entertaining or of repelling the pretentious and vulgar persons among his countrymen who go abroad expecting to hob-a-nob with princes. A man so fastidious as Motley could hardly have concealed his aversions. But probably he would have survived the attacks of the McCrackens and other wasps, if he had not been exposed to the jealous malignity of persons in exalted office. This is a very sorry business; and Dr. Holmes, following the able and fearless John Jay, makes it pretty evident that the complaints against Motley were trumped up to cover a revengeful purpose.

The blow was keenly felt, and the relation of Motley's medical attendant, Sir William Gull, leaves little room to doubt that the intense mortification, preying upon an over-sensitive nature, was the not very indirect cause of the disease which ended his life. To Boston, which reared and nurtured Motley, his good name is precious. The public owes a debt of gratitude to his fearless biographer. The friends of letters, and the friends of purity and honor in politics, will welcome the final and triumphant justification of Motley by the great tribunal to which he so solemnly appealed. F. H. U.

THE RETURN OF THE NATIVE. By THOMAS HARDY. New York: Henry Holt & Co.

This book might almost serve as a touchstone. It is an infallible test as to whether the reader has the faculty of imagination, or rather the power of realizing the imagination of others. For we must say (having small space to come to the subject by slow approaches), that this is a great book, and the author one of the few creative minds at present engaged in writing fiction.

The description of the beath on which the almost awful drama is to be enacted in one of those stern pictures which become a part of one's memory forever. William Black is a fine painter of wild scenery, and gives the poetry of the hills and the sea in the most melodious sentences; but Hardy, whose vigor is like Carlyle's, puts more energy and more vividness into five lines than the elegant Black can compass in a page.

Hardy is equally strong in his people. The peasants, singing and dancing about their fires on the fifth of November (Guy Fawkes's day), are drawn as if by the swift pencil of Teniers, and they talk as if they had been overheard and reported by Shakespeare. The power to enter into the mind of a boor, to think his thoughts, and fashion them in his way, has come to few men. The grave-digger is an entity no easier to conceive than Hamlet himself.

Hardy is remarkable for the power he shows in making his characters depict themselves. The nature of the voluptuous and not very conscientious Eustacia is nowhere described in set phrase; nor is the amiable, truthful, and rather weak Thomasin. A very few touches suffice to show the worthlessness of Wildeve; and poor Clym stands out like a statue of melancholy Duty in bonds to fate.

Probably the quaintest character of the whole is his "riddleman," whose activity, shrewdness, and ubiquity make him the very centre and mainspring of the plot.

The prevailing gloom of the book is its chief drawback; not that we would not rather have Hardy's gloom than almost any other novelist's gaiety; but with such great and glorious gifts we think an author owes something to the great public that admires him. This is a busy age; and over-worked people, especially lettered people, crave the benign influence of more joyous and more brilliant scenes than those represented upon the immortal Egdon Heath. P. H. U.

#### TALKS ON ART.—SECOND SERIES.

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

##### IV.

At the State Capitol, Albany, N. Y.

It's great fun to be one of a gang. There are ever so many workmen down below our scaffolding, working while we do. We come here at nine every morning, climb the stairs, and don't go down until six in the evening. Have a light dinner brought us near the middle of the day. There's plenty of exercise, for one must keep coming down the step-ladder and running away to see how the panels look. I have two step-ladders, on rollers. We have everything that we could desire. They insisted upon giving us a carpenter, whom we employ in washing our brushes. They are as careful of us as possible, never letting a workman come up-stairs without some one to look after him.

We don't use very large brushes; not bigger than my wrist. Large ones proved too sloppy. We have to take care lest the paint in the sky, for instance, should splash down on the figures below. The stone isn't a bit too rough. In fact, I almost wish it were rougher, the paint fills it up so. The figures are about twice the size of life. The women's arms are the size of a man's leg; and the Discoverer is twelve feet high. But you get entirely used to that large scale, and don't think of it. And it's fun! It's fatiguing of course; but it's the things which bore you that kill you, not the fatiguing ones; and I'm never bored here at all. It don't take the life out of you half as much as thinking

whether the family would like her eyes blue or not in a portrait!

I have n't lost a working day since we began. On Sundays we go off driving, and once or twice after work when we can see a few bright streaks in the sky, but generally not. Two months is a horribly short time; but I can only do what I can. The paintings won't be like anything else. I don't know what people will think of them; but that's not my lookout.

It is an entirely new kind of work for me, different from anything else. I have to be very decided, for one thing, otherwise the work won't be seen from the very great distance. To disengage the clear figures from the light sky, I have, in places, to use a *drun-rouge* line as thick as your finger. Every mistake or weakness "carries" perfectly. It won't do either to have things vapory. A fascinating little head, dissolving into nothing, won't do at all. You can't see what it means. Then I have to paint in a key which, though very colored, is very light, far lighter than my studies of the compositions, because I don't expect to have much light on my work. The abyss of darkness in the "Flight of Night" is really not much darker than brown paper. On a rainy day we have to work by torchlight, and my greatest anxiety is to know what the effect will be when the window screens and all the scaffolding come down irrevocably, and I see my work for the first time, as it is to be seen!

It's a beautiful hall, and I have to work with one eye on my picture, and two on its surroundings, to make my work take the right place in it. Ever since I began I have tried to keep both pictures so together, that if the scaffolding were taken down at any moment, they should be intelligible as far as they went. The architect is very much pleased with them, and says that even if I were to leave them now, his dreams would be more than fulfilled.

It's great fun! It makes you glad you have an occupation in life!

One thing let me tell you. You must learn to be precise, to draw exact lines, so that when you have mural painting to do, you may be able to do it.

I've learned a great deal by this work. Not that my ideas have changed; but, for one thing, I should be much quicker in putting in the background of a portrait, and not keep working on small parts of it. Then I've learned more about getting the general, simple character of the figure, and making the important lines very precise and firm, and I've learned not to think it so necessary to have strong shadows and lights; but to do figures as you see them out of doors when you come out of your shop in the afternoon, and there's no sun shining.

At first I hardly knew how to make pictures that should be mural decorations and full of color. Before I began this work I had always looked for "effect," for "*chiaro-scuro*," etc., rather than for vivid colors, and for qualities that are now needed. You could not stay in the room with the colors that I have had to use in order to make the panels look colored and light over rows of windows.

BOSTON ART MUSEUM. The completion of the front section of the noble building, and its inauguration last Monday evening by the opening of the grand exhibition of painting, statuary, crayon drawings, and all kinds of art work, under the auspices of the Art Club, the Society of Architects, and the schools connected with the Museum, was enough to make one proud of Boston. Thousands of guests were present, who went home enthusiastic about what they had seen. The long range of rooms, brilliantly lighted, and so richly filled, offered most seductive vistas to the eye. Most proud might one feel at the array of copies and original productions by the pupils in our local schools. What was there of the sort when we were boys!

## Dwight's Journal of Music.

SATURDAY, APRIL 26, 1879.

### BACH'S PASSION MUSIC.

OUR old Handel and Haydn Society may well feel pride in its great achievement on the afternoon and evening of Good Friday (April 11). The entire St. Matthew Passion Music, by Sebastian Bach, was actually presented, without any omission whatever, in these two performances, — a thing very seldom done in Germany itself; and never elsewhere in this country has any considerable portion of the great work been attempted, — here and there a choral, or a single aria, is all we have seen reported outside of this city, — so that Boston, too, can take pride in it; and in the society which has shown the earnest aspiration, the courage, the perseverance, and the ability to organize and carry through so noble and so vast an undertaking. It was the culmination of a series of gradual approaches to completeness, beginning with the festival in May, 1871, and resumed in May, 1874, and April, 1876. Increasing interest in the music has followed all these efforts; the singers themselves have gradually learned to love the work as they became familiar with it through rehearsal, until those who still think it dry and merely learned, difficult, and unrewarding, are left in a decided minority. Their enthusiasm has spread beyond themselves, until at last the public was prepared to seize with eagerness the rare opportunity now offered of hearing the grandest monumental work of sacred music for once well presented and complete. The Music Hall was crowded at both concerts, many persons coming from a distance, and many having to stand up through the whole; and for the benefit of hundreds who could not procure seats, public rehearsals of both parts were given on the two preceding afternoons.

The division into two performances was a wise one, and indeed absolutely necessary to completeness, for the First Part occupied two hours, and the Second Part almost two hours and a half. It was also in accordance with the original design of the work, which was composed for the church service, in the old Thomas-Kirche of Leipzig, of which Bach was Cantor. Part I. being sung before sermon (and probably before dinner), and Part II. after. That was on Good Friday, 1729. Then the MS. lay shelved for a century, until Mendelssohn and his friend, Edward Devrient, revived it in Berlin, March 12, 1829. Our performance was on its 150th anniversary; and the day was timely, many persons being drawn through their religious sentiment to music so expressive of all that there is most deep and tender and sublime in the associations and emotions of the Holy Week.

We have written so much about this Passion music in past years, that we need not enter into any full description of it now. It will be enough to speak of the performance and the impressions produced, dwelling a little more, perhaps, on the more important numbers hitherto omitted. For order we will take the various elements which enter into the construction of the work. Of course the real order is that of the gospel narrative of the betrayal and crucifixion of Christ. That narrative forms the connecting thread in all representations of the Passion, whether dramatic or musical; and therefore we have to consider: —

1. *The Recitative*, which is of two kinds: first, the simply narrative, which is assigned to a high tenor voice, in the character of Evangelist, of the kind called *recitativo secco*, sustained by mere chords struck on an upright piano-forte (Mr. Tucker). For the singer it is a most exacting task, requiring not only a voice of high range

and great endurance, but thorough artistic training, taste and skill and feeling. For Mr. W. Courtney's delivery of what would be task enough for two voices, independently of the tenor arias, we have only praise. He acquitted himself most creditably. The voice was clear and sweet and flexible; the trying and unusual intervals were taken accurately and surely; the declamation was intelligent and telling, and it was nearly all expressive; perhaps now and then a trifle too expressive, where a few commonplace words of narrative were dwelt on with gratuitous pathos. But, on the whole, it was excellent, considering the long, high strain upon the organ. (It must be remembered that our modern pitch is about a tone and a half above that of Bach's time.) Some call these recitatives "dry" in other than a technical sense. We cannot for a moment agree with them. Bach's recitative, here and always, is unsurpassable in its wonderful expressiveness and beauty. The singer who has mastered it knows that, if nobody else does. Every phrase and every note of it is perfectly adapted to the thought, the image, and the word. Now and then it melts into unconscious melody, a measure or two of most pathetic cadence, as where "Peter wept bitterly;" or, again, grows graphic and appalling, as where "The veil of the temple is rent in twain." Experience, closer acquaintance, with true sensibility and taste, will surely sustain all that we have said of these "dry" recitatives.

Then there is the dialogue recitative, where characters are introduced as speaking, and which are more *cantabile*, and none could be more characteristically contrasted. The words of Jesus (Bass), as here set in tones, have all the dignity and tenderness that could be imagined. And with what exquisite sense of fitness and distinction Bach always, the moment Jesus begins, causes a delicate stream of violin harmony to flow in like a halo about his sacred head, as in the old pictures! Perhaps it escaped the notice of some of the critics. Mr. M. W. Whitney gave these sentences with due solemnity and tenderness, particularly in the scene of the Supper. Those of the High Priest, of Judas, and others, equally well individualized, were for the most part truly and strongly brought out by Mr. J. F. Winch, and then such expressive bits as the pert accusation of the two maids: "Thou, too, wast with Jesus of Galilee!" But it will not do to enter into detail here; perhaps we may, some day, if only for our own satisfaction, try to complete our old description of the work.

2. *The German Chorals*, with Bach's inimitable harmony, whereby the Passion bridges its entrance over into the Protestant (Lutheran) communion, representing the voice of the congregation, or whole Christian people, may be considered as the next essential element. There are some fifteen of these, counting the instances in which the same melody is introduced more than once, with a new harmony and changed expression. These, like the chorus in the old Greek tragedy, reflect and comment on the passing moments of the action. If the disciples ask, "Lord, is it I?" when told that one of them will betray him, the choral takes it upon itself for all and each: "Tis I! my sins betray Thee!" Some of the chorals come in by themselves as moments of calm, grand repose, amid the exciting, agonizing stir of the recital, like broad, cool, still sheets of water in the midst of a bold, wild landscape, reflecting hills, and woods, and sky; others steal in softly and with exquisite effect, verse by verse, at intervals during a solo; and one, clothed with a marvelous wealth of figurative counterpoint, and with an orchestral accompaniment as rich and grand as a Symphony, is lengthened into a grand concluding chorus for

the First Part. They were all sung by the five hundred voices with impressive power and rich sonority, accompanied by instruments in unison with each of the four parts, as well as by the great organ, used discreetly throughout the work by Mr. Lang. We felt, however, that some of them were rather too coarsely sung; we should have liked some delicate, expressive shading here and there in lines, such as we are told is given them in Berlin and Leipzig. We may except, however, from this comment the choral, "O head all bruised and wounded," which was sung with a subdued and tender feeling, very beautifully. We cannot help thinking that these chorals, sung by so many voices, would sound better unaccompanied. It is true, Bach indicates the instruments in his score and Franz retains them; but Bach had, perhaps, thirty voices in his chorus, and it is probable that he followed the old German custom of letting the congregation sing the melody in unison (that, to be sure, means octaves!), so that for harmony the instruments, at least the organ, would be necessary; we have heard chorals done so in the Cathedral at Berlin. For, otherwise, these chorals miss their proper function in the Passion, which is to afford sublime, refreshing moments of repose. Yet all credit to the correct and hearty and impressive manner in which they were done! Year by year (taking it for granted that the Passion at Good Friday will become an institution) there will be more and more refinement and expression in the rendering. Several of the chorals were sung here for the first time.

3. *Grand choruses* of entrance and of exit in each part, gigantic portals, fitly leading up to the stupendous scene, and leading us away, filling the mind with wonder and with awe, or swelling forth the universal requiem. We need not describe the colossal opening (double) chorus, "Come ye daughters," with the soprano *ripieno* choral sung by boys. Never before has it been so grandly sung here, and so well accompanied; it was an earnest labor, the rehearsal of it, on the part of singers and conductor, and was well rewarded. The boys, drafted from three of our public schools, had been well trained by Mr. Sharland, and were posted in a side upper gallery. In the public rehearsals we feared the loud cornet used to lead the boys would drown their voices. — Franz designates clarinets and the soprano trombone, softer instruments, — but on Friday the cornet was more subdued, and the fresh, delicate quality of the boy voices was pleasant to the ear.

"Ye lightnings, ye thunders," that swift, tremendous outburst of indignation, and imprecation of divine vengeance, after Jesus is bound and led away, may also count among the grand choruses, though it is only incidental, passing like a whirlwind in an instant, and is properly the conclusion of a scene, of which the first part is that tender duet of soprano and alto, with exquisite accompaniment of flutes, oboes, violins, and violas, in which every note weeps, and in the midst of which the incontinent rage of the disciples vents itself in exclamations, "Leave him! bind him not!" (which we would rather hear not so fortissimo) like the muttered thunder of the coming storm, until the double chorus finds full vent, "Ye lightnings!" etc. Somehow this chorus had not all the spirit that it has had on some former occasions; partly, perhaps, because so many of the tenor and bass seats were empty in the afternoon, and partly because it was not taken quite fast enough. Yet it made an impression and was loudly applauded, in spite of the request that there might be no applause.

Then, closing the first part, must be named the sublime figured choral, "O Man, bewail thy sin so great," before alluded to, which, though

only in four parts, sounds, with its exceedingly rich and gorgeous orchestration, quite as grand and broad as any of those in eight parts. The pervading instrumental figure keeps up that caressing of the notes of which Bach is so fond: —



The melody, or tune, is sung always by the sopranos, beginning just ahead of the other voices, which are interwoven in an inexhaustible variety of most expressive counterpoint. The parts are hard to learn, but once learned are not soon lost, for in their character they are essentially singable; what a melodious, natural flow the bass part has, which looks so difficult! This chorus was given for the first time, and it was about as capital an achievement as the Handel and Haydn Society has ever reached.

The infinitely rich and tender "Schluss-Chor," or concluding chorus, which we have called the requiem, "Around thy tomb here sit we weeping," never fails to make a profound impression; it is simply perfect; no choir can sing it, no audience hear it, without deep emotion, which all carry home with them. It was grandly, nobly sung; and yet, we thought, too loudly, with too rough accompaniment of brass, for the sentiment of words and situation, "Here sit we weeping, and murmur low in tones suppress: Rest thee softly," etc. When Franz put in those parts for horns and trombones, he meant them doubtless to be kept down somewhat, so that they might greatly enrich the ensemble of tone, but not make it overloud and coarse.

4. The so-called "Turbs," or short, stirring choruses of an excited crowd, now of the disciples, now of an infuriated mob, clamoring, "Let Him be crucified," etc. All of the more moderate ones in Part I had been sung here before: "No, not on the feast," "Wherefore wilt thou be so wasteful?" etc. They are difficult, the parts curiously interwoven, vividly suggestive of the situation, and they were sung better than ever before, though there are always too many voices which seem to wait for surer ones to make the first attack. Most of the fierce choruses of the Jews had not been sung before, and it was a great work to master them, and in the main reasonably successful. "Let Him be crucified," for instance, which occurs a second time in a key one tone higher, is in its intertanglement of parts like an oak wrenched and twisted by the hurricane and lightning. What a satisfaction to have mastered such a thing! So, "He guilty is of death," "O tell us . . . who gave the blow," "What is that to us?" "His blood be on us," "Thou that destroy'st the temple," and that piercing cry (diminished seventh), "Barabbas!" all bring an angry, taunting, and relentless multitude, exciting one another, and out-screaming one another, in a few brief strokes most vividly before us. The conductor had been urgent and exacting, and the chorals had wrestled bravely with these knotty problems, and they solved them pretty satisfactorily.

5. *The Arias*, with their introductory melodic recitatives. These form a very large portion of the work, representing the reflective element. They are too numerous, too important, too full of pathos and of beauty to be passed lightly over in the small space we have left us now. Quite a number of them were sung here for the first time; and among these were some of those exquisitely lovely arias with chorus, which are among the finest numbers in the work, such as the tenor recitative and aria: "O grief!" . . . "I'll watch with my dear Jesus away," in which the soft, sweet harmonies of the choral: "So slum-



ber shall our sins befall," comes in repeatedly. A new one this time was the opening number of Part II., alto aria: "Ah! now is my Jesus gone," and chorus, in a somewhat romantic, pastoral vein, suited to the words from the Song of Solomon, "Whither has thy Friend departed?" We must take another time to call attention to the sometimes at first hidden beauties of all these melodies, with their no less beautiful accompaniments. At present we can only briefly thank the artists who showed themselves so well fitted for their several tasks, and who entered so well into the spirit, as well as the severe technical requirements of the work. Miss Henrietta Beebe sang the soprano arias in a pure, sweet, flexible voice, in a tasteful, finished style, with respect for the composer, and with good expression, although her voice is of too light a character to bear all the weight of emotion with which these songs are charged. She was particularly happy in the air with the flute solo, and delicate accompaniment of two clarinets: "From love unbounded." Miss Edith Abell has a rich contralto, or mezzo-soprano voice, well trained and effective, and sang all her arias artistically, with true feeling and expression. Her lowest tones, however, were sometimes blatant and unpleasant; and she seems easily fatigued. Her great aria: "O pardon me, my God" (*Erbarme dich*), was sung with breadth and sustained nobleness of style. Mr. Remenyi's violin *obligato* was in some respects finely played, but there was too much of himself in it. And the same may be said of his *obligato* in the bass aria, which Mr. J. F. Winch sang so tellingly and grandly: "Give me back my dearest Master." Mr. Winch was hardly in his best voice, but he was well prepared and effective in some of his exceedingly difficult tasks, such as "Come, blessed cross!" And let us not forget, while speaking of this aria, to give credit to Mr. Wulf Fries for the altogether beautiful and faultless manner in which he played the interesting and very difficult new violoncello solo. Mr. Courtney was as artistic, and on the whole satisfactory, in his trying arias as in the narrative recitatives, — a remarkable achievement for one man, indeed! Mr. Whitney's ponderous and noble bass told to fine advantage in the most beautiful of all the bass solos, the recitative: "At eventide, cool hour of rest," and aria: "Cleanse thee, O my soul, from sin," which he sang with a sustained and even breadth of style and with true feeling and expression.

We have yet to speak of the highly creditable cooperation of the orchestra, and of the important nature of the work they had to do, and of many other things, before this record will be worthy and complete.

**JUDAS MACCABEUS.** — Handel's martial and heroic Oratorio was given with great spirit and in grand style on the evening of Easter Sunday, April 13. The only drawbacks were that, in spite of large omissions, it was altogether too long, coming so soon after the exhausting music of the Passion week; and that many numbers of the work require the labors of a man like Robert Franz to fill out the accompaniments. The choruses, some of them very difficult, were on the whole splendidly sung. The soloists were: Miss Fanny Kallage, who achieved a brilliant success in the soprano arias, delighting all by the clear, bright, musical quality of her voice, and fine, tasteful execution. She has some faults yet to unlearn: chiefly, the habit of attacking a passage with a too explosive sforzando; Miss Edith Abell, whose voice seemed somewhat dull and weary after the former efforts, though she sang finely; Mr. Courtney, who again distinguished himself by the clear, ringing tone and fervor of his martial tenor arias; and Mr. M. W. Whitney, who did all justice to the bass part of Simon. Orchestra, and organist (B. J. Lang), and the thorough-going conductor, were up to all requirements.

Everybody, of course, with "his sisters and his cousins and his aunts," will go to the complimentary benefit of CARL ZERBAHN on Friday, May 2, and hear *Elijah*, — that is, everybody who can squeeze into the Music Hall.

## CONCERTS.

We have only room for a mere line or two about a few of the many interesting Concerts of the past three weeks; the rest will have to wait their turn.

The fourth and last HERMAN Concert (April 9), was the most brilliant and delightful of them all. The New York Philharmonic Club gave a most pure and satisfactory rendering of Beethoven's perfect Quintet in C, Mr. Arnold leading with more fire than he has shown before. Mozart's dainty first Quartet in G, was very smoothly, neatly, delicately played. But the great Odeon of Mendelssohn (for four violins, two violas and two cellos), which starts off with such fire in the Allegro, has such grace, and beauty, and *finesse* in the Andante, and such soaring speed and rush in the Finale, carried all before it by the fire and vigor, and the perfection of ensemble, with which it was played. Three of our own Boston artists (Messrs. Allen, Akroyd, and Wulf Fries) were no mean match for their associates in this performance.

The first of the three Classical Concerts announced by Messrs. SHERWOOD, ALLEN, and WULF FRIES, took place at Mechanics Hall, on Tuesday evening, April 15, and was a choice, artistic, and delightful entertainment. The String Quartet, in F, an early work by Schubert, impressed us more agreeably than many more ambitious and wild things which he has written since. It is all fresh, clear, spontaneous, and charming in its ideas, and consistently wrought out; and it was very nicely played by the "Beethoven Quartet" (Messrs. Allen, Julius Akroyd, Henry Heindl, and Wulf Fries) Chopin's "Polonaise brillante," in C, Op. 4, for piano and cello, was finely played by Mrs. Sherwood and Wulf Fries; and that lady covered herself with credit by the smooth, facile, graceful technique, as well as the verve and fire with which she played Schumann's great E-flat Quintet, with the above-named artists. Miss Mary E. Turner, soprano, who sang Paganini's aria, "Ah! lo so," from the *Magie Flute*, showed great improvement both in the developed quality of her fine voice, and in the tasteful delivery and phrasing of the music, albeit the rendering was a little cold and impassive. Franz's "Slonher Song" seemed less well suited to her; but "The Lark," by Rubinstein, much better. We shall have still better things to report of the second concert (April 22), and doubtless, also, of the third, next week.

Mrs. RIVA-KIRO's Piano-forte Recital (April 17) had a large audience for a stormy afternoon. The programme was what we stated in our last, save in the omission of the Mendelssohn "Spring Song." Her consummate technique was more than ever appreciated in the small hall; difficulties seem no longer to exist for her. The *Sonata Appassionata* of Beethoven was superbly rendered; though one must have had more of life experience to sound all its depths of meaning and of feeling. In the Allegro from "Schumann's "Faschingsschwank," and in six notable selections from Chopin (Nocturne in G minor, Op. 37; Berceuse; Impromptu in C-sharp minor; Valse, in A flat, Op. 34; the Scherzo, in B minor, and the Rondeau in E flat), she showed many phases of her interpretative faculty. Most of it was very fine, indeed, though one sometimes felt that all-conquering executive power claimed notice rather than the inner sense and spirit of the composition. But we think that altogether too much fault has been found with her performances in this regard.

Her transcription of the Andante and Rondo from Mendelssohn's Violin Concerto is a musicianly and clever piece of work, and sounded well. Some may question the legitimacy of such a transfer from one instrument to another so entirely different; but Beethoven arranged and published his own Violin Concerto to be played on the pianoforte, and Liszt has transcribed great Organ Fugues of Bach to general acceptance. In Tausig's expansion of the Strauss waltz, "Man lebt nur einmal," Mme. King revelled in the dazzling maze of difficulties.

Miss Abbie Whinnery (whom Boston, we regret to say, has lost) sang Beethoven's "Know'st thou the land?" Haydn's "Maiden's Song," and Faure's "Sancta Maria," in a most simple, pure, artistic style, and with great sweetness and evenness of voice.

**AUGUST KREISMANX.** — The following tender tribute was received just a day too late for our last issue: —

MR. EDITOR: Let one of many sorrowing friends speak through your columns a word of tribute to the memory of that kind and noble man and devoted musician, August Kreismanx.

The lately-received news of his death in Germany was a sudden and severe blow to those in Boston who enjoyed the privilege of his friendship. Gentle and amiable in disposition, equally charming in his domestic and social life, of almost unlimited generosity — as more than one can testify, — his loss surely calls forth more than common grief. Through all the years of his constantly recurring illness, he never lost the sweet patience which was one of his distinguishing traits.

His music was his never-failing comfort; he wrote recently to a friend: "In my shattered state of health, the pursuit of Music (die edle Kunst) affords almost my entire life-enjoyment. She never yet abandoned a faithful follower." Many a musician now in this city or on foreign ground, can recall

delightful hours passed under his roof in sympathetic enjoyment of their beloved *Tonkunst*. Hopes have often arisen that renewed strength would permit him to return and resume his place among us. Now and is the certainty that those hopes can be cherished no more!

Our hearts mourn over that grave in German soil; and our deepest sympathy goes out to the sorely-stricken family whose lives are thus over-shadowed.

S. B.  
BOSTON, April 10, 1879.

## MUSICAL CORRESPONDENCE.

BALTIMORE, APRIL 21. — Since my last there has been nothing of general interest in musical matters here beside the Peabody Concerts. The programmes of the last two were as follows: —

## SIXTH CONCERT, APRIL 5.

Eighth Symphony. B minor. No. 8. . . . . Niels W. Gade.  
Work 47. . . . .  
Prelude and Romance, from the 4th act . . . . . Asger Hamerik  
of the opera *Toretille*.  
Miss H. A. Hunt.  
Piano-Concerto. A minor. Work 16. . . . . Edvard Grieg.  
Mr. B. Courlander.  
Elfin Hill. Danish drama. Work 100.  
Fragments. Composed 1828. . . . . Fr. Kuhlén.  
(Overture, Folk-songs, Agnete's Dream  
and elfin dance, Folk-song, Minuet.)  
The folk-songs sung by Miss H. A. Hunt.

## SEVENTH CONCERT, APRIL 19.

Fantastic Symphony, C major. Work 14. Hector Berlioz.  
Recitative and Air, from *Theodora*. . . . . G. F. Handel.  
Miss Edith Abell.  
Serenade, D minor. No. 2. Work 69. . . . . R. Volkmann.  
(For string orchestra and cello obligato.)  
Mr. Rudolph Green.  
The Lost Chord. Song with piano. . . . . Arthur Sullivan.  
Miss Edith Abell.  
The Roman Carnival. Concert overture.  
A major. Work 9. . . . . Hector Berlioz.

Mr. Courlander, who took the piano part in Grieg's concerto, is one of our veteran pianists and has been connected with the Peabody Conservatory for a number of years. Mr. Rudolph Green played the cello obligato in Volkmann's Serenade (an interesting piece of humorous music) with much expression and in appropriate style. He is well known here as an able, conscientious cello performer, and was for several years a member of the old Thomas orchestra in its palmiest days. The serenade and Berlioz's "Carnival" overture are the first new selections that have been attempted by our orchestra this season.

The Fantastic Symphony of Berlioz is not a stranger to Boston audiences. The letter of Stephen Heller, published in your last issue, will have given your readers a conception of the personal peculiarities of the eminent French master of instrumentation sufficient to dispel any surprise they may have felt at the peculiarly wild and eccentric choice of subject of this brilliant, sensational work.

The peculiarities of this symphony which call for adverse criticism on the part of the lover of the orthodox in music, are the very attributes that render it so effective with a general audience. Your correspondent has heard it here time and again, but never in any instance has it failed to elicit the warmest approbation.

The prelude to the fourth act of Mr. Hamerik's opera, *Toretille*, is a surpassingly beautiful piece of tone painting. It is very popular with our concert-goers, and I find it is gaining decided favor elsewhere. At the last Carlberg concert in New York it was received with much enthusiasm, and it has been lately performed in Copenhagen and in Berlin and elsewhere on the continent.

MUSIC'S

CINCINNATI, APRIL 4. — A glance over a few past and the present musical seasons is most gratifying. Then musicians and music-lovers looked upon the concerts given by the Cincinnati Orchestra, and the few chamber concerts arranged by our local pianists, as cases in a desert; now, we have a series of twelve orchestral concerts and one of twelve chamber concerts, of constantly improving excellence. Then, the public could scarcely be persuaded to support these concerts to such an extent as would make the necessary rehearsals possible; they were not appreciated except by a few earnest advocates of art culture; now it is a positive demand of society to converse intelligently or unintelligently on the "last concert." The change is astonishing; and when the petty dimensions of the last two weeks are over, it is to be hoped that gradually the public will patronize artistic efforts, not because it is fashionable, but because it has grown to be a want, almost a necessity of life. Now, too, we have a chorus constantly increasing in membership, and promising finally to embrace all good singers, who find it possible to give as much time to the rehearsals as the rigid discipline of the organization demands.

The College Chœur (as it is officially named) was heard for the first time in the last orchestra concert. The programme consisted of, —

Symphony, G minor. . . . . Mozart.  
Twenty third Psalm. . . . . Schubert.  
Chorus of women's voices with orchestra.

## "Stabat Mater"

Rossini.

Miss Annie Norton, Miss Louise Hollwegen, Mr. Hartley Thompson, Mr. Charles Davis, the College Choir, and Orchestra.

It is gratifying to conservative musicians that Haydn, Mozart, and Beethoven, as well as Soloman and Schubert, have been so largely represented in the concert. The public, too, appears to enjoy the tone-poems of these masters, which can be heard with pleasure for the sake of the true music they contain, without the necessity of a long psychological dissertation as to their meaning. In that magnificent masterpiece of Mozart, the improvement in the playing, especially of the strings, was noticeable. Unity in phrasing, so necessary in Mozart's beautiful thematic work, had evidently been prepared with the utmost care and to good effect. How universal was the desire to hear the first performance of the College Choir was attested by the unusually large audience of from twenty-five hundred to three thousand persons. The beautiful "Twenty-third Psalm," for female voices, was sung well throughout. The material over which Mr. Thomas disposed is indeed excellent. The intonation was good, the shading in some instances very fine. There was, however, perceptible a slight nervousness which at times made the attack uncertain. This will doubtless disappear as the chorus gains confidence by singing in public more frequently.

A work in which the sentiment of the poem and that of the music are more thoroughly at variance than in Rossini's *Stabat Mater* it would be difficult to find. It is an interesting study in psychology to trace, by the attempts of the composer here and there to do justice to the text, and his irresistibly falling back into his inborn musical bias, the states of mind in which the different numbers spring into existence. It is certain that the *Stabat*, however interesting from a purely musical point of view, cannot lay claim to that unity and harmony of all its factors, which every true art-work demands. The performance, as a whole, was very uneven. This good shading, the accuracy in rhythm, and in intonation present, for instance, in No. 1, were at times wanting, as in "Eia Mater." In the "Infantibus," the chorus was often completely drowned by the brass instruments, while in the same number the *adagio* voice chorus accompaniment was smoothly and accurately sung. The final fugue, that oldie in contrapuntal art, could not be appreciated in the large hall. Miss Annie Norton, the soprano soloist, possesses a voice of unusual beauty. With great fullness it combines an exquisite timbre. The soprano part in the *Stabat Mater* demands a thorough knowledge of all the means of dramatic expression, which Miss Norton does not at present command. Yet her singing was thoroughly musical, and making allowance for the embarrassment at ways attending the first appearance before a large audience, she acquitted herself in a manner which justifies the promise of a bright future. Miss Hollwegen, who in the interpretation of German songs has proved herself a thorough artist, was not so successful in her rendering of the "Fac ut portem." The tendency to sing too high when under the excitement of appearing in public, was especially noticeable. Miss Hollwegen, however, never fails to interest with the earnestness and intensity which mark all her efforts. Mr. Thompson, through the good judgment and routine which he commands, made up for the shortcomings of his voice in the exacting tenor part. The contrary must be said of Mr. Davis, who with a very good, sonorous voice, — rather weak, however, in the lower register for so large a hall, — has not the necessary control over it. The choir promises well for the future, and we may hope soon to hear difficult choral works produced in an excellent manner. Already the Cantata, *My Spirit was in Heaven*, by Bach, is in course of preparation for the last one of this series of orchestral concerts. The programme of the Eighth Chamber Concert, from attending on which I was unavoidably detained, contained: —

Quartet, E-flat (for strings) . . . . . Haydn.  
Five Scotch Songs, Op. 103 . . . . . Beethoven.  
"Schlummerlied" and "Für Einen" . . . . . Franz.  
Quintet, G minor (for strings) . . . . . Mozart.  
Miss Annie Norton, vocalist. Mr. G. Schneider, piano accompanist.

The quartet and quintet, the latter with the assistance of Mr. Eich, I am informed, were rendered with extraordinary smoothness and technical perfection, as well as with unity of sentiment. The unusually large audience I hope was an evidence of the growing appreciation of the treasure we possess in such a string quartet. Miss Norton appeared to great advantage in the songs by Beethoven, beautifully accompanied by Messrs. Schneider, Jacobson, and Hartdegen, and in those by Franz.

The Ninth Thomas Orchestra Concert had for its programme: —

Symphony, D major . . . . . Haydn.  
Concerto No. 3, E-flat, Op. 73 . . . . . Beethoven.  
Franz Hummel.  
Ballet Music and "Wedding Procession," from "Famulus" . . . . . Rubinstein.  
Fantasia on Hungarian Airs . . . . . Liszt.  
Franz Hummel.

In the Haydn symphony the remarkable improvement in the playing of the orchestra was again evident. The strings seemed to be in perfect accord; for instance, in so delicate

a passage as the Trio of the Minuet. What a mine of beauty there is in that symphony! Every motive is so perfectly in its place, seems so to have sprung from intuition, from inspiration, that the slightest alteration or omission would break up the whole organism, every part of which is so homogeneous and necessary.

Mr. Hummel, who was preceded by the most favorable and flattering criticisms, did not appear to the best advantage in the "Emperor Concerto." The first movement lost much of the grandeur, which is its characteristic feature, through the hurried manner in which it was played. The last movement may serve as display for virtuosity, but certainly not the first. The Adagio Mr. Hummel played in beautiful style, barring the slip of memory which occurred both in the public rehearsal and concert. In the Hungarian Fantasia he displayed remarkable execution and brilliancy; his playing was full of dash and fire, sometimes to the disadvantage of technical perfection. His efforts could not be duly appreciated in the immense hall, which is certainly not adapted for piano playing. For this reason every connoisseur was glad to embrace the opportunity of hearing Mr. Hummel as a piano recital given in Dexter Hall, with the following remarkable programme: —

Fantasia Chromatique and Fugue . . . . . Bach.  
Sonata, F minor, Op. 67 . . . . . Beethoven.  
Variations Series, Op. 54 . . . . . Mendelssohn.  
Faschingsschwank, Op. 26 . . . . . Schumann.  
Impromptu, Op. 23, A-flat . . . . . Chopin.  
Nocturne, Op. 27, No. 2, D-flat . . . . . Chopin.  
Polonaise, Op. 53, A-flat . . . . . Chopin.  
Gouldiers . . . . . Liszt.  
Fantasia . . . . . Liszt.

To execute such a programme accurately, and from memory, too, requires complete control over the entire field of technical skill; to interpret every number well and truthfully, more than talent and education is necessary. That Mr. Hummel is equal to the technical requirements of the most difficult piano literature is beyond question. From the *Fantasia Chromatique* to the shorter pieces of Chopin and Liszt, he played every composition of the programme with apparent ease and with brilliancy. His touch is crisp and decided, his execution generally clear and smooth, as is almost always the case with constitutions in which nervous energy predominates over purely muscular power. He has rare command over gradations and the character of the tone, and constantly takes advantage of this, often for the better production of effect, but at the expense of objective interpretation. In every respect he is purely subjective. In consequence of this there was a monotony in his rendering of the different composers which bordered on monotony. No matter how brilliant may be effects produced by contrasts over sharply marked, their frequent repetition deprives them of soul. A constant fluctuating between dynamic extremes can be interesting for a time, but is totally contrary to the character of many of the compositions which were so treated by Mr. Hummel. His playing appeared to me to depend more on sporadic and chaotic flashes, and moments of impulse, than on the reproducing of the idea of the composer, which by constant reflection and study, from being objective at first, has become subjective or thoroughly flesh and blood with the interpreting artist. Mr. Hummel, however, so completely masters the entire technical apparatus of piano-playing, with such ease and certainty, that, living in a musical atmosphere as he does, and surrounded by the most refining and educating influences, he cannot fail to become more thoroughly imbued with the spirit and poetry of music than he seems now to be, and thus satisfy all the requirements of a true artist.

CHICAGO, April 17, 1879. — I cannot forbear offering a few words of tribute to the memory of my old friend, and blind instructor, the late AUGUST KREISL. In former years, when the musical art was attracting the warm interests of my youth, and the desire for culture and knowledge in music was shaping my pathway in life towards the musician's humble rank, it was my good fortune to meet Mr. Kreislmann, and under his directing care to study the German *Lieder*. As memory recalls the teacher, the cultivated, gentle, and warm-hearted man, and receives his noble advice, his instructive talks of art, his enthusiasm for what was good and beautiful in music, the mind becomes conscious of its great debt to this faithful instructor, for the wise influence he exercised over youthful endeavor. The whole musical literature of what was classic in German song, was unfolded little by little to my comprehension; and to his artistic treatment of the refined sentiment of those noble compositions, and his tenderly interpretations, do I owe the formation of my taste for good vocal music. I remember how his keen analysis of a song would pass beyond the simple words and notes, until it made manifest the evocation of the mind that was represented in the composition. There was a reality of feeling to be presented, and that so clearly, that the delicate shades of the picture, together with its strong characteristics, must form a representation that was an embodiment of truth. It was no exaggeration of sentiment, but a feeling for art, that reached the spirit in the ideal, and transformed it into an actuality, by clothing it with a living vocal form. His interpretation of the "Aufenthalt" of Schubert comes to my mind as I write. To those who are familiar with the song, no suggestion of its weird beauty is necessary. As his rich voice caught up the wild and almost tragical cry of the

storming — as he sings out his lament, — it seemed almost to hold one transfixed by the very majestic murmuring of the grief of the real personage. When the climax of the song was reached at the last few measures, where the high G is held with a piercing cry of word power, the effect was thrilling and grand. It was my good fortune to hear Mr. Kreislmann sing a great deal in those far-away days, and to have the pleasure of furnishing the accompaniments for song after song; and many a bright picture is left in my mind of his devotion to his art. As a gentleman he was ever courteous and kind, and his judgments of others were always tempered by justice and clarity. The first songs he sang in public in Boston, were the "Adelaide" of Beethoven, and "Am Meer," of Schubert. So he told me one morning when he gave me the pleasure of hearing them. While his gentle spirit has passed into the bliss and peace of the Beyond, his influence in this busy world is still felt by many a friend and pupil, who will long reverence his memory. True to his art, faithful to his friends, earnest in good works, and a noble champion of the truth, *Requiescat in pace!*

Passing to my record of our musical season, the "Symphony Concert" under the direction of Mr. S. G. Pratt, which took place on the evening of April 16, deserves mention. The following was the programme: —

"Les Preludes" . . . . . Liszt.  
Vorspiel to "Otto Visconti" . . . . . Gluck.  
Prayer from "Luthersinger" . . . . . Wagner.  
Mrs. Clara D. Stacy.  
Symphony No. 4, (Italian) . . . . . Mendelssohn.  
Aria from "St. Paul" . . . . . Mendelssohn.  
Mrs. W. S. Walrona.  
Minuet . . . . . Boccherini.  
String Orchestra.  
(a) — The Waterprite . . . . . Schumann.  
(b) — Wedding March . . . . . Berlioz.  
Chicago Lady Quartet.  
Anniversary March Overture . . . . . Pratt.  
Chorus and Orchestra.

Mr. Pratt, who is a young and very enthusiastic musician, has doubtless been under the censure of criticism more than any other member of the musical profession of our city. Yet in spite of any number of adverse comments, and in the very face of failure itself, he has been constantly energetic in his endeavor to carry out his plans. He went twice to Europe for extended study, and although disappointment might smother for a time, it could not suppress his enthusiasm, or dishearten him in his work. In his effort to be a composer he wrote a symphony, an opera, and a large number of smaller things. His large works seemed (to me) to be an indication of his ambition, rather than manifestations of a new musical genius. Yet in his composition he presented many marked signs of talent and originality, and gave promise of passing into a much higher field than that which is held by mediocrity. The great element in all successful endeavor is consistency of action. Ambition must be held in subjection by sound discretion, to enable even a genius to ripen into a rich maturity of accomplishment. As a conductor Mr. Pratt has indicated much talent, many good ideas, and gives forth a promise of success in his endeavor, should propitious circumstances furnish him the opportunity. The mountain height of ex-*cellence* cannot be reached except by the rough and hard pathway of persistent study and consistent work. That Mr. Pratt gave us three Symphony Concerts, even at a financial loss to himself, indicates a praiseworthy devotion to his art, for which he deserves our thanks. The bright and joyous "Italian Symphony" of Mendelssohn was the best performed orchestral work that I have heard from our home band this season. It had many enjoyable points, and was the most refreshing offering that the programme presented. Considering the number of rehearsals that were given to it, it was fairly done, and the conductor deserves praise for his labor in bringing it out. The little Minuet was also nicely given. The lady singers all received recalls for their vocal offerings, and seemed to please the audience very much. The programme also gave us an orchestral composition by another of our home musicians, Mr. Gleason of the Ilwaco School of Music. It was a short, but pleasing work, and gave satisfaction. One hearing would suffice me from speaking of it with the justice it deserves. All honest and well-directed efforts for the advancement, or cultivation of what is pure in art, should receive the commendation of every true musician.

C. H. B.

A SILVER ANNIVERSARY. — On the 16th of April the Mason & Hamlin Organ Co. celebrated their silver anniversary by a dinner at Young's, it being the twenty-fifth year since the commencement of their business. The beginning was very small, in two or three upper rooms on Cambridge Street, where they made two or three melodious a week. But so excellent have their productions proved, that they have now reached No. 104,000, having actually made and sold nearly that number. The reputation of their work has extended to all civilized countries, so that the whole world may now be said to be their market. For many years they have borne off the highest honors at all World's Industrial Exhibitions, and won golden opinions from the musical magnates of the old as well as the new world, and in a single year they have supplied England alone with 1000 organs.

### ARTISTS OF THE NINETEENTH CENTURY and Their Works. By CLARA ERSKINE CLARKE and LAURENCE HUTTON. 2 vols. crown 8vo. \$5.00.

This is a perfect encyclopedia of information concerning the lives, styles, schools, and works of more than two thousand artists who have lived and wrought within the present century. Including so many subjects, it cannot within the limits of two volumes discuss artists and schools of art exhaustively; indeed, such discussion is not the object of the work, but to embrace in convenient compass such personal, characteristic, and artistic facts regarding artists of the century as will make the work indispensable for reference, and a great convenience for artists and art lovers and students. Critical estimates from competent authorities and full indexes add largely to the value and practical utility of the work.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

### Musical Instruction.

**EUGENE THAYER'S** Organ Studio is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

**W. A. LOCKE**, Teacher of the Piano,  
10 Putnam Avenue, Cambridge.

**MR. ARTHUR FOOTE**, Pianoforte Teacher,  
149 Tremont Street, Boston.

**E. & G. G. HOOK & HASTINGS**,  
CHURCH ORGAN BUILDERS,  
Send for Circulars. 1131 Tremont Street, Boston.

**MME. BERTHA JOHANNSEN**,  
Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or  
Concert Room.

### 125 MUSIC LESSONS FOR \$15 AT THE NEW ENGLAND CONSERVATORY,

MUSIC HALL. The Largest Music School in the World. Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address E. TOURJEE, Music Hall, Boston.

**NEW ENGLAND MUSICAL BUREAU.** Furnishes and fills situations. Address E. TOURJEE, Music Hall, Boston.

### MADAME E. SEILER'S SCHOOL OF VOCAL ART,

1104 Walnut Street, Philadelphia.

Offers to pupils, besides a careful cultivation of the Voice, a thorough Musical Education, and Training for Opera, Oratorio, Concert, and Church Singing.

### CARLYLE PETERSILEA'S ACADEMY OF MUSIC, Elocution, and Language.



The most perfect Institution of its kind in America. Its object is to Educate Fine Soloists and Teachers. Terms very moderate.

279 & 281 Columbus Ave.  
(Near Berkeley St.)  
BOSTON, MASS.

In alliance with the Royal Academy of Music, London, and the Royal Conservatory of Music, Leipzig.

In connection with the Academy are numerous free advantages.

Send for Circular.

### VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

### SCHOOL OF ART.—DEPARTMENT OF MUSIC.

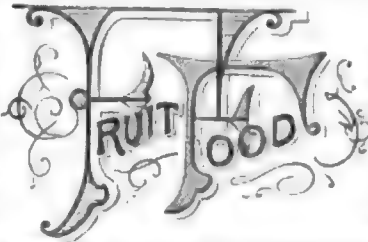
DR. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc., taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.



### Constipation and Indigestion

Are nearly certain to afflict sedentary brain workers. Medicine usually increases the difficulty. **FRUIT FOOD** and **WHITE WHEAT GLUTEN** relieve all, and establish normal digestion. We have Food Remedies for Brain and Nerve Troubles, for Consumption, Diarrhoea, Dyspepsia, Bright's Disease, and all abnormal conditions. We Relieve Fatness by nitrogenous foods, without drugs and without starvation.

PAMPHLETS FREE.  
Brooklyn Office, 9 Clinton St.

HEALTH FOOD CO.,  
74 Fourth Av., cor. 10th St., New York.

Boston Agency, 63 Commercial St.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

### PROSPECTUS FOR 1879.

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music,—seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew:—

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & CO., Boston.

### CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and *THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## BRITISH POETS.

## RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50.

The edition comprises the following authors:—

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 2 vols. (*In press.*)  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 2 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herriek, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol. (*In press.*)  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press. — *North American Review.*

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times.*

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper, with clear type and wide margins, attractively and substantially bound. — *Providence Journal.*

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post.*

This edition of the standard British poets is in every way worthy of a permanent place in every library which is not already supplied with these literary treasures. — *Boston Advertiser.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1879.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the faults that mar too many guide-books. — *New York Evening Post.*

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape, and tasteful mechanical execution. — *Independent (New York).*

The book is indeed a model of perspicacity and brevity; all the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Pull Mail Gazette.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

FIFTH EDITION.

## THE LADY OF THE AROOSTOOK

By W. D. HOWELLS.

12mo. . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Chaucerian (New York).*

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicitous of expression. — *Boston Gazette.*

Previous Writings of Mr. Howells.

His observation is close and accurate; his knowledge of women is simply marvelous; he is an artist in his description of scenery. — *Boston Advertiser.*

VENETIAN LIFE. 12mo. \$2.00.

ITALIAN JOURNEYS. 12mo. \$2.00.

SUBURBAN SKETCHES. 12mo. \$2.00.

THEIR WEDDING JOURNEY. 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

A CHANCE ACQUAINTANCE. 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

A FOREGONE CONCLUSION. 12mo. \$2.00.

NEW. These 7 vols. in box, half calf, \$28.00.

POEMS. "Little Classic" style. \$1.25.

OUT OF THE QUESTION. \$1.25.

A COUNTERFEIT PRESENTMENT. \$1.25.

A DAY'S PLEASURE. Vest-Pocket Series. 50 cents.

THE PARLOR CAR. Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers. His books are not only artistically fine but morally wholesome. — *Magazin für die Literatur des Auslandes.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## JOHN BURROUGHS'S BOOKS.

LOCUSTS AND WILD HONEY. 16mo. \$1.50. (Just Published.)

CONTENTS: The Pastoral Bee; Sharp Eyes; Strawberries; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds'-Nesting; The Hallowen in Canada.

A new book by this author is like a burst of sunshine on a cloudy day. Mr. Burroughs knows more about out-door than any man since Thoreau. — *New York Herald.*

WAKE ROBIN. Second edition, revised, enlarged, and illustrated. 16mo. \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds'-Nests; Spring at the Capital; Bird Drawings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Selborne. — *Hartford Courant.*

WINTER SUNSHINE. New edition, revised and enlarged, with frontispiece illustration. 16mo. \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who equals him. — *Boston Gazette.*

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation (New York).*

BIRDS AND POETS, with Other Papers. 16mo. \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — *London Standard.*

John Burroughs is one of the most delightful essayists of the time. — *Providence Journal.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## The American Architect and Building News.

An Illustrated Weekly Journal of Architecture, Construction, and Interior Decoration.

THE AMERICAN ARCHITECT AND BUILDING NEWS is designed not only for architects and builders, but for engineers, students, and amateurs who are interested in building, or in any of the arts connected with building.

**CONTENTS.**—It contains weekly a summary of architectural news, editorial articles, letters from different cities in this country and abroad, original articles on interior decoration, sanitary engineering, archaeological discoveries, historical researches, and discussions of matters of construction and building materials, together with well-selected notes and articles from other technical journals. In its discussion of architectural subjects, it aims not merely to treat them scientifically, but in the best sense practically, so as to promote a better understanding of architectural principles, a finer appreciation of architectural taste, and an embodiment of these in the public and private buildings of America.

**BUILDING INTELLIGENCE.**—Under this head are published weekly a list of the buildings projected in the principal cities and towns of the Union, giving the names of owner, architect, and builder, together with the cost and character of the building; a list of the buildings that are to replace those lately burned; a standing record of the important structures now going up throughout the country; and a list of patents obtained upon new building appliances.

TERMS: \$7.50 per year, or \$6.00 if paid in advance; single copies, 15 cents.

HOUGHTON, OSGOOD AND COMPANY, Publishers,

WINTHROP SQUARE, BOSTON.

**SANITARY SCIENCE AND DECORATIVE ART.**—THE ARCHITECT devotes special attention to Sanitary Science, which is rightly engaging more and more the attention of all intelligent citizens, and to Decorative Art, including furnishing, as well as to matters that pertain to technical education in architecture and construction.

**ILLUSTRATIONS.**—Each number contains four or more fine quarto illustrations, and illustrative cuts are used liberally in the text. The illustrated pages exhibit the best work of American architects of our time; drawings of constructive and ornamental detail; designs for furniture and interior decoration. Besides these, each number is usually accompanied by a view of a foreign building, either modern or ancient.

Although the paper addresses itself primarily to architects and builders, by its discussion of matters of common interest to those engaged in building pursuits, it is the object of the editors to make it acceptable and necessary to the large number of educated people who are interested in and appreciate the civilizing influence of good architectural surroundings.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 993.

BOSTON, SATURDAY, MAY 10, 1879.

VOL. XXXIX. No. 10.

EDITION FOR 1879.

## A SATCHEL GUIDE

*For the Vacation Tourist in Europe.*

With Maps. 16mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the faults that mar too many guide-books. — *New York Evening Post*.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape, and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicacity and brevity; all the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Pall Mall Gazette*.

\*. For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

E. & C. G. HOOK & HASTINGS,  
CHURCH ORGAN BUILDERS,

Send for Circulars. 1131 Tremont Street, Boston.

W. H. JEWETT & CO.

MANUFACTURERS OF

PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

W. H. IVERS,

MANUFACTURER OF

Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Lot.

## HELIOTYPE.

PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIOTYPE PRINTING CO., 220 Devonshire St., Boston, Mass.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. PAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 25th March, 1872.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN, — I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours,

JOHN K. PAINE.

Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the Judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

## WEBER PIANO-FORTES.

GALAXY OF STARS,

Who pronounce the WEBER PIANOS the Best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power."

"An Instrument with a SOUL in it."

Parepa-Rosa,	Nilsson,
Kellogg,	Marie Rose,
Patti,	Albani,
Thursby,	Cary,
Lucca,	Murska,
Carreno,	Torriani,
Strauss,	Goddard,
Capoul,	Bristow,
Campanini,	Muzio,
Mills,	Gilmore,
Wehli,	Pease,
Pappenheim,	Adams,

AND HUNDREDS OF OTHERS.

PRICES REASONABLE.

TERMS EASY.

WAREROOMS.

Fifth Avenue, cor. 16th Street,  
NEW YORK.

KRANICH & BACH'S

New Patent Fall Action, Square, Upright, and Grand  
FIRST PREMIUM PIANOS

Are unequalled. The GEO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

H. W. BERRY, Sole Eastern Agent.

Pianos sold on easy monthly payments. Second-hand Pianos from \$150 to \$500. Pianos to let.

No. 795 Washington Street, Boston.

## THE BEST OF UPRIGHTS.

THE

Hallet, Davis & Co.  
PIANOS

Have received the most eminent commendations  
and the Medal of Honor from the  
Centennial authorities.



Their Uprights are the only ones, out of all  
exhibited, receiving special praise.

The report is appended:—

"To Hallet, Davis & Co., of Boston, Mass., award for Grand, Upright, and Square Pianos: For volume of tone, good construction, and excellence of workmanship, and because of originality of design, and artistic skill in their upright instruments, with ingenious combination of mechanical devices for securing permanence in tune."

WAREHOOMS,

436 Washington St., Boston.

Send for Illustrated Catalogue, free.

42 Agents Wanted in every large Town and City.

Music Publishers.

## THE GOSPEL OF JOY!

**THE GOSPEL OF JOY** is a new Singing Book for Gospel Meetings, Camp Meetings, Devotional Meetings, and Sunday-Schools.

By Rev. SAMUEL ALMAN and S. H. SPENCER. It contains a large number of new and very superior Hymns and Tunes. The general style is very cheerful and bright, as befits a collection that has so much to sing about.

"Glad Tidings of Great Joy."

Both words and music are of an elevated character, commending themselves to persons of refined taste, and the "dancing measure" so prevalent in many recent compositions has been carefully avoided.

Price 25 cents, for which specimen copies will be mailed to any address.

See Decoration Day Music in the Mosaic Record, 6 cents.

**GOOD NEWS!** (35 cents) the genial Sunday School Song Book, has thousands of friends. Do not fail to examine and try it. There are 370 Songs, in the composition or selection of which great taste and ability has been displayed. Examine also "Shining River" and "The River of Life," two standard books of great beauty.

OLIVER DITSON &amp; CO., Boston.

## THE ART OF ORGAN PLAYING.

BY EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	3.00
Complete in Boards.....	12.00
SUPPLEMENT. Music for Church Service, Book I.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

ARTHUR P. SCHMIDT,

40 WINTER STREET . . . BOSTON, MASS.

Importer and Dealer in

## Foreign &amp; American Sheet Music.

Sole Agent in the U. S. for the Catalogues of **ASHDOWN & PARRY** of London, Eng., and **HENRY LITOLFF** of Braunschweig, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminaries made a specialty.

**Litolff's Musical World:** A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number.

JUST ISSUED:

**Album for Children.** By O. W. MARSTON. 12 charming little pieces for young pianists. 20 cts. a number.

**Ave Maria.** For Tenor or Soprano. By HERMAN DANA. 60c.

**Beside the Summer Sea.** Contralto. " " 40c.

GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND &amp; CO., G. SCHIEMER, New York;

BOOSEY &amp; Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

## KNABE

E. W. TYLER,

## GABLER

503 WASHINGTON AND 3 BEDFORD STREETS,

(OVER WILLIAMS &amp; EVERETT'S.)

Having refitted his Warehouses, is happy to announce to his friends and the public that he has secured the sole agency in Boston of the celebrated **KNABE PIANO** of Baltimore. These instruments have no superior, and are considered by the best pianists to be first-class in every respect. He has also taken the Agency for the **ERNEST GABLER PIANO** of New York, which is a reliable and satisfactory instrument. **Pianos to Rent, and on Installments.** Mr. Tyler is also pleased to announce that Mr. G. W. BEARDSLEY, who has been Warehouse Tuner for Messrs. Chickering & Sons for twelve years, will have charge of the Tuning Department. All orders promptly attended to.

## Library Notes.

A book full of the finest fruits of wide reading. By A. P. RUSSELL. New revised edition. 12mo, gilt top. \$3.00.

He has grouped an amount of maxim, anecdote, aphorism, wit, and wisdom, which make one of the most attractive and instructive volumes of the season. — *Chicago Inter-Ocean*.

A thoroughly charming book. — *Louisville Courier-Journal*.

HOUGHTON, OSGOOD &amp; CO.

## BRITISH POETS.

## RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50.

The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols. (In press.)  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 2 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herrick, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol. (In press.)  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press. — *North American Review*.

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times*.

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margin, attractively and substantially bound. — *Providence Journal*.

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post*.

This edition of the standard British poets is in every way worthy of a permanent place in every library which is not already supplied with these literary treasures. — *Boston Advertiser*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., BOSTON.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD &amp; CO.

A new and elegantly printed Catalogue (forming a book of 236 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philosophy, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 220 Devonshire Street, Boston.

## GROVE'S

DICTIONARY  
OF MUSIC.

NOW READY.

Part VI., price \$1.25, completing the First Volume.

A

Dictionary of Music and  
Musicians.

BY

Eminent Writers, English and Foreign.

EDITED BY

GEORGE GROVE, D. C. L.

(TO BE COMPLETED IN TWO VOLUMES.)

Volume I., strongly bound in cloth, price \$6.00.

The topics are well chosen, the scholarship is exact, the explanations are almost always complete and clear, the historical articles show research, and the illustrations are abundant and useful. The new "Dictionary" has no rival in our language. — *New York Tribune*.

Upon the whole we can heartily congratulate Mr. Grove upon the production of a work which not only surpasses all other musical dictionaries in the language, but is so far in advance of the best of its predecessors that there is really no opportunity for comparison. — *New York Tribune*.

We look forward with eagerness to the successive instalments of this noble work, and we commend it heartily, with full conviction of its great value, to all lovers and professors of the divine art. — *Dwight's Journal of Music*.

It would be a great mistake to regard this work as useful only for purposes of reference. It is a collection of interesting and valuable articles on all kinds of musical subjects, which amateurs who take a genuine interest in the art they profess to love will read from beginning to end. — *London Daily News*.

The articles bearing on technical subjects, both instrumental and notational, are very full and lucid, and in nearly every instance are illustrated and explained by means of printed music. . . . When finished it will be one of the most complete productions of its kind. — *Musical Opinion*.

When finished it will be a storehouse of knowledge and a most valuable reference book which no musician can help coveting. — *New Haven Palladium*.

MACMILLAN &amp; CO.

22 Bond Street, New York.



BOSTON, MAY 10, 1879.

CONTENTS.

GEORGE SAND AND FRÉDÉRIC CHOPIN. A Study. Fanny Raymond Ritter	73
BENEFIT AT THE HENRY OF HIS PROSPERITY (1874-5). Translations from Thayer's Third Volume	75
TALKS OF ART: SECOND SERIES. From Instructions by Mr. Wm. H. Hunt to his Pupils. V.	76
MARIA DEL OCCIDENTE. F. H. U.	76
VERBAL "IMPROVEMENTS." BOSTON MUSIC HALL IN DANGER	77
THE EXPANSIVE POWER OF MUSIC. William F. Apthorp	77
THE PASSION MUSIC	78
THE REMARKS TESTIMONIAL	78
CONCERTS	78
Mr. Eickberg's Viola School. — The Coolidge. — Messrs. Sherwood, Allen, and Price.	79
MUSICAL CORRESPONDENCE	79
New York. — Baltimore. — Chicago. — Milwaukee.	79
NOTES AND QUERIES	80

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 220 Broadway Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PROVER, 30 West Street; A. WILLIAMS & Co., 283 Washington Street; A. K. LORING, 369 Washington Street; and by the Publishers; in New York by A. BRENTANO, Jr., 39 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

GEORGE SAND AND FRÉDÉRIC CHOPIN.

A STUDY.

BY FANNY RAYMOND RITTER.

(Continued from page 67.)

In the twenty numbers succeeding Op. 26, we find Chopin at the height of inspiration. Here we have the very emotion that lies at the heart of many of the most beautiful of Byron's or Lamartine's lyrics, Shelley's Indian Serenade, Keats's Ode to a Nightingale, Petrarca's sonnets. An almost voluptuous richness pervades the tender or melancholy passages of some of these; suffused with glowing tone color, sadness and regret are less predominant in them than in most of his previous or subsequent compositions; they often reach a depth that is profoundly touching, and yet not enervating to the feelings. Among these we meet with delicious waltzes, some of his most original mazurkas, and loveliest, most persuasive nocturnes, martial Polonaises, especially the C minor Polonaise in Op. 40, and the difficult Op. 44 (which also includes a mazurka), besides the Tarantella and the Impromptu in A-flat: —

"Scarcely may the ear, the finest, clearest, follow;  
The lightest foot, the step most fairy-foot  
Must rest, while, spell-entranced, the listening spirit  
Rocks on the waves of this wild melody."<sup>1</sup>

Then Op. 39, that furious Scherzo, a choral interspersed with tossing arpeggio and octave passages; Op. 38, the Ballade dedicated to Schumann; the Sonata, Op. 35, and the Preludes! Of the Schumann Ballade, Ehler observes: "I have seen children break off their games to listen to the story told at the beginning of this Ballade. It is a fairy-tale transformed into music. And as much transparency plays through its four-part phrases, as through the flexible fans of the palm-tree waved by the mild spring air." But that fairy-like mood becomes tragic wildness in the presto; this always recalls to me the supernatural fascination of an old melodrama founded on the tradition of the "Flying Dutchman," and I fancy I detect a resemblance

<sup>1</sup> From Ferdinand Hiller's poem written for the celebration at Düsseldorf in memory of Chopin, Nov. 3, 1849.

in the melody, and still more in the spirit of this Ballade, to that of Senta's romance in Wagner's opera on the same subject. Which of Mickiewicz's poems inspired it? For Chopin told Schumann that it was while poring these that the idea of this Ballade first awoke in his mind. Surely a sense of wild, homeless, but not ignoble or unmanly despair pervades it; as though the spectre of his own destiny, a lost and wandering vessel, struggling vainly with the elements and an adverse fate, unhappy, yet not unconquered, floated before the composer's fancy. The Sonata is a treasure of musical power and beauty, containing the most mournful of all funeral marches, and a Scherzo of indescribable sweetness and pathos, a very garden of Boccaccio, far removed from, yet not unconscious, of death and desolation. And the wild finale! All this is "music of the future," to the radical extremity; Chopin's Ninth Symphony.

As for the Preludes, some of these seem to have attracted to, and crystallized within themselves an entire existence; the all of emotion in an atom. Free creations thrown off for the relief of the composer's deepest feelings, and almost entirely independent of technical aims, though nearly always perfect in form, many contain the germs of complete tragedies; some are poetic and graceful episodes; some are absolutely realistic reflections of passing moods; in others he seems to be conversing with, confessing, perhaps seeking to console himself. The fourth, a masterpiece of large phrasing and chromatic harmony, and the sixth (this was the prelude written by Chopin on that evening when Mme. Sand was absent from Valdemosa during an inundation — to which event, as related by her, I have already referred), were played by Lefebvre Wely on the organ, at the Madeleine, in Paris, during Chopin's obsequies, when the funeral march in the sonata Opus 35 was also performed by an orchestra. Some of the Preludes present to us "a vision of deceased monks and funeral chants," writes Mme. Sand; such we may imagine when we listen to No. 15, with its sustained melody of enthusiastic, loving faith, broken in upon by a long and solemn processional strain, advancing and passing away, and accompanied by the tones of a convent bell. No. 20 greatly resembles, in its character, some of the choruses in Gluck's *Orpheus*; and this resemblance is especially striking when we compare it with the chorus of furies, "Chi mai dell' Erebo" (in the same key and tempo), in that opera. Passionate despair (or despairing passion?) lightened by episodes of ravishing, heart-piercing tenderness, and monastic gloom broken in upon by the ecstasies of transcendental religious aspiration, are the leading psychological traits of the Preludes. If George Sand has described for us, in her book on Majorca, the outward character of the people, the life, the nature, that surrounded them there, and the reflections these suggested, Chopin's Preludes may be accepted as the quintessence of the impressions made by that experience on a remarkable mind, and as a soulful commentary upon some of her pages, such as the following: —

"How vast, how noble in style, this con-

vent must once have appeared! How many remains attest its former splendor and elegance! How sweet it must have been to come here at evening, to breathe the soft air, to dream, while listening to the sound of the sea, when these high galleries were paved with rich mosaics, when crystal water murmured in marble basins, when a silver lamp glimmered like a star in the depth of the sanctuary! Who would not abjure all the care, fatigue, and ambition of social life, to bury himself here in tranquillity and forgetfulness of the entire world, on condition that he could remain an artist, and devote ten, perhaps twenty years to a single work, which he might polish slowly, like a precious diamond, and place upon an altar, not to be found fault with by the passing ignoramus, but to be saluted and invoked as a worthy representation of Divinity! . . . When the weather was too inclement for us to climb the mountain, we roamed under cover through the convent, and many hours were passed in exploring the immense building. I know not what attraction led me to seek, amid these deserted walls, for the inmost secret of monastic life. Its trace was yet so recent, that I often fancied I heard the noise of sandals on the pavement, and the murmur of prayers under the chapel vaults. One day, when we were exploring the upper galleries, we found a pretty tribune, from which we were able to look into a large and handsome chapel, so well furnished and arranged that it might have been deserted only the day before. The chair of the superior still stood in its place, and the order of weekly religious exercises, in a frame of black wood, hung from the ceiling amid the stalls of the chapter. Each stall had a little image of a saint attached to its back, probably the patron saint of each monk. The odor of incense, with which the walls had been so long saturated, had not yet passed away. The altars were decorated with withered flowers, the half burned tapers still stood in their candlesticks. The order and good preservation of these objects contrasted singularly with the ruins outside, and the tall brambles that filled up the windows. My children, Solange and Maurice, expected every day to find a fairy palace filled with marvels, in the garrets of the *chartreuse*, or the traces of some wild and terrible drama buried under its ruins; and when they disappeared from my eyes in the windings of some spiral staircase, I fancied they might be lost to me forever, and I hurried with a sort of superstitious fear; for so sinister a building certainly has its effect on the imagination, and I would defy the calmest and coldest brain to remain there long in a condition of perfect sanity. . . . To do justice to the grand style of the olive trees of Majorca, and the glowing sky from which their savage outlines stand out so boldly, we should possess nothing less than the grandiose pencil of Rousseau, — one of the greatest landscape painters of our day, but who is still unknown to the public, thanks to the obstinate jury of exhibition that has for several years refused to allow him to exhibit his masterworks; the limpid waters in which myrtle and asphodel are reflected, call for Dupré. More cultivated landscapes, in which nature, although

but half revealed this in his correspondence. It was difficult to induce one so profound and serious to converse on the subject of love or friendship: questions having such a bearing were always parried with amiable satire or refined badinage. The letters given in that part of Karasowski's biography which treats of Chopin's early youth are as charming — though in a different manner — as those of Mendelssohn, who scarcely excelled Chopin in social accomplishments and literary cultivation. All the information given by Karasowski respecting the first twenty years of Chopin's life — of many details of which we were ignorant — is valuable and interesting; but this biographer, possibly unable to take the steps necessary to obtain a fuller knowledge of Chopin's life in Paris, and apparently influenced by his own prejudices, and not altogether unreasonably so by the regrets and opinions of Chopin's relations, endeavors to persuade us that the composer's early death was in a great measure owing to the disenchantment of his Parisian experience. But, though not all those "whom the gods love die young," Chopin seems to have been one of those who are fated to do so. His sister Emilie died of consumption in early youth; from this fact we may suppose that disease to have been hereditary in the family. In French journals of that time, Chopin's death was attributed to a combination of asthma and consumption. He told Fétis, who knew him well, that he was of so delicate a constitution in childhood that he merely vegetated for several years. The servants of the Chopin family in Poland said that Frédéric's "mind was sick;" though chiefly on account of his excessive love of study, and his unhealthy habit of rising in the middle of the night, to improvise at the piano-forte. At the time of the Polish outbreak, his parents forbade him to join the insurrectionists "on account of the delicate state of his health." In 1837, a year before his meeting with George Sand, his first decided attack of disease of the lungs had occurred. Liszt says he was so weak when he went with the Dudevant family to Majorca that no one expected to see him return alive; but in spite of that rainy winter on the island, his health was so much benefited by the change, and the care he received, that he remained comparatively well for some years afterwards. The air of Majorca, the life and character of the place, were certainly favorable to his mental productivity, since, besides the Preludes, he composed more than a dozen works there; and his best compositions were written during the years following, in the rue Pigale, or the square d'Orléans at Paris, or at Nohant, under the influence of that gentle scenery, and the society of artists and people of distinction who were invited thither by Mme. Sand, among them some of Chopin's old friends, who rejoiced to find his gayety, wit, and geniality as great as they formerly were, in early youth. How inspiring, how poetic was this life, of which Mme. Sand was the guiding spirit, we learn from one or two anecdotes which Karasowski gives us as reported by the relations of Chopin. In further proof of this, and of the kindness and care of the *châtelaine* towards her guests, I translate a few passages from the recently pub-

lished letters of Delacroix, some of which were written from Nohant, where he was visiting, to friends in Paris: "This is a most agreeable place, and nowhere can one find more amiable hosts. When we are not together at breakfast, dinner, billiards, or walking, one is in one's room reading, or lounging on the sofa. Through the open window, looking upon the garden, I hear snatches of Chopin's music, for he practices on his side of the house; it blends with the song of birds and the fragrance of roses. You see I am not to be pitied, yet labor is necessary to add its grain of salt to all this life of ease, which I ought to purchase by a little brain work. . . . My health has greatly improved since I came here. I have grown passionately fond of billiards, in which I take lessons every day. We have delightful conversations on the subjects that please me best, and music by fits and starts; but I must do something, so I am amusing myself with Maurice, the son of the house, and we have undertaken to paint a Saint Anne for the parish church. . . . We expected Balzac; he did not come, and I am not sorry, for his talkativeness would have broken up the harmony of this nonchalance, which lulls me so pleasantly; walking, billiards, a little painting and music, — more than enough to fill one's time! . . . I have many a long *tête-à-tête* with Chopin; I love him sincerely; he is a man of rare distinction of character, and, more than that, the truest artist I ever met. He is one of the small number of people whom I admire and esteem equally. Mme. Sand is at present a sufferer from weak eyes and violent headaches, which she bears with the kindest fortitude, to avoid giving us pain by the knowledge of hers. The recent event has been a ball given on the lawn of the *château* to the peasants of the neighborhood, accompanied by the best *cornemuse* players in the country. The type of these country people is gentle and good-natured; though real beauty is uncommon, ugliness is rare among them. The women have much of that soft expression often met with in pictures by the old masters. They are all Saint Annes."

After the inroads of disease began to tell continuously on Chopin's mind as well as on his physical well-being, and especially after his father's death, he became not unfrequently the victim of fantastic hallucinations; like Hamlet, he imagined himself haunted by his father's ghost. Yet this excess of gloomy imaginativeness should not be attributed to the jealousy, disappointment, or regrets of this period of his life, as it always characterized him. As early as his twentieth year he wrote to his friend Titus Woyciechowski: "How often I take day for night, and night for day! How much time I lose in dreams and reveries! And instead of gaining strength from this stupefaction, I am tormented by it. . . . My heart always beats in syncope, so to speak. . . . When shall we meet again? Perhaps never; for, seriously, my health is miserable. I appear gay, especially when with my own relations; but my deepest feelings are troubled by sad presentiments, unrest, bad dreams, sleeplessness, indifference, desire for death, and then desire for life. Sometimes it seems as though my spirit had congealed, and then I feel a heavenly repose

within my heart; and then again I behold pictures from which I cannot tear my imagination, and which pain me to excess. It is an indescribable mingling of sensations. . . . Should I leave Warsaw, I fear it would be never to return. I feel convinced that I should then bid farewell to home forever. Oh, how painful it must be to die elsewhere than in the spot where we were born! How it would grieve me to see around my bed of death only an indifferent physician and a hired servant, instead of the faces of those who are near and dear!"

In a letter written in 1831 to his master, Elsner, Chopin gave very practical, honorable, and noble reasons for his determination to become at first a pianist rather than a composer by profession, intending, however, to make the former only an eventual stepping-stone to the higher calling, and never meaning to lose sight of his aim "to create a new era in the history of art." How far has he — who remained true to the dreams of his youth as much as was humanly possible — fulfilled his aim? Strictly speaking, he has not created "a new era," even in his own branch of composition. But his works constitute a remarkable, original, and unique *episode* in art history; one too poetic and rife with lovely suggestiveness ever to be lost sight of; one as significant, in the development of musical art, as to his own artistic development was that episode in which, he said, his "whole life" was contained, and which has formed the subject of this study.

[My readers will observe that I have occasionally quoted from the first edition of Karasowski's biography of Chopin; the second edition has recently appeared, announced by its author as "completely revised, with additional letters." I shall consult this, hoping to find in it some fuller record of Chopin's life in Paris, before arranging the above study for separate publication. — F. B. R.]

#### ERNST FRIEDRICH RICHTER.

BY F. J. SAWYER, B. MUS.

MANY a musician throughout Europe and America will hear, with deep regret, of the death, on the 9th of this month, of Professor Ernst Friedrich Richter. I doubt if there ever was a master so universally beloved and respected as "dear old Papa Richter," as he was often called. Those who have studied under him — who remember his pleasant and cheerful way, yet strict and thorough method, — his kind word for the persevering, his disgust and dislike of the conceited and lazy, the high standard of art to which he pointed them, will deeply regret the news of his death. He was such a master as one rarely finds, so wise and kind, and yet so thorough. Would we could point to many like him, but we cannot. To say his fame was universal would be fully true. His excellent book on Harmony, after passing through twelve editions in his own country, has appeared in America, translated by John P. Morgan, in Russia translated by another pupil of the old cantor, and also in England by Franklin Taylor, a translation in no way equal to the original.

Ernst Friedrich Edward Richter was born near Zittau, October 24, 1808, and was, therefore, in his seventy-first year. His father was schoolmaster at Gross-Solichau, a man of good repute and position. His son received from him his first instruction, going after-

wards to the Gymnasium (college) at Zittau. Here he found in the school choir an opening for his musical talents, which had already developed themselves, and, working studiously at composition, he soon became conductor of the choir and obtained for it much applause at its sacred and secular performances. Once more he moved, this time to Leipzig, where he entered the university, and attended the usual course of philosophy and theology, but also working on at his music under Weinlich, who was then occupying the post of cantor to the Thomas School. During this time he founded and conducted the Zittauer Gesangverein, and on the death of Pohlens was elected to the direction of the Singakademie. When, through the energy of Felix Mendelssohn, the Leipzig Conservatorium came into existence, Richter was chosen with Moritz Hauptmann as Professor of Harmony. But what a galaxy of talent was then on the staff of Europe's greatest music school! Mendelssohn, Robert and Clara Schumann, Ferdinand David, Hauptmann, and Richter! It is truly no wonder that, with such an impetus as this start gave, the Leipzig Conservatorium has ever been the foremost amongst our European musical institutes.

Here it was that Richter was thrown into contact with Mendelssohn, and to this we owe the production of the excellent treatises on Harmony, Counterpoint, and Fugue, which have since appeared. For Mendelssohn, with that quick perception of another's powers, had urged on his colleague the writing of a work which would serve as the textbook for the Conservatorium. Richter, however, with that large amount of self-criticism which he possessed, worked long at his book, and so not before 1853 did the long-expected "Treatise on Harmony" appear. Two years previously he had been appointed organist of the church of St. Peter, and in 1862, together with this post, organist to the New Church, and also a little after to the Nicolai Kirche. On the 3d January, 1868, Moritz Hauptmann died, and Richter was unanimously chosen to succeed to the post of cantor of the Thomas School, he being the eighth who had held the place since it was filled by John Sebastian Bach (the exact line of succession being Bach, Harrer, Döles, Hüller, Müller, Schicht, Weinlich, Hauptmann, and Richter). To this post no one could have been better fitted. His early scholastic training, his keen practical methods, rendered him in every way peculiarly adapted to the work, and thus under his careful supervision a steady reformation began. The "Kirchenmusik" (orchestral productions at the Sunday services from Easter to Trinity) were reintroduced, and motets were learnt and old ones re-studied (Redner). From the 13th October, 1868, he steadily worked on with his choir until their singing became noted throughout the whole of Germany.

But the Conservatorium ever remained the centre of his work, and from thence he has sent out, to fill the best musical positions in all parts of the globe, pupils who will long live as bright examples of his excellent teaching. His mild and gentle spirit seemed always to try to find the best side of everything. Only once can I remember him put

out, and that was over Verdi's Requiem, a work the music of which is so vastly different from the masses of either Mozart, Cherubini, or Brahms, that it might well arouse a purist of Richter's type. When his criticism was to be obtained it was always keenly true. Once he was asked what he thought of Rossini's "Stabat Mater." He replied, "Lieber Herr —, I will only say, I don't think Rossini understood Latin," — a criticism as mild as it was accurate.

His compositions include psalms for chorus and orchestra, motets, two masses, a "Stabat Mater" (voices only), part songs, string quartets and sonatas, and also pieces for organ and for piano. But it is his treatise on the theory of music that will keep Professor Richter's name from oblivion. As already mentioned, two English editions have appeared: one in London (printed without Richter's leave, by the way) by Mr. Franklin Taylor, which must by no means be accepted as a translation, but merely as a very moderate adaptation; the other, unfortunately little known in this country, printed with Richter's consent by John P. Morgan, in New York. The latter translation is most carefully done, and forms a strong contrast to the English edition.<sup>1</sup> On last Good Friday, the 150th anniversary of the first production of Bach's "Matthew Passion," the dear old cantor and beloved professor was laid to his last rest, accompanied to his grave by the solemn sound of the beautiful choral, "Jesu, meine Zuversicht." More hearty regret has rarely filled the hearts of those standing round a musician's grave. Once more the voices of his choir arose in Bach's beautiful melody to "Wenn ich einmal soll scheiden," and then with a last look at his coffin the crowd dispersed. But though gone to his last rest, the memory of many of us will long cherish, as one of the truest artists, most thorough musicians and excellent teachers, that we have ever met, the name of Ernst Friedrich Richter. — *London Mus. Standard*, April 26.

#### THE ZERRAHN TESTIMONIAL: BOSTON, MAY 2, 1879.

THAT evening's performance of the Oratorio of "Elijah" by the Handel and Haydn Society, in the Music Hall, marked the twenty-fifth anniversary of the engagement of Mr. Carl Zerrahn as conductor, a position he has held with honor and marked ability uninterruptedly during the entire period. Before the performance, the society, as usual, assembled in Bumstead Hall, where the esteemed beneficiary was presented with a beautiful gold medal and full scores of Mendelssohn's "Elijah," "St. Paul," and "The Hymn of Praise," the medal from the gentlemen of the chorus, and the scores from the ladies. The presentation speech, made by President C. C. Perkins, was as follows: —

Mr. Carl Zerrahn, I am requested by the ladies and gentlemen members of the chorus of the Handel and Haydn Society in their name to convey to you, who have been for so many years their ever zealous conductor, certain presents in token of their sense of the unflinching ardor with which you have discharged the duties of your office, and in recognition of the important services which you have rendered to the society during the last quarter of the century.

They feel that you have enabled them to gain a deeper appreciation of the beauties of the oratorios which they have studied under your direction; that by your conscientious and

judicious criticisms you have taught them to sing the choral works of the great composers in a manner which has not only maintained, but greatly increased, the reputation of the society of which they are members. Their gratitude to you is in proportion to their pride in the position which it holds among the musical societies of America, to their deep and lasting affection for it, and their earnest wishes for its prosperity and improvement.

As the work in which the Handel and Haydn Society is engaged in the efficient production of oratorios of the great composers, and as the way in which this work has been accomplished owes much of its excellence to you, the lady members of the chorus thought it not inappropriate to offer you, in testimonial of their high regard, the orchestral scores of some of the oratorios which they have performed under your conductorship; and as you yourself saw fit to select the "Elijah" for performance this evening, they have charged me with the agreeable duty of presenting to you the various scores written by the composer of that great work, which was performed in the Music Hall under your direction in 1854, when you first assumed the baton, and will be given to-night in honor of the completion of your twenty-fifth season as conductor. Considering it desirable that you should also carry away with you, in memory of this notable occasion, a gift over which, by reason of its material, time can have but little power, the gentlemen members of the chorus have directed me to offer you on their behalf a gold medal, bearing on its obverse the device of the Handel and Haydn Society, and on its reverse an inscription setting forth the date and the circumstances of its presentation.

While offering you these presents, I feel that I am but expressing the feeling of the donors when I say that they hope that your future career may be as honorable and useful as that which reflects so much credit upon your past life, and that you may long maintain your connection with a society which owes you so much, and would fain owe you more.

Mr. Zerrahn, in reply, spoke as follows: —

Ladies and Gentlemen, and Mr. President, let me say that I feel on this occasion a great deal more than I can express. Even had I designed to prepare anything to say, my head has been for the past two days in a perfect whirlpool. I thank you for your kindness to me, and for the testimonial of your regard, but I can hardly express myself as I would. There is one thing, however, I can say. If the government of your society never had paid me a dollar, if I never had received any testimonial at your hands, and if this concert never had been given, I should feel that I was richly repaid by the honor of having stood before you for so many years. If I am again chosen to be your conductor, I shall spare no endeavors to continue to merit your approbation.

The medal is very rich and elegant, is oblong in form, and depends from a pin of gold. On the obverse is finely engraved the seal of the society, so familiar to all patrons of the oratorio concerts, inasmuch as it appears on all the programmes; and upon the sides are the years "1854" and "1879," while the name, "Carl Zerrahn," appears upon the cross-bar of the pin. On the reverse is the following inscription: "Presented to Carl Zerrahn by the Handel and Haydn Society on the completion of his twenty-fifth year as their conductor. Boston, May 2, 1879."

The Music Hall was crowded when the chorus entered, and the appearance of Mr. Zerrahn, wearing the insignia of his quarter-century of distinguished service, was the signal for prolonged applause by the society and audience as of one accord. The front of the stage was decorated with flowers in a very tasteful manner. An elaborate floral device, several feet in height, occupied the centre near the conductor's stand. At its summit was a crimson star, and below the inscription, worked in flowers, "1854. C. Z. 1879." A laurel wreath formed a part of this elegant and fragrant ornament, and a wreath of flowers, said to be the offering of Miss Annie Louise Cary, handed up when Mr. Zerrahn first made his appearance, was hung upon the conductor's stand. One of the other tributes received by the beneficiary in the course of the evening was a porcelain horse-shoe, quaintly decorated with flowers — the gift of Mme. Erminia Rudersdorff — transmitted through the hands of Miss Fanny Kellogg. The decorations were painted by the donor.

The rendering of the oratorio was undoubtedly one of the finest, artistically, ever heard here. The chorus sang in their great numbers, "Yet doth the Lord," "Blessed are the men," "Thanks be to God," and "He, watching over Israel," with more than wonted fire, fervency, and effect, and

<sup>1</sup> The excellent translation by J. C. D. Parker (Boston, O. Ditson & Co.) should also be mentioned. — Ed.



the Baal choruses were also admirably sung. The striking novelty of the performance was the host of soloists, changing as the oratorio progressed from floor to stage and back again, and relieving each other in relays. All were volunteers, and their names are Mrs. H. E. H. Carter, Mrs. J. R. Ellison, Mrs. Abby Clark Ford, Mrs. Annie L. Fowler, Mrs. J. W. Weston, Miss Sarah C. Fisher, Miss Fanny Kellogg, Miss Helen A. Russell, Mr. J. C. Collins, Mr. W. H. Fessenden, Mr. Clarence E. Hay, Mr. A. C. Ryder, Mrs. C. C. Noyes, Mrs. H. M. Smith, Mrs. Agnes Giles Spring, Mrs. Julia Houston-West, Miss Ita Welsh, Miss Emily Winant, Mr. D. M. Babcock, Mr. Alfred Wilkie, Mr. John F. Winch, Master William H. Lee. Two others, Messrs. Myron W. Whitney and William J. Winch, took part in the public rehearsal Thursday afternoon. Mr. John F. Winch's singing of the "Elijah" numbers was remarkably rich in expressive feeling, and really moving to the audience, as was evident in the effect made with "It is enough." Miss Emily Winant likewise created a deep impression with her "Oh, rest in the Lord," which was redeemed with one unanimous, strong, and prolonged burst of applause. Her rich and uniform contralto, producing its tones without guttural forcing or subterfuge of any kind, was governed by a very sound and discriminating intelligence as to dramatic sentiment, drawing the line between coldness and "o'erstepping the modesty of nature" with a good taste that appears instinctive. Mrs. Houston-West succeeded well in "Hear ye, Israel," and her recitative towards the close. Mr. Fessenden's delivery of the tenor part was with his well known refinement and tenderness, and Mr. Alfred Wilkie registered the great improvement his voice and style have made since his former appearance in this music. Master W. H. Lee, in the music of "The Youth," displayed the correctness of his training in a very beautiful performance of his brief task. Mrs. H. M. Smith was in fine voice, and sang "The Widow's" music with admirable breadth and warmth and full effect. Miss Ita Welsh and Miss Kellogg were also heard at their best. The concerted numbers were not all equally well done, but "Lift thine eyes" was finely sung by Miss Kellogg, Miss Fisher, and Mrs. Ellison, and another concerted piece, especially well given, was the quartet, "Cast thy burden upon the Lord," sung by Mrs. Weston, Mrs. Fowler, Mr. Collins, and Mr. Ryder. Altogether, the performance was exceptionally fine, and one to be long remembered. — *Transcript, May 3.*

#### TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS BY MR. WILLIAM M. HUNT TO HIS PUPILS.

##### VI.

(1877.) It's a good thing to study with Couture. Anything is good which gives you a start, and makes you want to work. He does certain things admirably. I'm glad that I went to him, and I'm glad that I left him when I did. When you think of Millet — that's different enough. There's more humanity in one of his haycocks than in anything that Couture can do.

I owe a great deal to Thomas Couture; more, in a certain sense, than I do to any one else. But I don't approve of his method. I think it is uncertain and unsatisfactory to put on thin color in that way. His principles are admirable. He has taught people to give their work the true, broad, out-of-door look; and, in that way, has done a great deal of good. Troyon would not have been half the painter that he was, without Couture. You would not recognize his early work:

<sup>1</sup> Copyright, 1879, by Helen M. Knowlton.

earnest and digging; but hard and dry. It was from Couture and Diaz, and those men, that he learned the things which make people love his work. The critics may as well believe that the artist who painted the *Décadence Romaine* at twenty-one had a few more tools than they are ever likely to know the use of. I want no one ever to think me ungrateful to him. At the same time, I don't paint in his method, and don't want to. Even before I left his atelier I had begun to paint differently. The head of the "Jewess," and that of the Dutchwoman which I painted for the "Fortuno-Teller," show that; and he acknowledged it. My way of working, and of teaching too, is utterly different. Why, you can hardly find Couture's name in my little book. Certainly, only one or two things which he told me are quoted there. When did I ever tell you to try to paint like Couture? Or when did I ever give you a receipt for painting at all? It would be unjust to Couture and to me to pretend that I ever held him up in that way.

As for what is called French Art, it's a bad phrase, and I'm sorry that men like John Everett Millais should talk about the "French School," as if it were all one thing. Those men form no school. Some of them have schools of their own, but they are as different as can be. Some of their work I dislike as much as any one can; but they have among them more knowledge of painting than exists in any other country. Even the new Munich School grows out of French ideas, and is not truly German.

I like Duvencek's work; although that sort of painting of stuffs is not my aim in art. There's no use in painting unless you have something to say by it.

Literary critics can't appreciate art, because they don't work at it. It takes as much love to rightly criticize a picture as it does to paint it. Why, Théophile Gautier, one of the best of them, came and told Couture that if he did n't do this and that to his picture he would n't notice it in his review of the Salon. To which Couture replied, "You will be obliged to notice it under penalty of being thought an imbecile!"

What a proposal to make to a painter! Besides, the critics know that people like to see faults pointed out. It is comparatively stupid to admire, when you can so easily join in detraction and slander. Really great work can never be fully appreciated, because only the men who did it can appreciate it. And yet plenty of young fellows write about Michael Angelo's faults! What a privilege it would be for him to hear them!

(To be continued.)

#### A LETTER FROM FLORENCE.

MY DEAR DWIGHT, — There has been what is called, in the grandiose phrase of this region, a "solemn exposition" of some rare art products, the sale of which shall swell the fund for the completion of the Façade of the Duomo.

The grand building itself reached its elevation and finish by successive throes of the religious heart ever since the time of Dante, until

"Love and terror laid the tiles."

But the front, like that of many another Italian cathedral, and notably the San Lorenzo in Florence, has remained incomplete, its rough rubble-work showing more unightly in contrast to the lace-like marble traceries of Giotto's Bell Tower, that rises beside it into the blue air, and swings over the historic town now, as in the day of Savonarola, a weltering boom of sound.

But the pictures. These are a gift from the

munificent Prince Demidoff, and are at first sight disappointing, as they consist entirely of sketches by modern masters, on some of which Death has set his ineffaceable seal of rarity and increased value.

"What misers are we to the toll,  
What spendthrifts to the name!"

Here is a sketch, by Horace Vernet, of cannoniers in the act of running a piece of ordnance back from an embrasure in order to reload. It has the strain, the fierce, objective, decisive stroke of this great battle painter. There is a flower-piece by Jacquemart, who rivaled Jan Steen, and the best of the old Flemings in presenting by pigments the verisimilitude of liquids in glass. What interested me most was a charcoal landscape, by Th. Rousseau, with its sculptural economy of line, — few strokes and infinite suggestion. In another part of the Accademia is exhibited, simply for the artist's benefit, a new statue in plaster of Cleopatra, where skillful handling, costume, and accessories are, according to the modern Italian method, made to take the place of informing expression; so that we see not the character but only a pert, fantastic metamorphosis of the immortal queen.

Owing to deep snows in the Alps, and extending along the spinal column of the Apennines, the spring has opened late in Florence. The almond, apricot, and peach, which blossom usually in February, did this year "take the winds of March with beauty." On the 18th of that month I saw the first lizard of the spring. The cunning little footed snake had tiled over Saint Patrick's Day, and came out fresh on the following morning. He was clinging to the bark of an evergreen oak, his tail so near the color as scarcely to be distinguishable from it, but his back of a spotted, greenish gold. I watched him quietly, when a man came down the walk and stopped beside me. Without turning head I glanced toward the man, then instantly back to the lizard. He was gone! He had vanished in the division of a glance.

Only yesterday, after a heavy rain, the clouds rolled away from Monte Morello, showing his three peaks like billows heaving towards the east, and all crested with snow. An hour after, under the spring sun, not a vestige of white remained upon those summits; but the piled masses of Vallombrosa and the great Carrara crag still outline with snow against the blue this lovely Val d'Arno, gray with olive, green with wheat, and plumed with immemorial pines.

Elvo and I were walking one afternoon up that magnificent avenue of pines, cypresses, cedar, and evergreen oak that leads to the old Ducal Palace, when the strange note of a bird in sad undertone drew our attention and stopped our talk. That was a nightingale. Her song came with a throb, as if the bird were all heart, and her heart all music, and the music all melancholy; as if it were the dream and passion and memory of an imprisoned human soul made audible. Her nest is in that cypress.

This avenue is on the way to Galileo's Tower, and Milton may well have trod it when visiting the "Tuscan artist."

Tempel, a short, round German astronomer and enthusiast, has the post of professor at the Observatory of Florence. This is built on a spur of the same eminence where stands the old Tower of Galileo. Tempel is hospitable, cordial, to an inspiring degree, a living proof that

"Spring makes opening in the mind  
When sixty years are told."

He seems by evidence of comparative photography to have defined certain nebulae better than any other astronomer. His "nature is subdued," or rather elevated "to what it works in," — he has become a globe! As we left the genial pre-

ence of this companion of the stars, I mused how different was his honored lot from the dungeon of Galileo. The world moves.

I began with an intention of sending you a letter on art, but have done little more than indicate certain aspects of nature. Yet I know you will accept the record in remembrance of a deep saying by Sir Thomas Browne, that "Nature is the art of God." ODO.

FLORENCE, April 24, 1879.

## Dwight's Journal of Music.

SATURDAY, MAY 24, 1879.

### CONCERTS.

MR. GEORGE L. OSGOOD'S Concert, at Mechanics' Hall, Wednesday evening, May 7, was one of the most interesting and unique that we have had. Indeed, it was full of most charming matter charmingly interpreted. There was variety, there was freshness, there were choicest songs and choruses without stint, and there was excellent relief of instrumental pieces for the most part new and striking. The only fault that could be found was the great length of the following programme, of which, however, no one wished to lose a single number.

#### (1.) Choruses —

a. "Benedictus," (1590) . . . Giovanni Gabrieli.  
For three choruses, in twelve real parts.

b. "Ave Verum," . . . Mozart.  
With accompaniment of piano-forte and string quartet.

(2.) Quartet in B-flat major, Op. 41 . . . Saint-Saëns.  
For piano, violin, viola, and 'cello.

(3.) Song Series, "Frauen-Liebe und Leben," . . . Schumann.  
The words by Von Chamisso.

(4.) Chorus, "May Dew," Op. 93, No. 1 . . . Rheinberger.

(5.) Piano-forte solo — "Bénédiction de Dieu dans la solitude" . . . Liszt.  
From the "Harménies Poétiques et Religieuses."

(6.) Suite of Spring Songs . . . Franz.

- a. "Tis the dark green leaves," Op. 20, No. 5.
- b. "The moon 's to rest declining," Op. 17, No. 2.
- c. "When the earth from slumber," Op. 22, No. 3.
- d. "Mid-blossomy dawn," Op. 14, No. 2.
- e. "Thro' the wheat and the corn," Op. 23, No. 3.
- f. "The hills are green," Op. 11, No. 3.

(7.) Three Characteristic Numbers . . . Rubinstein.

- a. Songs:
  - (1.) "There was a monarch golden."
  - (2.) "As sings the lark."
- b. Chorus — "The Pine Tree," Op. 39, No. 3.
- c. First movement of the Trio in B-flat major, Op. 32.

For piano, violin, and 'cello.

(8.) Chorus, "Laughing and Crying," . . . Schubert.

For the choruses, Mr. Osgood had expressly trained a mixed choir of fifty sweet, fresh, telling voices, and their execution was remarkably effective and refined. The *Benedictus* by Gabrieli, composed four years before the death of Palestrina, proved a most exquisite, one might say heavenly piece of purely vocal harmony; the effect of its three beautifully alternating and bleeding four-part choirs (one of 1st, 2d, and 3d soprano and tenor, one mixed, and one of tenor and 1st, 2d, and 3d bass), was of something so serene, so pure and far above the world, that to hear it was to feel as one may when gazing up into the clear blue sky entirely rapt and lost. Shall it shake this testimony of soul and sense to be told that its beauty is "staid and formal," and that it has but "the interest which attaches to a curiosity?" Mozart's *Ave Verum* is a well known gem and model of a more sensuous kind of four-part composition; never had we heard it sung so perfectly before. (Mr. G. W. Sumner took the piano, and Messrs. Allen, Akeroyd, Heindl, and Fries the string accompaniments.) Rheinberger's "May Dew" chorus (words from Uhland), and Rubinstein's to

Heine's "Pine-Tree" dreaming of the Palm, are each instinct with fine imaginative feeling, — the music sensitively true to every thought and image of the words. These too were sung with rare grace and delicacy, and with true expression. The quaint, half sad, half playful Schubert chorus, "Laughing and Crying," closed the concert well. In the Thematic Catalogue we find it only as a song, — one of a set of four, which includes the ever beautiful "Du bist die Ruh'"; remote as possible from this in mood and character!

Mr. Osgood's song selections were of the choicest. The most important was that cycle of eight songs by Schumann, "Woman's Love and Life," which he was the first to sing to us three years ago. Hardly can we conceive of a more delicate or bolder undertaking either for the poet (Chamisso, represented on the programme by Baskerville's translation), or the composer, or the singer. The latter should by good rights be a woman, for the songs describe the most ideal, most absorbing, and most private experience of a woman's life: the first awakening of the tender passion, the worship of "the noblest among all," the dream of blissful union, the calling upon the sisters to help deck her for the wedding, the sad thought of parting from them, the new joy of maternity, and finally the grief of widowhood, the song of despair, like Thelkla's "Ich habe geliebt und geliebet!" Schumann's music gives new inwardness and delicacy and fervor to the poetry, which is already remarkable for these qualities, and Mr. Osgood's singing, with Mr. Lang's accompaniment, was worthy of them both. The fervor of the interpretation was unaffected; there was none of the sentimentality which one shrinks from, and the entire expression was refined and chaste. The suite of Spring Songs was happily chosen out of Franz's inexhaustible garden, where the fresh wild flowers and birds of song appear to be perennial. He sang them all in German, while translations by himself and others were printed for the audience. The spirit and the charm of each were finely reproduced both in the singing and in Mr. Lang's accompaniment. The same may be said of the two fine songs by Rubinstein, so different in character, "The Page" ("There was a monarch olden"), a tragical and simple ballad about the "old, old story," and "As sings the lark," which soars to a pitch of uncontrollable ecstasy, in a breathless 12-8 rhythm, and returns to reason in two lines of common time. This last Mr. Osgood sang in English, with irresistible fervor and with powerful crescendo; more than any song it carried his audience away, and had to be repeated.

Of the instrumental numbers, the strangest and most novel, and in some respects most interesting, was the Quartet in B-flat by Saint-Saëns, for piano-forte, violin, viola, and 'cello. The Allegretto has a rather moody, fragmentary character, with a light and airy first theme, mostly in octaves, worked up later with a strong and nervous second theme in triplets, the piano-forte dealing largely in arpeggios. There is originality and brightness in it all. The Andante makes not at all the impression of an Andante on the hearer. For it is in the main a most willful, stubborn movement, full of angry bursts, and rushing, scouring blasts; it is only when occasionally in one or another instrument you hear a bar or two of evenly divided choral melody, that you perceive the movement to be Andante. It is a strange, wild, tempestuous thing. The third movement, a sort of 6-8 Scherzo, crisp and piquant, is genial and highly entertaining; but there is more of the madcap demoniacal than of the fairy fancy in it; what a sullen rage in that long cadenza of the violin, mostly in the

low tones, and every note *forzando*! The finale (Allegro) is a broad, rich movement, leading back into the theme of the Allegretto. Mr. Lang played the piano part superbly, and was ably supported by Messrs. Allen, Heindl, and Wulf Fries. Mr. Lang's interpretation of Liszt's "Bénédiction de Dieu dans la Solitude," was altogether admirable; yet we cannot, after repeated hearings, get over the feeling that the composition is somewhat vague and prolix, in spite of its undeniably serious and noble vein. The movement from the Rubinstein Trio was fine, but suffered from the excess of richness that preceded.

THE CECILIA, in its last concert (May 8) offered a thoroughly delightful entertainment to its usual crowd of associates and friends. It was nothing more nor less than the performance of Mendelssohn's entire music to "A Midsummer Night's Dream," with orchestra, female (fairy) chorus and solos, conducted by Mr. B. J. Lang, and with an admirable reading of the play by Mr. George Riddle, one of the teachers of elocution in Harvard University. This combination gave rare unity and life and charm to the work as a whole. The quality of Mr. Riddle's voice seems naturally light, but clear, elastic, musical, and sympathetic, and his physique is slender; yet he has somehow developed volume and power enough in it to bring out the tearing tragedy and bombast of Nick Bottom in a most palpable and humorous manner; indeed, one wondered how he could roar so much and have any voice at all left for the stately speech of Theseus, the quarrels of Titania and Oberon, the light, delicate, and tricky humor of Puck (which he gave delightfully), and for such marked, true contrast as he made between nearly all the several characters, both farcical and serious and fairy-like. He read, too, with an evident appreciation of all the musical effects; and, as the orchestra was commonly quite up to the mark, and played with just light and shade and proper phrasing, the fitting together of the reading and the picturesque little snatches of "incidental music" was really exquisite. The set orchestral pieces too, — the Overture, Scherzo, Intermezzo, Wedding March, etc., — were beautifully played. Is the boy yet born, perhaps, in this America, who, as boy or man, will give us such an Overture as that? The work for the Cecilia Club itself was slight, being confined wholly to the ladies, and only two songs with chorus for them, namely, "Ye spotted snakes," and that in which the fairies bless the house at the happy conclusion. These choruses were sung most charmingly, as were the song parts by Mrs. Hooper and Miss Gage. Of all the readings with the music of the Mendelssohn-Shakespeare fairy play that we have had, this as a whole was much the most successful.

The fourth Annual Festival of (Episcopal) Parish Choirs took place on Wednesday evening, May 14, and for the first time in the Music Hall. The choirs of twenty-five churches of Boston and its vicinity completely covered the extended platform; and the sonorous mass was very powerful, the voices of the several boy choirs making themselves extremely prominent. Yet there were many sweet and pure, as well as blatant, voices among the boys, and three or four of them, who took part in solos or quartets, sang very beautifully. Mr. S. B. Whitney conducted the performances with marked ability; and Mr. J. C. Warren officiated as organist, generally well, but as it seemed to us with too much fondness for the roar of the full organ; this we felt particularly in the long voluntary while the audience were assembling. Considering what heterogeneous materials had been brought together, without much rehearsal together, the chorus singing was for the

most part creditable and quite effective. Could the boy force be tamed down considerably, and more light and shade be introduced throughout, the result would be still better.

The selections on the programme indicated what we presume to be the real object of these festivals, namely, to raise the artistic standard of the musical portion of the church service; to supplant the commonplace and dry, the namby-pamby, sentimental, shallow compositions which have been so much in vogue, by others of more dignity and true expression, conceived and executed in the spirit of true art as well as piety. To a considerable extent this programme realized the aspiration, but not altogether. It was as follows:—

Hymn, "Forth to the fight, ye ransomed," John Heywood.  
Te Deum Laudamus . . . . . C. E. Stephens (in C).  
Hymn, "Come unto me, ye weary" . . . . . Rev. J. B. Dykes.  
Anthem, "Oh, taste and see how gracious the Lord is" . . . . . A. S. Sullivan.  
Anthem, "Let us now go even unto Bethlehem" . . . . . E. J. Hopkins.  
Hymn, "O Sacred Head, now wounded," Hans Leo Hauser.  
Cantata Domino . . . . . Sir John Goss (in C).  
Anthem, "He that shall endure" . . . . . Mendelssohn.  
Tenth selection of Psalms { S. B. Whitney (in F).  
G. A. McFarren (in A).  
Rev. Sir F. A. G. Ouseley (in E).  
Benedic, anima mea . . . . . J. C. D. Parker (in E).  
Anthem, "God hath appointed a day," Berthold Tours.  
Anthem, "The Lord is my Shepherd" . . . . . Henry Smart.  
Hymn, "Nearer, my God, to Thee" . . . . . A. S. Sullivan.  
Anthem, "Sing Praises unto the Lord" . . . . . C. Gounod.

The first three numbers hardly rose above commonplace. Mr. Sullivan's Anthem has something more like musical invention; and that which succeeded it, by the accomplished organist of the Temple Church in London, Mr. E. J. Hopkins, seemed to us to come still nearer to the idea of chaste and sound religious music. It was strange, and not particularly edifying to hear the profoundly beautiful and tender Lutheran hymn, "O Haupt, voll Blut und Wunden," sung with Hassler's harmony, when it has been harmonized so wonderfully, as we all heard in the Passion Music on Good Friday, by Sebastian Bach; the performance, too, was rather loud and coarse. The *Cantata Domino* (in unison), by Sir John Goss, was of a brilliant and inspiring character. Of course Mendelssohn's "He that shall endure," from *Elijah*, was *facile princeps* among these choral works.

The Psalm chanting, which began the second part, by its monotonous reiterations of the same short sentence, appeared out of place in a concert, where art, not ritual, ought to reign. Mr. Parker's *Benedic, anima mea*, was decidedly one of the best things of the whole, and gave general satisfaction; clear and strong and musician-like throughout, it is very happy in its fugal close. The anthem by Berthold Tours, full chorus alternating with double quartet of boys and men, was on the whole interesting and striking, though perhaps somewhat rambling and indefinite in form. The rest we were obliged to lose. On the whole, we should think these festivals might be efficacious in bringing about a great reform in the music of the church they represent; nor would the influence be limited to one commun-

others. The first of these concerts had only the director's (Mr. Lang's) piano-forte accompaniment, highly effective so far as that could go. This was the programme:—

Night on the Ocean . . . . . Brannbach.  
(With piano accompaniment.)  
"Hail, Smiling Morn" . . . . . Spofforth.  
Piano-forte quintet in E-flat . . . . . Schumann.  
Allegro brillante.  
(Played by Mr. Lang, Mr. Allen, Mr. Akeroyd, Mr. H. Heindl, and Mr. W. Fries.)  
Absence . . . . . Hatton.  
Rhine-Wine Song . . . . . Liszt.  
(With piano accompaniment.)  
Spring Matins, Op. 67 . . . . . Franz Behr.  
For tenor solo, quartet, and chorus.  
(The solo sung by Mr. J. C. Collins, the quartet by Mr. Ward, Mr. Chubbuck, Mr. Harlow, and Mr. Babcock; with piano accompaniment.)  
Evening Scene . . . . . Debois.  
Piano-forte quintet, in E-flat . . . . . Schumann.  
Finale.  
Serenade — "Slumber, dear one" . . . . . Mendelssohn.  
Song, "Ho, pretty page" . . . . . B. J. Lang.  
The words from Thackeray's poem.  
(Song by Mr. J. F. Winch.)  
Hunting Song . . . . . Abt.  
Morning . . . . . Rubinstein.  
(With piano accompaniment.)

The two noblest choral pieces were those at the beginning and the end, especially that by Rubinstein, "Morning," whose elaborate piano-forte prelude and accompaniment suggested the intended orchestral instrumentation which it afterwards received. The two brilliant things were the once well-worn glee by Spofforth, which renewed its youth, sung with such precision, yet such spirit and abandon, and Liszt's fiery Rhine-wine song, — a kind of thing in which Liszt is wont to be peculiarly happy and original. Abt's "Hunting Song" is brilliant, too, but comparatively commonplace. The tender, sentimental strains by Hatton and Debois called for and received the most refined and delicate expression, and of course won their way to the common heart. "Spring Matins," by Franz Behr, is an elaborate composition of considerable beauty, but hardly such as haunts one when the sounds have ceased. The Mendelssohn Serenade is one of the most sincerely musical and inward of his for a long time unrivaled part-songs.

Mr. Lang's setting of Thackeray's "Ho, pretty page," catches and reproduces the fine pathetic humor of the verses, and is a fresh, genial, fascinating bit of music. As sung by Mr. Winch it took the audience almost off their feet, and had to be repeated. The two movements from Schumann's Quintet, capably well played as they were, could not, of course, sound there as they do in a smaller room; the piano-forte tells well enough, but the strings, having to bear on so hard to overcome the great space, sounded somewhat dry and forced; yet all was clear; and the warm reception of such instrumental chamber music by an Apollo audience was a cheerful sign of progress.

The last concert had the great advantage of a full orchestral accompaniment in seven of its twelve numbers. These were: (1) Brannbach's "Night on the Ocean;" (2) Recitative and Air from Sullivan's "Prodigal Son," sung by J. F. Winch (for these two we arrived too late, thanks to apple-blossom season and the open horse-cars); (3) Chorus of Dervishes from the *Ruins of Athens*; (4) The Roman "Song of Triumph," by Max Bruch; (5) Vintagers' Song, from Mendelssohn's *Loreley*; (6) "Morning," by Rubinstein. Besides which, the orchestra also played Beethoven's Turkish March, and two movements (Scherzo and Andante) from Gade's first (C minor) Symphony. In all, the orchestra, with Mr. Allen as *Vorgänger*, won the general approbation. Rubinstein's "Morning" gained immensely by such accompaniment; the instrumentation in itself proved almost as interesting

as a Symphony, and the work as a whole is one of his most genial, original, and strong creations. The other numbers repeated from the former concert, without orchestra, were "Hail, smiling Morn," Debois's "Evening Scene," Mendelssohn's Serenade, and Abt's Hunting Song. The new pieces were:—

(a.) Recitative and air from "The Prodigal Son," "Bring forth the Best Hike" . . . . . Sullivan.  
(Song by Mr. J. F. Winch.)  
(b.) Chorus of Dervishes from the "Ruins of Athens," "Twas thou beneath thy sleeve-fold hiding" . . . . . Beethoven.  
(c.) Turkish March from the same work, for Orchestra . . . . . Beethoven.  
(d.) Song of Triumph . . . . . Max Bruch.  
(e.) Scherzo and Andante from the Symphony in C minor . . . . . Gade.  
(f.) Vintage Song from the "Loreley" . . . . . Mendelssohn.

Altogether this was a very richly varied, noble programme. Beethoven's Dervish Chorus was sung and played with the greatest verve and furor, and received with uncontrollable applause, which nothing else except the equally wonderful, imaginative Turkish March could satisfy. Bruch's Song of Triumph, "Hail, O Caesar!" is something almost overwhelming in its martial and barbaric pomp, and its terrible suggestion of the blood-thirsty conquering crowd, the captives in procession and the lion hungry for them in the arena. How many times we might care to hear it we will not surmise; but there is startling power in it for once at least. The "Vintage Song" went capably, both orchestra and chorus.

This concert made a proud finale for another season of the Club.

We are still in arrears with our record as to numerous concerts, including that of Miss Selma Borg, with her interesting programme of Finnish and other Northern music, old and modern, in which she herself conducted the orchestra. We must wait for room.

## MUSICAL CORRESPONDENCE.

PROVIDENCE, R. I., APRIL 19. — The third and fourth concerts of the "Uccella" took place on the evenings of March 18 and April 1, as follows:—

Third Concert. — Artists: Mrs. E. Humphrey-Allen, Soprano. Beethoven Quartette Club (Messrs. Allen, Akeroyd, Heindl, and Fries), and Messrs. Alex. Heindl, Contra Bass; Ernst Weber, clarinet; Paul Eitz, Bassoon; Edward Schormann, Horn. — Programme:—  
Septet, First Part . . . . . Beethoven.  
Concert Aria, Op. 94, "Infelice" . . . . . Mendelssohn.  
Violin Solos. (a.) Air (4th string) . . . . . Bach-Wilhelms.  
(b.) Gavotte in D. . . . . Viestemps.  
Quintet, . . . . . Mozart.  
For Clarinet and String Quartet.  
Songs: (a.) "Beauties Cradle" . . . . . Schumann.  
(b.) "Why should I Wander" . . . . . Schumann.  
Quartet, No. 3 . . . . . Haydn.  
Theme and Variations (Austrian Hymn).  
Song, "The Chorister," . . . . . Sullivan.  
With accompaniment of Piano, Violin, and Cello.  
Septet, Second Part . . . . . Beethoven.  
Fourth Concert. — Artists: Mr. M. W. Whitney, Piano; Mr. William Sherwood, and Mr. H. G. Hanchett, Pianists. The Beethoven Quartette Club with Mr. Alex. Heindl, in the place of Mr. Fries, who was necessarily absent. Programme:—

Concerto, No. 1, C minor . . . . . Bach.  
For two Pianos and String Quartet.  
Allegro, Adagio, Rondo.  
Aria, "Per questa bella mano" . . . . . Mozart.  
Piano Solos. (a.) Ballade in A-flat, Op. 47, . . . . . Chopin.  
(b.) Toccata di Concerto, Op. 38 . . . . . Liszt.  
Mr. Sherwood.  
Quartet, Op. 17, No. 3 in F . . . . . Rubinstein.  
Allegro Moderato ma con moto, — Scherzo, — Andante non troppo, Allegro Amabile.  
Songs. (a.) "A Rider through the Valley Rode," . . . . . Franz.  
(b.) "The Two Grenadiers" . . . . . Schumann.  
Duet. Two Pianos, "Les Preludes," a Symphony Poem . . . . . Liszt.  
Song, "A Mariner's House is the Sea" . . . . . Randegger.  
Selection from Quartet, Op. 18, No. 2 . . . . . Beethoven.  
Allegro molto quasi presto.

The Septet is too well known either in its original form or in piano four-hand arrangements to require much notice. As a whole it was remarkably well given. The instruments blended finely. Instances of individual excess may be mentioned in the case of Mr. Weber in the clarinet solo in the

APOLLO CLUB. — The third pair of concerts of the eighth season took place in the Boston Music Hall on the evenings of the 15th and 20th inst. For both there was the usual crowded and enthusiastic audience, and on both occasions the splendid body of finely trained male voices, full of *esprit de corps*, seemed, if that were possible, to surpass their best previous instances of well-nigh perfect execution. It is hardly worth the while to point out wherein this or that special piece was a shade more or less felicitous than



Adagio; Mr. Schormann in the horn solo in the same movement, where his tone was particularly smooth, rich, and pure, and the crescendo very effective: Mr. Allen in the violin part; and Mr. Fries with the cello, especially in the Adagio and the Trio of the Scherzo. In the third variation of the Tema the contrasts between the two reeds, clarinet and bassoon, were very finely brought out by both artists. The phrasing was throughout that of artists; the lights and shades and the marks of expression, so numerous with Beethoven, were carefully observed.

The Quintet by Mozart is a work of sterling merit, but rarely heard, and is a fine specimen of his best style. The combination of instruments is a happy one; and the players were in full sympathy with one another. Mr. Weber's tone was especially fine; we have never heard a better; his execution was clear and his phrasing artistic.

The movement from the "Kaiser" Quartet was very acceptable. The beautiful hymn and its matchless variations will ever remain among the finest specimens and purest models of quartet writing. Haydn is always happy and genial even in his more sober moods.

Mr. Allen's solos were remarkably well rendered. We can never tire of the wonderful and inexpressibly beautiful air from Bach's Orchestral Suite in D; nor do we seriously object, as some have done, to Wilhelmj's arrangement. It makes a very effective solo piece, and besides brings the composition within the knowledge of many who would otherwise never make its acquaintance. We have heard Mr. Allen play this arrangement several times before, but think he surpassed any previous performance in the rendering he gave us this time. The accompaniment for muted strings formed a delicate yet sufficient background to the solo. The Gavotte by Vieuxtemps was a contrast to the Bach air, — quaint, in some places possibly a little ugly, — but full of the genuine gavotte spirit.

Mrs. Allen sang the trying and difficult "Infelice" with good success. We thought there might have been more dramatic fervor and passion in parts of it. The accompaniment must have been a very fair suggestion of the orchestra. There were eight instruments: quintet of strings, clarinet, horn, and bassoon. The two Schumann songs were delightfully given. But why alter two notes in the "Selene Wiege"? How expressive Schumann's accompaniments are! Mr. Bonner played them in a thoroughly musician-like manner. In response to a hearty encore, Mrs. Allen sang Schubert's "My Darling was so Fair," the rendering of which does not seem capable of improvement. Sullivan's "Chorister" gave great pleasure. Gottschalk's "Serenade" was given as an encore.

The fourth concert opened with a concerto for two pianos and string quartet by Bach, which was entirely new to us. It is a strong work, and, to those who had, by a study of Bach in other works, come prepared for it, the composition must have proved a pleasant and profitable surprise. The opening Allegro is earnest and spirited. The Adagio, with a sort of cello obbligato, the rest of the strings pizzicato for the most of the time, is perhaps the best part of the work. Here it seems to us is the real "unendlich Melodie" so much talked of by the "School of the Future." All moves on to smooth and flowing and comes from a seemingly inexhaustible fountain. The Rondo was quite brilliant and brought the whole work to a fitting conclusion.

Mr. Sherwood's solos were rendered in a manner entirely consonant with his reputation. We were glad of the opportunity of hearing him after reading so much about him, and hearing so much from friends who had enjoyed his playing. His conception and rendering of the Chopin Ballade seemed to us very refined and poetical; although we have heard contrary views expressed. All agree that the execution was well-nigh perfect. The Dupont Toccata gave him a chance to exhibit his fine technique, besides being in itself a work of merit. The Chopin, however, seemed to us to be his work for that evening, leaving the Bach out of consideration.

The "Preludes," in the author's own arrangement, were given as well as it is possible to give orchestral music on a piano. The arrangement itself is superbly done; but the tone and coloring, both so important in a work of this kind, are unavoidably and necessarily lost. The work itself, too, seems out of place, no matter how well done, on such a programme. Why could they not have given us the Andante and Variations by Schumann, or the Chopin Rondo, works of much greater intrinsic merit than the "Preludes"? The quartet playing was especially fine, though perhaps not better than at the previous concerts. The Rubinstein Quartet was a new work to us, and we must say we like it very much. It is throughout characteristic of its author, though reminding us now and then of Schumann. The opening Allegro was full of beautiful melody, soaring high in the first violin over the fine accompaniment of the other instruments. The Scherzo (we suppose this to be the title of the movement; it was accidentally omitted on the programme) was wild and rapid, interrupted by a beautiful passage of quiet harmony, after the manner of Schumann, then resuming its breathless haste and fury. The Andante was very much enjoyed. The writer overheard several remarks in its favor as we were passing out at the close of the concert. The impression was that it was the best part of the work. It was beautifully played. The finale was full of fire and vigor. The spirit of the composer seemed here almost to get the mastery of him; and at the close, which is very

brilliant, he seemed almost to need more instruments to express his thought. The work abounds in solo passages for the cello, which were finely rendered by Mr. Heindl.

The selection from Beethoven's quartet was a fitting close to the concert and the series. How many fine touches there are in that last movement! Beethoven must have been happy for a little while when he wrote that.

Mr. Whitney added much to the success of the occasion by his fine rendering of the songs. He was in splendid voice, and his selections were in thorough harmony with the rest of the programme. The Mozart Aria was splendidly given. The Franz song was entirely new, as was also the encore piece, "Swift fades the land I love." We never heard Mr. Whitney do better than he did in the "Zwei Grenadiere" of Schumann. It was simply magnificent. Words cannot describe it. Heine's poem means to us much more than it ever did before, and to accomplish such a result is praise enough for any artist.

The Sailor Song by Randegger and the encore, "It is no Dream" (author unknown to writer), completed the songs. It is needless to say both were given in Mr. Whitney's best style.

The "Opella" have given us as fine a series of concerts this season as it was ever our fortune to attend. In conclusion let us express the hope that the organization will be permanent, and that it will annually provide a series of concerts for the musical portion of the citizens of Providence as entertaining and instructive as has been that of the present season. The influence for good of such music cannot be estimated.

A. G. L.

NEWPORT, R. I.

PHILADELPHIA, MAY 17. — Frequent annual benefit concerts have been given by our resident musicians, but with one invariable result: "Profit and Loss" debit to "Cash." Mr. C. H. Jarvis has closed his interesting series of classical concerts with great éclat; he has proved himself this season to be fully entitled to be classed among the best artists of the period. Mr. S. T. Strang is playing a second series of Organ Recitals with more popular programmes, but his forte evidently is the classical style.

Gilmore's Band gave three concerts, with a strong support from the public, notwithstanding the popular and high priced artists assisting him. The Hem Opera Company presented Massé's "Paul and Virginia" for two nights, but it failed to make any impression owing mainly to the very indifferent rendering of the principal roles by the soprano and tenor, whose roles seem to be entirely worn by excessive work. The composition is a fair specimen of French work of the period.

Mr. Carl Gaertner made an interesting exhibition of the studies of his pupils, and was warmly complimented for their skill. Mr. Richard Zeckner made a like occasion very enjoyable to his friends and admirers. Mr. J. Remington Fairbank produced, under great difficulties, his enlarged opera "Valeria," which, from causes apart from the quality of the music, which is good, made a *fiasco*. Great sympathy was felt and expressed for him.

The Peshody Orchestra, under August Hammerik, from Helsingfors, gave two concerts on 14th inst., and were well received. Mme. Auerbach made a profound impression by her performance of Concerto, Op. 11, by Chopin, and Concerto in E-flat, by Beethoven, in which she was ably assisted by the orchestra, the accompaniments being played with more judgment and taste than within the recollection of AMERICUS.

CHICAGO, MAY 16. As the season closes for the larger musical entertainments a number of piano-forte recitals, chamber concerts, and the yearly receptions of the leading teachers to their advanced pupils claim, not only our attention, but in many cases our sincere admiration. For these chamber concerts do much for the advancement of a love for the art, by showing that the noble compositions of the classical and worthy modern composers are within reach of the home life of the people. All culture should have its best encouragement within the home.

In this connection it pleases me to notice what has been done by a small club of sincere musicians during the past season toward familiarizing our people with the beautiful string quartets, quintets, and trios of the masters. Mr. Lewis (violin), Mr. Rosenbecker (violin), Mr. Eichelm (violin), Mr. Kurth (viola), and Miss Ingersoll (piano forte), compose the organization. The afternoon I heard them they gave the Trio of Schubert, Op. 100, Quartet No. 12 of Mozart, and a Quintet of Raff. They were assisted by Mrs. Stacey, who sang songs of Schubert, Rubinstein, and Randegger. The playing was very enjoyable, and indicated a sincere intention on the part of the performers to bring out the beauty of the music, as well as to give an honest interpretation of the composers' works. I am glad to state these concerts are to be continued another season, and I trust they will have the large circle of admirers they so richly merit.

On Monday evening last Miss Amy Fay began a series of three concerts, which gave the musical public an opportunity to bear her in an extended programme. At the first performance she had the assistance of Mme. Salvotti, vocalist, Miss Mantey, violinist, and a male quartet. Miss Fay played: Bourée, in A minor, Bach; Gavotte, by Gluck; "Des Abends," Schumann; Ballade, G minor, Chopin; "Syring Song" from *Flying Dutchman*, Wagner — Liszt; and "Ländlicher Reigen," by Kulik. At her second con-

cert she had the assistance of Miss Grace Hiltz, vocalist, Miss Mantey, and the Ladies' Quartette. Her important numbers were: Sonata in D, Op. 28, Beethoven; Impromptu, Op. 112, Schubert; with smaller selections from Mendelssohn, Liszt, Raff, Jensen, and an old Gigue by Hauser. It is with sincere regret that I cannot speak of Miss Fay's playing with that admiration which I had hoped to be able to express. From what I had heard of her accomplishments, her culture, and her splendid opportunity for study under the most celebrated masters of Europe, I had looked forward to hearing her with the expectation of great pleasure. While her playing in some of the numbers indicated the intelligent musician, on the whole her performance was disappointing. There was a lack of that repose, that balance of power that should stamp the performance of the great artist. In the Chopin Ballade her interpretation was hardly of that poetic character which the lovely music of this writer seems to demand; and, indeed, at times her playing was extremely faulty. In the second concert her playing was much better than before, and in the Beethoven Sonata, the Raff, and Liszt selections she did some brilliant work. The possession of a nervous organization may account for that lack of a full command of her powers, — so necessary to the success of a concert player. Without an adequate control it would be extremely difficult for even a person of remarkable talent and fine powers to win universal approbation as a public performer. Unfortunately Miss Fay played upon a very poor piano-forte of the Weber make, which was a serious drawback to a finished performance.

Last evening I had the gratification of hearing a piano-forte recital by Mr. Wm. H. Sherwood, of Boston, who performed the following numbers: Etudes Symphoniques, Op. 10, Schumann; Fantasia in C minor, Bach; Gigue of Mozart; Sonata by Scarlatti; Ballade, Op. 47, Etude, Op. 25, No. 7, and Polonaise, Op. 53, of Chopin; Barcarole, Op. 122, Kulak; "Wedding March," Greg; "Dervish Chorus" of Beethoven, arranged by Saint-Saëns; "Mephisto Waltz," Liszt; Rhapsodie Hongroise, No. 6, Liszt; and, with Mr. Lewis, the variations and finale from the "Kreutzer Sonata" of Beethoven. This recital was the first of a series of three, all of which present programmes of equal magnitude.

In the playing of Mr. Sherwood one recognizes at once the true artist. Possessing a seemingly faultless technique; a sympathetic touch, capable of every variety of expression, from the most delicate tenderness to extremely wonderful displays of power, he has everything it fit him to give splendid interpretations of the piano-forte works of the masters. Throughout the whole range of his programme, embracing as it did such a number of different and trying compositions, there was a uniform excellence of performance, while each work received that careful interpretation which only a conscientious artist could give. I have not heard the "Etudes Symphoniques" of Schumann more perfectly played since Rubinstein gave them. The grand finale came out with a wonderful power, while the contrasts in the music were displayed with a marked fidelity to the composer's intention. In the Polonaise of Chopin, Op. 53, he met the composer in his heroic mood, and gave a most enjoyable performance of this splendid work. The two long crescendos which occur in the composition were given with a better idea of gradations in tone than I have ever heard before. In the Etude he found this poetical composer in a more tender and delicate mood, and his interpretation was marked with great refinement. In the Liszt Rhapsodie, its weird effects, many contrasts, and wonderful difficulties were performed with astonishing brilliancy. Yet it seems to me that when the fire of youth has been tempered by a wider experience, and his talent has had time to ripen to its fullest perfection, there will be shades of a deeper feeling in his tone-painting than at present mark his interpretations, no matter how faultless they are in point of execution. Perhaps then some of the melodies of the old masters will be given with a hallowed feeling, and the soul of art may inspire him to greater tenderness. Of his other recitals in my next. C. H. B.

MILWAUKEE, WIS., MAY 12. Mr. W. S. B. Mathews, of Chicago, gave three illustrated lectures here April 23 and 26, the topics and programmes of which I give below. The illustrations were played by Miss Lydia S. Harris, assisted by two of our local amateur singers, Mrs. A. W. Hall and Miss Lizzie Murphy, who did themselves credit.

First Lecture: Three Great Epochs. Illustrations. 1. The Old Classical. 1750:

Bach. Prelude and Fugue in C sharp; Gavottes in D and D minor.

Handel. Aria, "Angels ever Bright and Fair" (Mrs. A. W. Hall).

2. Classical. 1800.

Beethoven. Sonata, "Moonlight," Op. 27.

3. Modern Romantic. 1850.

Schumann. Fantasia Piece, Op. 72. ("At Evening," "Searing," "Why," "Whims.")

Mendelssohn. "Spring Song" (Mrs. A. W. Hall).

Chopin. Andante Spianato and Polonaise, Op. 22.

Liszt. Second Hungarian Rhapsody. (With Rivé Cadenzas.)

Second Lecture: Modern Romantic School.

Bach. Prelude and Fugue in C minor. ("Chayer," No. 2.)

Schumann. Etudes Symphoniques, Op. 10. (Theme, Variations I, II, III, VI, IX, and Finale.)

Chopin. Fantasia Impromptu in C sharp, Op. 66; Scherzo in B-flat minor, Op. 31.  
 Schumann. Romance in F-sharp, Op. 28; Novelette, in E, Op. 31, No. 7.  
 Liszt. Grand Polonaise Heroique E-flat; Schubert's "Wanderer;" Gounod's "Faust."  
 Third lecture: The Piano-forte as a Musical Instrument.  
 Beethoven. Sonata Appassionata, Op. 57.  
 Mendelssohn. Song, "The First Violet" (Miss Lizzie Murphy).  
 Beethoven. Concerto in C minor. (First movement with Reinecke's Cadenza.) Orchestral part on second piano by Mr. W. S. B. Mathews.  
 Chopin. Concerto in E minor, Op. 11.  
 Schumann. Song, "Er der herrlichste von allen" (Miss Lizzie Murphy).  
 Liszt — Wagner. 1812. "March from Tannhauser."  
 Mr. Mathews's treatment of his topics was very clear and forcible, putting the salient points into the most compact and effective form, aiming mainly at giving the auditors the proper standpoint from which to listen. I found it a very rare pleasure to hear three such admirable programmes, accompanied by just the right sort and amount of comment and criticism; and I am sure these lectures and recitals had rare educational value.

Miss Harris is a pupil of Mr. Mathews, and has received hardly any instruction from any other teacher. Her fine, clear, powerful technique, her excellent phrasing, her style and interpretation, all give evidence that she has been carefully, thoroughly, and intelligently taught. She is, to be sure, a pupil of unusual gifts. I regard her, in fact, as possessing talent which is likely to give her a place among the very first pianists, and as being already a genuine artist, though not yet mature; but I know few teachers who could have done for her what Mr. Mathews has done in the comparatively short time during which she has taken lessons. It would require too much space to attempt to criticize her playing of particular compositions, but I will say that I found her playing of the most trying compositions on her programme quite as satisfactory as any of her work. For instance, the *Sonata Appassionata*, the *Finale Symphonique*, the *Liszt Polonaise in E*, and the *E minor Concerto* of Chopin, she played in a way which I think would have won hearty applause and encouragement from the composers themselves. In other words, I think there are very few professional pianists in this country who could have given three such programmes in so thoroughly interesting, artistic, and sincere a way. At least, few such pianists visit Milwaukee.

The 23rd concert of the Musical Society had for its programme the symphony from Mendelssohn's *Hymn of Praise*, and about half of Friedrich Kiel's oratorio *Christus*. The latter is a very learned and skillfully written work, but I have not been able to find a trace of genius in it. The chorus did it respectably, but not finely. There is always a lack of precision in the singing of this chorus, and a general slouchiness, which betokens imperfect discipline. It is strange, that with the example of the Ariou Club before their eyes, they should actually go into a concert with so difficult a work as *Christus*, after only four rehearsals under the director's baton, at two of which hardly more than half the singers were present. At the ordinary rehearsals the conductor plays the piano, and the singers look at their music. Of course when the conductor does begin using his stick it is too late to get control of his forces. The result is a lamentable absence of precision and vigor in attack, and of clearness in outline. I am glad to be able to add that the performance of the symphony was the most finished playing I have yet heard from this orchestra.

Prof. Mielcher was presented with two beautiful baskets of flowers and a silver laurel wreath, an attention due, I suppose, to the fact that he is about to withdraw from his post of director. J. C. F.

## NOTES AND GLEANINGS.

LONDON. The Academy (May 10), says: "The novelty at last Saturday's Crystal Palace concert were, as so frequently happens, placed at the end of the programme; but on this occasion no ground is afforded for animadversion, inasmuch as the concert was commendably brief. Wagner's *Siegfried-Idyll* for orchestra was written in 1871, when the poet-composer was engaged on the Nibelungen tetralogy. The circumstance of its composition was kept a profound secret from Madame Wagner until her birthday, when she was surprised with the work, the performers being placed on the staircase of Wagner's residence at Triebchen. It is not, therefore, surprising to find that the score is but small, containing only one flute, one oboe, two clarinets, one bassoon, two horns, one trumpet, and strings; and it would be unfair to judge of the composition as other than a *piece d'occasion*. Considered thus it is a charming little work, and is valuable as showing what so consummate a master of orchestration as Wagner can accomplish with but limited means. Of the four themes, three are taken from the magnificent love-duet in the third act of *Siegfried*, and the fourth is an old German Wiesenlied, 'Schlaf, Kindlein, schlaf.' These themes are blended very expressively, the character of the piece being dreamy and meditative throughout, and suggestive rather of delicate tenderness than vigor. The *Spring* overture of Götze cannot be considered one of his best productions. The ideas are not so

marked for freshness, and the treatment seems labored rather than spontaneous. The work was not deemed worthy of any comment or analysis in the programme. Beethoven's Symphony in F, and Mendelssohn's piano-forte concerto in D minor, — the last-named work played by Madame Montigny-Kemmure, — completed the list of instrumental items. The vocalists were Mdlle. Friedlander — who appeared in place of Frau Schuch-Proska — and Mr. W. T. Carleton, a baritone with an excellent voice."

UNDER the title of *The Story of Mozart's Requiem*, Dr. W. Pole has just published (Novello, Ewer & Co.) a most interesting little book containing the whole of the ascertained facts as to the much-disputed authenticity of this remarkable work. The whole narrative is so extraordinary as to read more like a romance than a history; yet Dr. Pole has stated nothing which cannot be clearly established. All musicians who have studied the subject will agree in the conclusions at which the author arrives. Dr. Pole's style is extremely clear, and the book is a thoroughly readable one, and will interest others besides professional musicians. A fac-simile of the first page of Mozart's autograph gives additional value to the little volume.

THE *Neue Zeitschrift für Musik* announces that Johannes Brahms has set portions of Schubert's *Fingal* for chorus and orchestra. The appearance of the work will be awaited with interest, for such a subject would doubtless be especially congenial to the composer.

M. GOUNOD, the composer, says that he makes it a principle not to trouble himself about works that are once finished, and to absorb himself entirely in those which are in course of execution. He declares that his opera of *Théâtre d'Abelard* is an incarnation of the most exalted philosophical and religious ideas. Though a Roman Catholic, Gounod is said to be a great admirer of the German Reformation, and he intends his *Abelard* to personify the struggle of conscience against the laws of the Church and the defense of the rights of spiritual liberty and civilization. The culminating point of the action of the opera is in the fourth act, where *Abelard* burns his books under the eyes of the Ecclesiastical Tribunal. Then as he is returning home he is attacked in an obscure street and murdered. In the fifth act his ghost appears to Heloise surrounded by nuns in the cloister.

MR. ARTHUR SULLIVAN and Mr. W. S. Gilbert are amusingly coming to this country in the autumn to attend to the production of their new comic opera. An entire company is to be formed in London for the representation of the piece. Mr. Gilbert will arrange all the details of stage management, Mr. Sullivan will conduct the orchestra at the opening performance. — *N. Y. Tribune*.

MR. WILLIAM H. SHENKWOOD will hold a Normal Musical Institute at Camdun, N. Y., for five weeks this summer. Among his faculty will be Mme. Cappiani; Mr. H. Charon Eddy, organist; Mr. W. Popper, cello; Mr. Harry Wheeler, vocal physiology; Mr. Narcisse Cyr, French language and literature; Mr. H. G. Hanchett, pianist and business manager.

CINCINNATI SAKENGERFEST. — The twenty-first annual meeting of the North American Sakerbund will be held at Music Hall in this city, June 11th to the 16th, inclusive. Extensive preparations are being made to render it one of the most successful gatherings ever held in the United States. The chorus, which has been rehearsing for the past year in this and other cities, will number nearly 2,000 voices, each society having been subjected to a rigid examination before being admitted. The instrumental music will be furnished by the great organ and an orchestra of over 100 pieces, all under the leadership of Professor Carl Barus. The prominent choral numbers on the programme are the oratorio of St. Paul, Verdi's *Requiem Mass*, Rubinstein's *Paradise Lost*, and selections from Wagner's *Flying Dutchman*, and Goldmark's *Queen of Sheba*. The soloists engaged are as follows: Sopranos, Mme. Otto Abrahamsen, of Dresden, Saxony, recommended by Carl Reinecke, Leipzig; Miss Emma Hecke, and Mrs. Flora Mueller; alto, Miss Emma French and Miss Louise Rollwagen; tenors, Mr. H. Alex. Bischoff and Christian Fritsch, of New York; baritone, Frau Kemmure, of New York; basso, Myron W. Whitney, of Boston; organist, George E. Whitney. The societies taking part in the chorus are from Cincinnati, Chicago, St. Louis, Cleveland, Milwaukee, Louisville, Indianapolis, Detroit, Columbia, and other Western cities.

VIENNA. The programme of the last Philharmonic Concert for the season comprised Schumann's overture to *Manfred*, Beethoven's C minor Symphony, a Prelude and Fugue by Hugo Reinhold, and Liszt's Concerto in E-flat major, played by Mdlle. Martha Remmert. Of the last-named work Dr. E. Hanslick writes in the *Neue freie Presse*:

"The E-flat major Concerto exhibits Liszt as a composer in the most agreeable light. The piano was and is the true source whence he derives his most original and best qualities; for him the piano is what mother earth was to the mythological giant Anteus. How little and almost unpretentious does this Concerto appear compared with the *Grave Mass* we recently heard, — and yet how much more complete in itself,

how much more true, more sterling, and more satisfactory it is! Here idea and form agree, and the means employed correspond with the clearly recognized goal. Even many a baroque and false little bit of ornament (as in the flutes) seen under such mundane drawing-room illumination appears effective or at least acceptable. We have here Liszt in his best strength and in his best style; he may be allowed something apart and unusual in the department of which he is the modern ruler. But it is impossible to grant him the same privileges in the sacred style; the charter of a genial subjectivity is greatly restricted in the service of general devotion. Granted that Wagner's reforms are necessary and advantageous to opera — are they, therefore, necessarily so for sacred music? Even for minds with seven-langued tongues it is still a pretty good step from the Mount of Venus to Mount Calvary. It is frequently said as an excuse for certain village masses, remarkable for their want of intellect and originality, that God cares more for heart than for music. The same principle must apply to masses which suffer from a luxurious surplunge of intellect and originality. The Almighty will assuredly be as highly pleased with the *Grave Mass* — since Liszt is said to have 'prayed rather than composed' it — as with the country masses of the most pious schoolmaster. We poor mortals of musicianhood, it is true, prefer neither one nor the other. We believe, indeed, in our simplicity, that the E-flat major Concerto will outlive the *Grave Mass*. After the 'Ungarische Klaphoden,' which we consider the best things Liszt has written — perhaps because he did not only 'compose' (and still less 'pray') but also play them — and, after these genial gypsy-pieces, we feel inclined to award the E-flat major Concerto the first place among his compositions. Since he has no longer unfortunately performed them himself, he has, by liberal instruction, taken care that young talent should learn to play them in his spirit, as far, at least, as teaching and learning will allow. But in how many cases of much-belauded 'young talent' can we perceive only the youth without the talent! Young pianists, female as well as male, from all parts of the world fly to Liszt, like swarms of wasps to a sweet tart. Every one who has tasted only a single atom of the latter immediately feels the holy spirit within him, and hurls about the world an emboldened insect, as a pupil of Liszt's (second degree: 'a favorite pupil'), though the world most ungratefully fails to discover the slightest flavor of the wonderful tart. To the lady pianists who have really studied Liszt's style with advantage, belongs Mdlle. Martha Remmert. Of tall and vigorous figure, this young lady when at the piano is especially a 'Starkpielerin' ('strong player'), as people used to say in the days of Mozart and those of Beethoven. All the octave passages and chord jumps were so hammered and hammered that they were really quite grand. Fortunately, Mdlle. Remmert understands, also, the opposite; in the *piano* passages she possesses the art of fluttering lightly and softly over the keys. We can conscientiously praise her, though we hope she will in time gain repose and natural feeling; her rendering of the Concerto was brilliant, but not free from affectation; any one not hearing the latter night, at any rate, we it in unreservedly especially genial tactical processes. She was tumultuously applauded and repeatedly recalled."

"Cherubino," of the London *Pigero*, writes (May 10): "I have before me the outline programme for the forthcoming Birmingham Musical Festival, and I must confess they show a serious falling off from the schemes of days gone by. They include, for the morning of August 26, *The E-flat*; for the evening, Max Bruch's 'The Lay of the Bell,' and a miscellaneous concert; August 27, morning, Rossini's *Mosè in Egypt*; evening, a miscellaneous concert and a symphony; August 28, morning, *The Messiah*; evening, M. Saint-Saens' 'The Lays and the Harp,' and a miscellaneous selection; and August 29, morning, Cherubini's 'Requiem,' and Mendelssohn's 'Lobgesang'; and evening, Handel's *Jarnal in Egypt*. That this scheme, superior as it is to those of the ordinary run of Musical Festivals of the present day, is worthy of Birmingham, nobody will, I believe, be able to admit. The committee have, doubtless, found it difficult to induce a foreign musician of eminence to write a new work for Birmingham; and they seem, when they were rebuffed by the chief foreign composers, to have sat down in their chairs and to have resigned themselves to their hard fate. Recollecting the failure of their attempt to bring into further prominence the work of a fashionable songwriter, they fancied that the race of British composers was bounded on the north and south by aristocracy, on the east by opulence, and on the west by patronage, entirely forgetting that we have amongst us a band of able, if not very wealthy, art workers who, had Birmingham the courage to afford them the opportunity, would be able to give a very good account of themselves against any of their foreign competitors. The fact is that Birmingham, politically one of the most democratic of towns, is, as to its Festival, one of the most finically exclusive."

THE four days' musical festival at Pittsburgh will begin May 28. The *Messiah*, *Flysch*, and Verdi's *Requiem* will be sung, and in addition there will be an afternoon concert, in which the children of the public schools will take part. The following quartet of soloists is engaged: Miss Abby Whinnery, Miss Ita Welsh, Mr. William Courtney, and Mr. M. W. Whitney.

**The Study of Psychology: its**

**Object, Scope, and Method.** Being the fourth volume of "Problems of Life and Mind." By the late GEORGE H. LEWIS. 1 volume. 8vo. \$2.00.

This important part of Mr. Lewis's great work on "Problems of Life and Mind" was left nearly finished at his death. It has been prepared for publication by Mrs. Lewis, better known as George Eliot.

**Hints for Pupils in Drawing**

**and Painting.** By HELEN M. KNOWLTON. 16mo. 11-illustrated with 20 Heliotypes of Drawings by WILLIAM M. HUNT. \$2.00.

A thoroughly practical and helpful little book, which will be of much service to learners in art.

**Poems of Places.**

Vol. 20, BRITISH AMERICA, MEXICO, and SOUTH AMERICA. Vol. 21, OCEANICAL. Edited by HENRY W. LONGFELLOW. \$1.00 a volume.

These volumes complete this unique collection, which embraces a vast amount of good poetry relating to all the countries of the globe.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

**Musical Instruction.**

**EUGENE THAYER'S Organ Studio** is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

**W. A. LOCKE, Teacher of the Piano,**  
10 Putnam Avenue, Cambridge.

**MR. ARTHUR FOOTE, Pianoforte Teacher,**  
149 Tremont Street, Boston.

**MME. BERTHA JOHANNSEN, Professor of the Art of Singing,**  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**125 MUSIC LESSONS FOR \$15**

AT THE  
**NEW ENGLAND CONSERVATORY,**  
Music Hall. The Largest Music School in the World. Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address E. TOWNJEE, Music Hall, Boston.

**NEW ENGLAND MUSICAL BUREAU.** Furnishes and fills situations. Address E. TOWNJEE, Music Hall, Boston.

**MADAME SEILER'S SCHOOL OF VOCAL ART,**

No. 1104 Walnut Street, Philadelphia.  
**SUMMER COURSE,**  
Beginning June 10, and closing Aug. 1, 1879.  
This course is especially for Teachers and those who are not able to attend during the winter session.

**CARLYLE PETERSILEA'S ACADEMY OF MUSIC, Elocution, and Languages.**

The most perfect Institution of its kind in America. Its object is to Educate Fine Soloists and Teachers. Terms very moderate.  
279 & 281 Columbus Ave. (Near Berkeley St.) BOSTON, MASS.  
In alliance with the Royal Academy of Music, London, and the Royal Conservatory of Music, Leipzig.  
In connection with the Academy are numerous free advantages.  
Send for Circular.

**NORMAL MUSICAL INSTITUTE, CANANDAIGUA, N. Y.**

**WILLIAM H. SHERWOOD, of Boston, Director.**  
Session, Five Weeks, July 8 to August 12, 1879.

ILL. CLARENCE EDDY, of Chicago, Organist and Theorist; MME. LORENA CAPPARI, Prima Donna, from La Scala, Milan, and Mr. HARRY WHEELER, from New England Conservatory, Vocalists. L. E. SHERWOOD, M. A., Principal Lyons Musical Academy. BERNARD SILVER, Chorus Director. HENRY G. HARTWELL, of New York, Pianist. NANCY CYR, and others, assisting.

**TERMS.**—\$15.00, including two Organ and ten Piano Recitals, by Messrs. EDDY and W. H. SHERWOOD, and Normal Course. Private lessons extra, from 50 cents to \$5.00. Board from \$4.00 upwards. Situation beautiful, on large lake. Address, for Circulars,

Dr. M. A. CARMAN, Canandaigua, N. Y.

**THE COLOUR SENSE: ITS ORIGIN AND DEVELOPMENT.**

An Essay in Comparative Psychology. Vol. 14 of English and Foreign Philosophical Library. By GRANT ALLEN, author of "Physiological Aesthetics." 1 vol. crown 8vo, gilt top, \$3 50.

The whole volume is a marvel of acute discrimination and resolute industry, and withal it is so modest, so significant of unselfish patience, that one forgets even to envy the author for his remarkable knowledge. — *The London.*

The book is attractive throughout, for its object is pursued with an earnestness and singleness of purpose which never fail to maintain the interest of the reader. — *Saturday Review.*

A work of genuine research and bold originality. — *Westminster Review.*

All these subjects are treated in a very thorough manner, with a wealth of illustration, a clearness of style, and a cogency of reasoning which make up a most attractive volume. — *Nature (London).*

\* For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers.

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852.

**PROSPECTUS FOR 1879.**

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew: —

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time —*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & CO., Boston.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and *THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



SIXTH EDITION.

## THE LADY OF THE AROOSTOOK

By W. D. HOWELLS.

12mo . . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Churchman* (New York).

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicitous expression. — *Boston Gazette*.

## Previous Writings of Mr. Howells.

His observation is clear and accurate; his knowledge of women is simply marvelous; he is an artist in his description of scenery. — *Boston Advertiser*.

VENETIAN LIFE. 12mo. \$2.00.

ITALIAN JOURNEYS. 12mo. \$2.00.

SUBURBAN SKETCHES. 12mo. \$2.00.

THEIR WEDDING JOURNEY. 12mo. \$2.00.

THE BARR. "Little Classic" style. \$1.25.

A CHANCE ACQUAINTANCE. 12mo. \$2.00.

THE BARR. "Little Classic" style. \$1.25.

A FOREGONE CONCLUSION. 12mo. \$2.00.

[?] These 7 vols. in box, half calf, \$35.00.

POEMS. "Little Classic" style. \$1.25.

OUT OF THE QUESTION. \$1.25.

A COUNTERFEIT PRESENTMENT. \$1.25.

A DAY'S PLEASURE. Vest-Pocket Series. 50 cents.

THE PARLOR CAR. Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers. . . . His books are not only artistically fine but morally wholesome. — *Magazin für die Literatur des Auslandes*.

\*• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., Boston.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1879.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is no general favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the faults that mar too many guide-books. — *New York Evening Post*.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape, and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicacity and brevity; all the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Paid Mail Gazette*.

\*• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., Boston.

## AMERICAN GUIDE-BOOKS.

By M. F. SWEETSER.

We now have a guide-book library which, as far as it extends, is every whit as good as Baedeker. The information given is that of fact, and not of fancy. It is very important for the traveler to know what hotels to stop at; and these books tell him, at the same time carefully noting the price. — *The Independent*.

Nothing better suited to the wants of the traveler could be desired than these neat, compact, portable manuals. The information is minute to the satisfaction of the most curious, embracing every particular that is likely to awaken his interest. — *College Courier* (New Haven).

## NEW ENGLAND.

A Guide to the Chief Cities and Popular Resorts of New England, and to its Scenery and Historic Attractions; with the Western and Northern Borders, from New York to Quebec. With Maps of New England, the White Mountains, the Hudson River, the Environs of Boston, Lake Winnepesaukee, and Nahant; and Plans of Boston, Hartford, Montreal, New Haven, New York, Newport, Portland, Providence, Quebec, the Central Park, and Mount Auburn Cemetery. 16mo, flexible cloth, \$2.00.

Before you begin to travel in New England, be sure to provide yourself with Sweetser's "Hand-Book." It is a small compact volume, with maps and plans and tours; with history condensed, and such illustrations as make it a constant help and

pleasure to the tourist. It is admirably put together. — *Rev. Dr. Prime in New York Observer*.

The information in regard to the different localities is full, minute, and exact. — *Boston Transcript*.

## THE MIDDLE STATES.

A Guide to the Chief Cities and Popular Resorts of the Middle States, and to their Scenery and Historic Attractions; with the Northern Frontier from Niagara Falls to Montreal; also Baltimore, Washington, and Northern Virginia. With Maps of the Middle States, the Adirondack Mountains, the Catskill Mountains, the Hudson River, Long Island, and the Environs of New York and Philadelphia; and Plans of Baltimore, Brooklyn, Buffalo, the Central Park, Greenwood Cemetery, Montreal, New York City, Niagara Falls, Ottawa, Philadelphia, Pittsburgh, Rochester, Saratoga, Toronto, and Washington. 16mo, flexible cloth, \$2.00.

No previous manual is so copious or so exact in its treatment, or can be consulted to so great advantage by the tourist in the Middle States as a trustworthy guide. — *New York Tribune*.

The maps alone are worth the price of the volume, which is crammed with information like a traveler's valise with luggage. — *New York Daily Graphic*.

## THE WHITE MOUNTAINS.

A Guide to the Peaks, Pines, and Ravines of the White Mountains of New Hampshire, and to the adjacent Railroads, Highways, and Villages, with the Lakes and Mountains of Western Maine; also Lake Winnepesaukee and the Upper Connecticut Valley. With Maps of the White and Franconia Mountains, Western Maine, and the Lake country of New Hampshire, and Panoramas of the Views from Mount Washington, Mount Kearsarge, Mount Pleasant (Me.), Mount Prospect (Plymouth), Mount Hayes, and Jefferson Hill. 16mo, flexible cloth, \$2.00.

The book contains a really wonderful amount of information. . . . It is simply indispensable to all who visit or sojourn among the White Mountains. — *The Congregationalist* (Boston).

Combines all the information that any intelligent being can possibly need for making a thorough exploration of the White Mountain country, on foot, by rail, by stage or carriage. — *Philadelphia Bulletin*.

## THE MARITIME PROVINCES.

A Guide to the Chief Cities, Coasts, and Islands of the Maritime Provinces of Canada, and to their Scenery and Historic Attractions; with the Gulf and River of St. Lawrence to Quebec and Montreal; also Newfoundland and the Labrador Coast. With Maps of the Maritime Provinces and Eastern New England and Canada, Newfoundland and Labrador, the Basin of Minas, and the Land of Evangeline, the Lower St. Lawrence River, and the Saguenay River; and Plans of the Cities of St. John, Halifax, Quebec, and Montreal. 16mo, flexible cloth, \$2.00.

Every place in the Province, on the rivers and lakes, is referred to; and little bits of tradition and history and poetry are so woven together as to make the volume most interesting of itself, while it causes every point which the traveler visits to bristle with interest, and to leave some-

thing more than a passing impression upon his mind. — *St. John (N. B.) Globe*.

By its intrinsic value, copiousness of information, and impartiality, it is likely to take the place of all other guides or handbooks of Canada which we know of. — *Quebec Chronicle*.

\*• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; COMPANY, BOSTON.

## The American Architect and Building News.

An Illustrated Weekly Journal of Architecture, Construction, and Interior Decoration.

THE AMERICAN ARCHITECT AND BUILDING NEWS is designed not only for architects and builders, but for engineers, students, and amateurs who are interested in building, or in any of the arts connected with building.

**CONTENTS.** — It contains weekly a summary of architectural news, editorial articles, letters from different cities in this country and abroad, original articles on interior decoration, sanitary engineering, archaeological discoveries, historical researches, and discussions of matters of construction and building materials, together with well-selected notes and articles from other technical journals. In its discussion of architectural subjects, it aims not merely to treat them scientifically, but in the best sense practically; so as to promote a better understanding of architectural principles, a finer appreciation of architectural taste, and an embodiment of these in the public and private buildings of America.

**BUILDING INTELLIGENCE.** — Under this head are published weekly a list of the buildings projected in the principal cities and towns of the Union, giving the names of owner, architect, and builder, together with the cost and character of the building; a list of the buildings that are to replace those lately burned; a standing record of the important structures now going up throughout the country; and a list of patents obtained upon new building appliances.

**SANITARY SCIENCE AND DECORATIVE ART.** — THE ARCHITECT devotes special attention to Sanitary Science, which is rightly engaging more and more the attention of all intelligent citizens, and to Decorative Art, including furnishing, as well as to matters that pertain to technical education in architecture and construction.

**ILLUSTRATIONS.** — Each number contains four or more fine quarto illustrations, and illustrative cuts are used liberally in the text. The illustrated pages exhibit the best work of American architects of our time; drawings of constructively and ornamentally detail; designs for furniture and interior decoration. Besides these, each number is usually accompanied by a view of a foreign building, either modern or ancient.

Although the paper addresses itself primarily to architects and builders, by its discussion of matters of common interest to those engaged in building pursuits, it is the object of the editors to make it acceptable and necessary to the large number of educated people who are interested in and appreciate the civilizing influence of good architectural surroundings.

TERMS: \$7.50 per year, or \$6.00 if paid in advance; single copies, 15 cents.

HOUGHTON, OSGOOD AND COMPANY, Publishers,  
WINTHROP SQUARE, BOSTON.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 995.

BOSTON, SATURDAY, JUNE 7 1879.

VOL. XXXIX. No. 12.

## THE EMERSON PIANO-FORTES

Built from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and inspects rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

E. & G. G. HOOK & HASTINGS,  
CHURCH ORGAN BUILDERS,

Send for Circulars.

1131 Tremont Street, Boston.

W. H. JEWETT & CO.

MANUFACTURERS OF

## PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltheim St., Boston.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

136 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. FAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 29th March, 1872.

Messrs. A. M. McPhail & Co.  
GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.  
Very truly yours,  
JOHN K. FAINE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

## WEBER PIANO-FORTES.

### GALAXY OF STARS,

Who pronounce the WEBER PIANOS the Best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power."  
"An Instrument with a SOUL in it."

Parepa-Rosa,	Nilsson,
Kellogg,	Marie Rose,
Patti,	Albani,
Thuraby,	Cary,
Lucca,	Murska,
Carreno,	Torriani,
Strauss,	Goddard,
Capoul,	Bristow,
Campanini,	Muzio,
Mills,	Gilmore,
Wehli,	Pease,
Pappenheim,	Adams,

AND HUNDREDS OF OTHERS.

PRICES REASONABLE.

TERMS EASY.

WAREROOMS,

Fifth Avenue, cor. 16th Street,  
NEW YORK.

KRANICH & BACH'S

New Patent Full Agraff, Square, Upright, and Grand  
FIRST PREMIUM PIANOS

Are unequalled. The GBO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

H. W. BERRY, Sole Eastern Agent.

Pianos sold on easy monthly payments. Second-hand Pianos from \$150 to \$500. Pianos to let.

No. 785 Washington Street, Boston.

## HELIOTYPE.

PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in Illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for Illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIOTYPE PRINTING CO., 230 Devonshire St., Boston, Mass.

## A SATCHEL GUIDE

*For the Vacation Tourist in Europe.*

With Maps. 16mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the fault that mar too many guide-books. — *New York Evening Post*.

HOUGHTON, OSGOOD & CO., Boston.

*Music Publishers.*

## 5 NEW 5 BOOKS 5

*For Temperance Gatherings.*

**HULL'S TEMPERANCE GLEE BOOK!** Received with the greatest favor. Great variety of Songs, Temperance and Social.

*For Gospel Meetings and Sunday Schools.*

**THE GOSPEL OF JOY!** By Rev. S. ALMAN and S. H. SECK. Nothing fresher, newer, brighter, or better of the kind has ever appeared. (25 cents.)

*For Everybody.*

**PINAFORE! PINAFORE!!** Almost everybody has it. All the Words, Wit, and Music, with Libretto complete for \$1.00. Send also for the SON-GER. Same authors, and quite as good music. (In press: **FATINITZA**, the new Opera.)

*For Musical Students.*

**JOHNSON'S NEW METHOD OF HARMONY!** Emphatically a good, easy, interesting, thorough method. (\$1.00.)

*For Young Singers.*

**CINDERELLA! CINDERELLA!!** New Cantata by FRANK ART. For Female Voices. Fine Music. (50 cents.)

OLIVER DITSON & CO., Boston.

*Just Published.*

## THE PROGRESSIVE GLEE AND CHORUS BOOK.

FOR USE IN

High Schools, Advanced Singing Schools, the Home Circle, etc.

By GEORGE B. LOOMIS.

255 pages quarto. Copies will be sent by mail for examination on receipt of 50 cents.

"Mr. Loomis has succeeded in compiling a volume of selections and arrangements of real excellence. Its 255 handsomely printed pages present a wide and pleasing variety of music, not too difficult for singers able to read music with ordinary facility, yet difficult enough to require and stimulate diligent study. More than this, it affords glimpses into the higher realm of music, through 'arrangements' that happily retain the spirit, and, as nearly as possible, the form of the originals, and is thus well adapted to awaken a desire in the student's mind for a more intimate acquaintance with the works of the great composers. Brief introductory treatises on the Elements of Music and Harmony add much to the value of the book." — *The Examiner and Chronicle*, New York.

IVISON, BLAKEMAN, TAYLOR & CO., Publishers, 135 and 140 Grand Street, New York.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	3.00
Complete in Boards.....	12.00
SUPPLEMENT. Music for Church Service, Book I.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

ARTHUR P. SCHMIDT,

40 WINTER STREET . . . BOSTON, MASS.  
Importer and Dealer in

## Foreign & American Sheet Music.

Sole Agent in the U. S. for the Catalogues of ASHDOWN & PARRY of London, Eng., and MENNY LITOLFF of Braunschweig, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminars made a specialty.

**Litolff's Musical World:** A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number.

JUST ISSUED:

**Album for Children.** By G. W. MARSTON. 12 charming little pieces for young pianists. 20 cts a number.

**Ave Maria.** For Tenor or Soprano. By HENRIETTA DANA. 60c.  
**Beside the Summer Sea.** Contralto. " " 40c.

GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;  
BOOSEY & Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

KNABE

E. W. TYLER,

GABLER

508 WASHINGTON AND 3 BEDFORD STREETS,

(OVER WILLIAMS & EVERETT'S.)

Having refitted his Warerooms, is happy to announce to his friends and the public that he has secured the sole agency in Boston of the celebrated **KNABE PIANO** of Baltimore. These instruments have no superior, and are considered by the best pianists to be first-class in every respect. He has also taken the Agency for the **ERNEST GABLER PIANO** of New York, which is a reliable and satisfactory instrument. *24 notes to 8 feet, and 8 feet to 10 feet.* Mr. Tyler is also pleased to announce that Mr. G. W. HEARDELEY, who has been Ware-room Tuner for Meurs, Chickering & Sons for twelve years, will have charge of the Tuning Department. All orders promptly attended to.

## Library Notes.

A book full of the finest fruits of wide reading. By A. P. ROSS. New revised edition. 12mo, gilt top. 75.00.

He has grouped an amount of maxim, anecdote, aphorism, wit, and wisdom, which make one of the most attractive and instructive volumes of the season. — *Chicago Inter-Ocean*.

A thoroughly charming book. — *Louisville Courier-Journal*.

HOUGHTON, OSGOOD & CO.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD & CO.

A new and elegantly printed Catalogue (forming a book of 235 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philosophy, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 250 Devonshire Street, Boston.

## AGENTS WANTED

In every State in the Union, to take subscriptions for the sumptuous new illustrated edition of "THE POETICAL WORKS OF HENRY WADSWORTH LONGFELLOW," for full description of which see advertisement below. To secure good territory, apply immediately to HOUGHTON, Osgood & Co., Publishers, 220 Devonshire Street, Boston, Mass.

# LONGFELLOW'S POEMS.

## SUPERB SUBSCRIPTION EDITION.

Messrs. HOUGHTON, Osgood & Co. have begun the issue of a new edition of Mr. LONGFELLOW'S POEMS in a style of typography and with a wealth of illustrations never before accorded to any poet. They do not propose merely to bring together a large number of pretty pictures, but to produce a work which, while attractive to the eye, shall be, in the character and quality of its illustrations, a fitting tribute to the genius and fame of Mr. LONGFELLOW. It will contain more than

## FIVE HUNDRED ILLUSTRATIONS,

Consisting of landscapes, figure pieces, and ornamental designs, drawn and engraved on wood in the highest style of the art, all new and expressly prepared for this edition. The landscape views are actual transcripts from nature, and, like the ideal subjects and ornamental designs, have been entrusted to the best artists of America, who have cordially and unanimously cooperated in this effort to produce Mr. LONGFELLOW'S POEMS in a style worthy of the world-wide fame they enjoy. Among those who have furnished designs, each in his best and most characteristic manner, are ARBRY, BARNES, BOUGHTON, BROWN, CHURCH, COLMAN, JESSIE CURTIS, DARLEY, DAVIDSON, EHNINGER, MARY HALLOCK FOOTE, FREDERICKS, GIBSON, GIFFORD, HENNESSY, HITCHCOCK, HOMER, HOPKIN, IPSEN, JOHNSON, KEY, LA FARGE, MARTIN, MCENTEE, MERRILL, MORAN, PERKINS, REINHART, SCHILL, SHAPLEIGH, SHIRLAW, SMILLIE, WAUD, WHITTREDGE, and WOOD.

The artistic supervision of the work has been intrusted to Mr. A. V. S. ANTHONY, the well-known engraver, who in the rendering of the designs has secured the cooperation of the best American engravers.

## A NEW STEEL PORTRAIT

Of Mr. LONGFELLOW has been expressly engraved for this edition by Mr. WILLIAM E. MARSHALL, from a photograph specially chosen by the author himself.

The Poems are set in handsome and legible new type, adapted for the purpose, and the work is printed upon sumptuous cream-tinted paper of the best quality used in modern book-making, manufactured with the greatest care by Messrs. S. D. WARREN & Co., at their celebrated Cumberland Mills. The sub-titles of the Poems, under which the different volumes originally appeared, namely, *Voices of the Night*, *Birds of Passage*, *Tales of a Wayside Inn*, etc., are made the subjects of original and appropriate ornamental designs by Mr. L. S. IPSSEN. In short, this edition of Mr. LONGFELLOW'S POEMS is, in accuracy of text, beauty of typography, excellence of paper, number and character of illustrations, and in mechanical execution, as nearly perfect as it can be made; so that every American may take pride in it as a national tribute to a poet whom America delights to honor.

The work is issued in Parts of large quarto form. Each Part comprises thirty-two pages of text, combined with many illustrations, and contains, in addition to the smaller illustrations, ONE OR MORE BEAUTIFUL FULL-PAGE PICTURES, with the whole encased in a cover of unique and original design.

It is sold exclusively by subscription, and will be completed in not less than Twenty-eight nor more than Thirty Parts, at Fifty Cents each, payable on delivery. No subscription will be received for less than the entire work, and neither canvassers nor deliverers are allowed to give credit or to collect money in advance. The Parts will be ready for delivery as follows: one each in May, June, July, and August, 1879, and two each subsequent month, beginning with September. The work will thus be completed in the autumn of 1880.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

Digitized by Google



BOSTON, JUNE 7, 1879.

## CONTENTS.

SANZIO. <i>Stanza Stern</i>	89
REPRODUCTION OF THE HISTORY OF HIS PRODUCTIVITY (1807-9)	90
Translation from Thayer's Third Volume. II.	91
EDITORIAL MEDICAL CARE	92
LETTERS FROM AN ISLAND. I. Vassar College. <i>Fanny Raymond Roster</i>	93
TALKS OF ART: SECOND SERIES. From Instructions of Mr. Wm. M. Hunt to his Pupils. VII.	94
SOME THOUGHTS OF MEDICAL EDUCATION. I. <i>William F. Apthorp</i>	95
A COLLECTION	96
CONCERTS	97
Warren A. Locke's Concert. — Miss Selma Borg's Concert. — T. P. Currier's Concert.	98
MUSICAL CORRESPONDENCE	99
Baltimore. — Cincinnati. — Chicago.	100
NOTES AND GLEANINGS	101

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOBBS, OSGOOD AND COMPANY, 220 DORCHESTER STREET, BOSTON. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FROBERG, 30 West Street, A. WILLIAMS & CO., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BARNES, 24, 30 Union Square, and HOBBS, OSGOOD & CO., 21 Astor Place; in Philadelphia by W. H. BOWEN & CO., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 812 State Street.

## SANZIO.

BY STUART STERN, AUTHOR OF "ANGELO."

(Continued from page 81.)

Old Nina waited long in vain, next day,  
For her young master, at the morning meal.  
Fast doubt he had again, as was his wont  
Too often, — ah, he labored far too hard!  
And shaking her gray head she sadly sighed, —  
Arise with the sun and early lark.  
And stolen to his work, where, brood in hand,  
He never thought of rest, or sleep, or food,  
Unless she summoned him.

So she crept up  
And tapped upon the door of his great work room.  
Then opened and slipped in — he was not there —  
And so passed to his chamber just beyond;  
Nay, nor here either! — nor yet anywhere  
About the whole wide mansion could be found,  
Where Nina, calling out his name, sought him  
Through all the empty, silent, sounding halls.  
For Sanzio long ere this was far away,  
Spending across the plain and through the wood,  
Back o'er the path traversed but yester eve.  
He passed not to salute the sun, drink in  
The freshness of the beautiful morning, bent  
But on the execution of a dream  
That in the long hours of the wakeful night  
Had ripened to a firm and fixed resolve.  
Only his horse, feeling the velvet turf  
Beneath his hoof again, threw back his head,  
Snuffed the sweet air with wide dilating nostrils,  
And whinnied loud. And Sanzio's heart rejoiced  
At the good omen. "Why, a Persian prince  
Had won his kingdom thus!" he smiling thought;  
"May the kind gods favor my cause like his!"  
And easily cried, "Well done, well done, my friend!"  
Clapping his steed's sleek neck, and urging him  
Still fast and faster forward, while the horse  
Whinnied again, and as with winged feet  
Flew o'er the ground.

Thus rose to view ere long  
The well-remembered clearing in the woods,  
Where a guarded apple-tree, its branches hid  
Beneath a snowy cloud of tinted blossoms,  
Threw out its shadow far and wide. And here  
Sanzio hesitated lightly down, and left the horse  
To browse at will among the grass, while he  
Sole toward the house in eager haste, on foot;  
But at a little distance suddenly  
He spell bound paused, and stood immovable  
At sight of her his hungry eyes had craved,  
Through yearning hours, to feed on this again,  
And, hidden by the trunk whereon he leaned,  
He watched her long, no less, with rapt gaze  
And a heart swelling high.

The open window,  
Round which a clambering vine luxuriantly  
Twined its fresh tendrils, hung with small white flowers,  
Framed in the fairest image in the world,  
So Sanzio thought. Here Benedetta sat,  
A dainty basket in her lap, wherein  
She broke some long green stalks with busy hands,  
Humming a tune, gayly, but yet so low  
Its breath scarce parted the soft, curving lines  
Of the closed lips. Her hair, glossy and dark,  
What though bound back into a simple knot,  
Yet waved and curled itself so willfully,

Rebellious ringlets rose up everywhere  
Like a dim halo round the low white brow,  
Bending above her task. Yet once or twice,  
Hearing, perchance, some rustle in the woods,  
Some faint, unwonted stir amid the stems,  
She raised her head, like a bright, startled bird,  
And slowly gazed a moment right and left,  
A look of timid pride and shy surprise  
In her sweet face. Then Sanzio fearfully  
Drew further back, and bled his breath, and would  
Have checked the very beating of his heart,  
Which throbbled more loudly, as there turned on him  
The great, wide open hazel eyes, shining  
With such a mild, clear radiance, that he fancied  
The happy sun had left there half its light.  
Oh, and what marvel if its brightest beam  
Loved to dwell there! And he erred inwardly,  
"My gentle dove! My golden eye, sweet fawn?"  
Marked how the fair young head was set and poised  
With such an exquisite tenderness and grace  
On the white, slender throat, it seemed a flower  
Unfolding on its delicate parent stem,  
That weakly, and yet half unconsciously,  
Rejoiced in its own surpassing beauty, —  
And how these lingered in each pure line  
Of face and form, intent to a perfect whole,  
Like bloom and freshness of the early dew,  
Still something of the child, not ripened yet  
To full-blown womanhood.

Perceiving naught,  
She ever then took up her work again,  
With it her broken little tune, and drooped  
The long, dark lashes, that had well-nigh kissed  
The faintly-tinted cheek.

At length she paused,  
And sat a moment with her slender fingers  
Clasped idly o'er the basket, while a look  
Of dreamy reverie, like a fleeting shade,  
Passed over brow and eyes; then suddenly  
A faint, half smile parted the rosy lips,  
And like a quiet ripple lost itself  
In a small dimple.

Then she left her seat,  
Threw the low door wide open, and let in  
A flood of light, dappled with shadowy leaves,  
That merrily played and danced about her head,  
And gliding down the dark, close fitting bodice,  
Touched the bright border of her robe, whence peeped  
The dainty, tripping foot, as she arose  
On tiptoe now, to fasten back above  
A tangle of the vine that trailed too low;  
And as she raised her hands, the long white sleeves  
Fell back, revealing the fair rounded arm  
And slender wrist. And Sanzio, with his heart  
Brimful of joy, hanging on every breath  
And motion of the brave young form, drew near,  
And so stepped forth at last.

When she glanced down  
He stood before her, doffing his plumed cap  
In silent greeting. Her wide, lustrous eyes  
Lit up with a swift look of recognition,  
And a faint flush, half pleasure, half surprise,  
Rose over brow and neck, but yet her cheek  
Dimpled again, as with a quiet word  
She bade him enter, for he prayed the grace  
Of a brief converse with her mother.

She,  
Summoned by Benedetta, quickly came  
From out an inner room; yet, Sanzio thought,  
With something haughty in her step and mien,  
And a mistrustful look in her dark eyes,  
As briefly she saluted him, nor begged  
He might be seated, like a welcome guest,  
And stood herself, to wait his pleasure thus.  
But he to Benedetta turned once more, —  
"Would she refresh him kindly, ere he spoke,  
With a cool draught of water?" He had come  
A goodly distance, and the sun was warm!  
Glad of this pretext thus to put from him  
One moment the sweet magic of her presence,  
That drew his eyes again and yet again,  
To set them free no more, and would too much  
Distract and hinder him while he must state  
The purpose that had brought him. Even now  
When she had vanished, and he heard ere long  
A silvery laugh outside, and the old well  
Creak heavily, and fancied how perchance  
Her little hands wound up the brimming bucket,  
He tripped and stammered in his hasty speech,  
As he began: "Did they not sometimes come  
Into the city, mayhap, for a while, —  
Or had they not some friends or kinsfolk there,  
Where she might stay, — in fine, would she permit  
That he should paint her daughter?" He was one  
Who made such art the labor of his life,  
And he had need of such a face as hers  
For a great picture of the Blessed Virgin,  
Whereon he wrought just then.

The woman heard  
In unmoved silence, and then shook her head.  
"No, — they had no such friend! Long years ago,  
While her good son yet lived, — his wife had died  
When this his child was born, — they, too, had dwelled

In the great town; now all were strangers there!  
Yet stay, — she recollected there was once  
Among the servants of some noble lord,  
A distant cousin of her own. Ay, ay,  
Anna by name, and a kind, pious heart!  
But she was old 'en then, and long ere this,  
Past doubt, laid in her grave, Heaven rest her soul!  
No, no, — what he demanded could not be!"  
She said, a hard tone in her firm, clear voice,  
And then to Benedetta, who returned  
With the fresh draught, presenting it to Sanzio,  
"Leave us, my child!" and motioned her away  
By an imperious gesture.

She obeyed,  
With a swift, wondering glance at both of them,  
Slipped through the door and closed it after her.  
But Sanzio, while he drank, his eager gaze  
Following her every step, perceived ere long  
How the door slowly moved, then noiselessly  
Slid a small space ajar, and though in vain,  
By such aly glances as he dared to give,  
He watched and waited to behold her face  
Peer through it, he yet fancied that he felt  
Her sweet, bright eyes on him.

And there in truth  
She stood, her beating heart close to the door,  
To look, not listen. In the small, cracked mirror  
Between the windows, that reflected here  
The corner with the pretty, gilded shrine  
That she had decked with flowers an hour ago, —  
She plainly saw the face and form that pleased  
Her fancy passing well 'en yesterday,  
Far more than all the other noble lords,  
Then his companions. She had thought of him  
Oh, many, many times, since he had gone!  
And now was glad to gaze on him unseen  
Till she should have content, if that might be.  
How little he looked, and yet well-knit and strong,  
With a short mantle flung across his shoulders,  
How young, and yet long years a full-grown man!  
With manly strength, and winning, youthful grace,  
A noble frankness and simplicity,  
And yet a quiet dignity and pride,  
Like a young prince's — was he such, perchance? —  
Most happily bent in him. How fair and fine  
Was the brown, wavy hair, that he wore long,  
And now and then tossed backward carelessly,  
Standing uncovered still; how gently soft  
The large brown eyes! Only upon his brow  
There met a look of thought so deep, so earnest,  
It seemed like sadness, and his lips were grave.  
Yet they could smile with wondrous sweetness too;  
And those soft eyes kindly with dancing lights  
Of sparkling mirth and mischief! She perceived  
And noted all. Yet more than all things else,  
A subtle, powerful something, that streamed forth  
Like a rare perfume, of strange, magic spell,  
From his bright presence, drew unconsciously.  
But yet resistless, all her heart to him,  
As she thus watched him with her mother. Ay,  
Sometimes she caught her outlined features too;  
How stern they looked! she thought. And once or twice  
He slightly frowned, and pressed his lips together,  
And tapped his foot, as half impatiently,  
Upon the floor, yet ever with respect  
Received her words.

For Sanzio undismayed  
Had to the charge returned. Yet if it chanced  
That the old cousin lived, and could be found, —  
And he would search the town from end to end, —  
Would she not then permit her child to come  
For one short week, — three days? He pleaded long,  
And long at first in vain. The woman had  
A thousand arguments, and doubts, and fears,  
That he must combat one by one. But as  
She stood before him thus, unbowing by years,  
A stately presence still, and with a trace  
Of noble beauty in the hard-art features, —  
Perchance she too was fair once as her child;  
Oh no, yet surely never half so fair,  
She ne'er had Benedetta's tender grace! —  
He listened with what patience he could find,  
For her sweet sake. And so at length, at length,  
Won mayhap by his eloquence, mayhap  
By that fine charm that silent as the sun,  
And as unfeeling, wrought on all, she said,  
Well, let him seek, then! If old Anna lived,  
The child might go and stay with her a week,  
One week, but mark you, not an hour beyond!  
And he might then and there — but in good truth,  
Who was he, though, and what his name?

"Sanzio,"  
He simply answered, "mayhap" — "How!" she asked,

Unbending slightly from her dignity,  
"Sanzio, the famous Signor, who last year  
Painted St. Catherine, the great altar-piece,  
For the dear ladies on the Hill beyond,  
That all the country round would flock to see  
On feasts and holidays, — alas, too, went once  
With Benedetta, though the way was long, —  
Could it be he?"

"The same," he smiling said,

"What though his name was scarce so widely famed,  
As she most kindly thought." She courted. "Ay,  
Wherefore had he not told her this ere now,  
Then mayhap had he found her more inclined!"

So it was speedily fleet: Sanzio should send  
A message, telling her that all was well,  
If he could find old Anna, and the child  
Should come to town with their good, aged neighbor,  
Within three days from then.

And now at last,  
With words of thanks accepted graciously,  
He took his leave, without another glimpse  
Of Benedetta. But as he looked back  
He saw her standing in the open door,  
And for his life could not refrain, but kissed  
His hand to her, again and yet again,  
She waving hers for answer timidly,  
Till he had vanished.

(To be continued.)

## BEETHOVEN AT THE HEIGHT OF HIS PRODUCTIVITY (1807-9).

TRANSLATIONS FROM THAYER'S THIRD  
VOLUME.

### II.

#### THE RASOUMOWSKY QUARTET.

1808. — Count Rasoumowsky is set down in the list of arrivals in Vienna, in the summer of this year, as coming from Carlsbad, and living in "his own house." — that is to say, in his new palace on the Danube canal, to which he had removed a short time before from the Wollzeil; he had furnished its interior in the most splendid style. Of course he could not compete with men like Lobkowitz or Esterhazy (princes with extensive hereditary possessions) in the keeping of an orchestra or vocal choir; but it did lie in his power and corresponded with his taste to have the first string quartet of Europe in his service. His own skill qualified him perfectly to play the second violin, which he commonly did; but the young Mayseider, or some other one of the first violinists of the capital, was always ready to take his place when so requested. Therefore only three permanent engagements were necessary; and these were now made, in the late summer or early autumn of 1808.

Schuppanzigh, the first quartet player of his time, but still without a permanent position, received the place of first violinist for life, and to him was intrusted the selection of the rest. He at once recommended Weiss for the viola whom Rasoumowsky accepted, and to whom he assigned suitable lodgings for himself and family in the houses connected with his palace. Of Joseph Linke's skill and talent Schuppanzigh had received no favorable impression that he secured for him the place of violoncellist. He was a young man of twenty-five years,<sup>1</sup> in his exterior a little hunchbacked, an orphan from his childhood. Seyfried, in whose orchestra Linke was solo violinist for many years, says of him: "At the age of twelve the orphan boy came to Breslau, to the Domini-

<sup>1</sup> Linke during his last years was solo violoncellist at the Theater-an-der-Wien. Kapellmeister Adolph Müller, of that theatre, describes his personal appearance as follows: "Linke was of middle stature, with a somewhat crooked back, — perhaps from the continual handling of his instrument, which afterwards reduced him to a hunchback. Face and body fleshy, somewhat puffed out; a pale, monotonous complexion; hair a good deal tinged with gray. He spoke little, — still less when he handled his instrument, of which (without charity) he was a master in every respect; for Linke was universally known and honored, not only as a correct player, but also a technical master." (From a Letter to the Author, April 25, 1872.)

cans, in whose choir he had to assist with the violin; and from the accomplished organist, Hanisch, he received his initiation into thorough-bass, as well as on the organ. Then also he began, under Lose's and Flemming's guidance, to learn the violoncello; making such decided progress that, when the former left the theatre orchestra over which C. M. von Weber presided, he was already qualified to take his place. In the year 1808 he resolved to visit Vienna, where he arrived on the first of June, and soon after was received into the *Hauskapelle* of Prince Rasoumowsky. Here he enjoyed the fortune of becoming acquainted with Beethoven, who truly prized the talented young artist, wrote much for him, and even studied after his ideas. Hence Linke, with his *Commilitonen* (comrades in arms, fellow-students) acquired, so to say, a European fame in the performances of the tone-creations of this genial master."

Förster was the Count's instructor in musical theory, the learned Bigot was his librarian, and his talented lady was pianist. These were the years (1808-15) in which, according to Seyfried's account, Beethoven was, so to say, cock of the walk in the princely house. "All that he composed was there tried, though smoking hot from the pan, and executed according to his own directions with hairbreadth exactness, — just as he wished to have it, and not in the least otherwise, — with a zeal, a love, a complying spirit, and a piety, which could only emanate from such glowing worshippers of his exalted genius; and it was only through the deepest penetration into his most secret intentions, through the most perfect apprehension of their spiritual tendency, that those quartettists, in the delivery of Beethoven's compositions, attained to that universal celebrity about which only one voice reigned in the whole world of art."

#### A CONCERT WITHOUT A PARALLEL.

1808. — In return for the noble contribution which Beethoven, through his works and his personal services, had made to the charity concerts of April 17 and November 15, Hartl granted him the free use of the Theater-an-der-Wien for an "Akademie" (concert), which was announced in the *Wiener Zeitung* of December 17, as follows: —

#### MUSICAL ACADEMY.

"On Thursday, the 22d December, Ludwig van Beethoven will have the honor to give a musical academy in the K. K. Priv. Theater-an-der-Wien. The pieces collectively are of his composition, wholly new, and have not yet been heard in public. First Part. 1. A symphony, under the title 'Recollection of Country Life,' in F major (No. 5). 2. Aria. 3. Hymn, with Latin text, written in church style with chorus and solos. 4. Pianoforte concerto, played by himself.

"Second Part. 1. Grand Symphony in C minor (No. 6). 2. Sanctus, with Latin text, written in Church style with chorus and solos. 3. Fantasia on the pianoforte alone. 4. Fantasia on the pianoforte, which ends by degrees with the entrance of the whole orchestra, and at last with the falling in of choruses by way of finale.

"Boxes and reserved seats are to be had in

the Krügerstrasse, No. 1074, in the first story. The beginning is at half-past six."

Can the annals of musical art name any concert programme of purely new works — and, such works! — collectively by the same composer, which will bear comparison with the above?

The high importance of the compositions produced on this occasion, the strange events which (according to the reports) took place there, and the somewhat contradictory assertions of persons who were present, justify some pains to sift the testimony and set it right, even at the risk of wearying the reader.

It is to be lamented that the concert of November 15 has been so completely forgotten by all those whose contemporary reports or later reminiscences are now the only sources for our knowledge; for it is certain that, either in the rehearsals or in the public performance, something occurred which caused a serious estrangement and a rupture between Beethoven and the orchestra. But just this is sufficient to obviate certain otherwise insuperable difficulties.

Whoever is familiar with the various writings of Schindler will recollect the bitterness with which he alludes to Ries, — nay, goes so far as to ascribe unworthy motives to his statement in the *Notizen* (p. 84), that once a scene occurred where the orchestra made the composer feel himself in the wrong, "and in all earnestness insisted upon it that he should not direct. So Beethoven during the rehearsal was obliged to stay in the anteroom, and it lasted a long time before this difference was made up." It will presently appear that Schindler in this case is entirely in the wrong, and that such a scene did actually occur in the November concert; but first a narrative from Spohr's Autobiography must be taken into consideration. "Seyfried," he writes, "to whom I expressed my astonishment at Beethoven's singular manner of directing, told of a tragi-comical incident which happened at Beethoven's last concert in the Theater-an-der-Wien."

"Beethoven played a new Pianoforte Concerto by himself, but forgot, at the very first *tutti*, that he was solo-player, sprang up, and began to direct in his manner. At the first *sforzando* he flung his arms so wide apart that he threw both candles from the piano desk upon the floor. The public laughed, and Beethoven was so beside himself at this disturbance that he made the orchestra stop and begin anew. Seyfried, in his anxiety lest the same mishap should repeat itself in the same passage, ordered two choir boys to station themselves near Beethoven, and hold the candlesticks in their hands. One of them unsuspectingly stepped too near, and looked over into the piano part. Accordingly, when the fatal *sforzando* came along, he received from Beethoven's out-sweeping right hand such a hard slap in the face, that the poor lad in terror let the candle fall to the ground. The other boy, more cautious, watched with anxious looks all Beethoven's motions, and succeeded in evading the blow by quickly ducking down. If the public laughed before, this time it broke out into a truly bacchanalian jubilee. Beethoven was so enraged that at the very first

chord of the solo he broke half a dozen strings. All the exertions of the true friends of music to restore peace and attention were for the time being fruitless. Hence the Allegro of the Concerto was lost entirely for the audience. After that mishap Beethoven never would give another concert."

The great inexactness and the extraordinary faults of memory in Spohr's Autobiography, even in matters which he himself had occasion to observe, are well known to every competent judge; but where he, as in this narration, repeats from memory circumstances which have been imparted to him by another, the doubt acquires an especially wide room for exercise. It stands perfectly established that in the concert nothing of the sort occurred; consequently all that he relates about the public, about the efforts of the friends of music, and of the Allegro being lost, has its foundation solely in Spohr's fancy. . . .

Reichardt begins a letter, dated Dec. 25, 1808, with an account of the "Akademie," as follows:—

"The past week," he writes, "in which the theatres were closed and the evenings occupied with public musical performances and concerts, I was not a little at a loss with all my zeal and my purpose of hearing all there was here. Especially was this the case on the 22d, when the musicians here gave the first grand musical performance of this year in the court theatre, for their excellent widows' and orphans' institution; but on the same day Beethoven also gave, in the great suburban theatre, a concert for his own benefit, in which only compositions of his own work were performed. I could not possibly lose this, and so accepted with heartfelt thanks the kind offer of Prince Lobkowitz to take me with him to his box. There, in the most bitter cold, from half-past six to half-past ten, we sat it out, and found the saying verified, that one may easily have too much of a good thing,—still more of a strong thing. The box was in the first tier, quite near the stage, on which the orchestra, and Beethoven, directing in the midst of them, stood very close to us. I did not like, any more than the exceedingly kind-hearted, delicate prince, to leave the box before the concert was entirely over, although many a failure in execution excited our impatience in a high degree. The poor Beethoven, who in this his concert had the first and only gain in solid cash that he could find in the whole year, had found in its arrangement and its execution many a great obstacle and only weak support. Singers and orchestra were composed of very heterogeneous elements; and it had not been possible to procure a complete rehearsal of a single one of the pieces to be performed, all of which were full of the greatest difficulties. Yet you will be astounded to hear what a quantity of things by this fruitful genius and indefatigable worker were performed in the course of four hours.

"First, a Pastoral Symphony, or 'Recollections of Life in the Country,' etc. . . . Every number of this was a very long and perfectly developed movement, full of vivid paintings and of brilliant thoughts and figures; and this one pastoral symphony lasted

longer than a whole court concert is allowed to last with us."

What reception the symphony found with the listeners is nowhere reported. The correspondent of the *Allgemeine Musikalische Zeitung* evades all criticism. But the composer shared the customary honor of being called out at the end of it, as appears from an anecdote related by F. Hiller. "One of the best known Russian friends of music, Count Wilhouski, told me," he says, "how he was sitting alone in the reserved seats at the first performance of the Pastoral Symphony; and how Beethoven, when he was called out, made to him a (so to say) personal, half-friendly, half-ironical bow."

Reichardt continues: "Then followed, as the sixth piece (the Pastorale counting as five) a long Italian scena, sung by Demoiselle Kilitzky, the beautiful Bohemienne with the lovely voice. That the fair child trembled more than she sang was excusable enough in the grim and bitter cold; for we too shuddered in the close boxes, wrapped in our furs and cloaks."

"Seventh piece: a Gloria in choruses and solos. Unfortunately the execution was an utter failure. Eighth piece: a new Forte-piano Concerto, of monstrous difficulty, which Beethoven executed wonderfully well, and in the very quickest tempo. The Adagio, a masterpiece of lovely, sustained melody, he actually sang upon his instrument, with a deep melancholy feeling that streamed through me. Ninth piece: a grand, very elaborate, excessively long Symphony. A gentleman near us assured us, that at the rehearsal he had seen that the violoncello part alone, which was very actively employed, filled four and thirty sheets of paper. To be sure, the note-writers understand here how to stretch things out, not less than the court and lawyers' copyists with us. Tenth piece: a Sanctus again, with chorus and solo parts. This, like the Gloria, was a total failure in the execution. Eleventh piece: a long Fantasia (improvisatori?) in which Beethoven exhibited his whole mastery; and finally, for the close, another Fantasia, in which presently the orchestra, and at last the chorus, came in. This singular idea was most unlucky in the execution, through such a complete confusion in the orchestra that Beethoven, in his holy zeal for art, thought no more of the public or the place, but shouted out for them to stop and begin it over again. You can imagine how I suffered there with all his friends. At that moment I wished that I had had the courage to go out earlier."

(To be continued.)

#### BERLIOZ'S MUSICAL CREED.

(From the London Musical Standard.)

THE following letter (which we translate from our Brussels contemporary, *Le Guide Musical*) is not unpublished, but it is little known; and we are surprised, seeing its importance, that M. D. Bernard did not find a place for it in his carefully compiled "Correspondence of Berlioz." The history of this epistle, which displays the vigorous mind of the writer, is as follows: Hector Berlioz had just gained a wonderful success (this was

in 1852) at Weimar with his *Benvenuto Cellini* and *Romeo and Juliet*. The town was full of poets and distinguished musicians, and the enthusiasm was still at its height, when J. C. Lobe, a celebrated composer and author, and one of Berlioz's most fervent partisans, thought it a favorable opportunity for the propagation of his own views and the demonstration of the ideas, tendencies, and aspirations of the author of *Benvenuto*, and it appeared to him that the most efficacious means to secure his end would be to get Berlioz to write a condensed form of his musical creed. Having communicated this idea to the master, Berlioz addressed to him, in reply, the above-mentioned letter, which was published in Lobe's *Fliegende Blätter für Musik*:—

SIR,—You invite me to write for your journal an epitome of my opinions on the present and future state of musical art, requesting me to dispense with the history of the past. I thank you for this reserve; but in order to contain even the abridgment you desire, a large volume would be necessary, and your *Fliegende Blätter* [flying leaves] would no longer be able to "fly." If I understand you rightly, it is simply an authentic account of the musical faith I profess that you wish me to publish. It is after this manner that electors act with regard to the candidates who court the honors of national representation. Now I have not the slightest ambition in this direction. I wish to be neither deputy, senator, consul, nor burgomaster. Besides, if I aspired to the possession of consular dignities, it appears to me the best thing I could do to obtain the suffrages, not of the people, but of the patricians in art, would be to imitate Marius Coriolanus,—appear at the forum, and, uncovering my breast, display the wounds that I have received in the defense of my country. Is not my profession of faith apparent in everything I have had the misfortune to write, in what I have done and in what I have not done? What musical art is to-day you know, and you cannot think that I am ignorant of it; but what it will be, neither you nor I can tell. What, then, shall I say on this subject? As a musician I hope much may be pardoned me, as I have loved much; as a critic I have been, am, and shall be cruelly punished, because I have had, have, and always shall have in my nature a certain amount of hatred and contempt. This is only just; but this contempt is no doubt possessed by you, and there is no need to point out its particular objects.

Music is the most poetic, the most powerful, the most enduring, of all the arts. It ought also to be the most free; but it is not so, and from this cause arise our artistic griefs, obscure devotedness, lassitude, despair, and longings for death. Modern music, music (I do not speak of the courtesan of that name, who is recognized everywhere) with certain connections, may be compared to the Andromeda of old, divinely beautiful in her nudity, whose flashing glances are split up into many colored rays while passing across the prism of her tears. Chained to a rock on the edge of a vast ocean, whose waves beat against its sides without cessation and cover her pretty feet with scum and slime, she awaits the Persian conqueror who is to break her fetters and dash to pieces forever the chimera called Routine, from whose menacing jaws whirlwinds of pestilential and destroying smoke are continually shot forth. I believe, however, that this monster is growing old: his movements have not their youthful energy, his teeth are decayed, his claws blunted, and as his heavy paws slip as he places them on the edge of the rock on which Andromeda is enchained, he begins to recognize the



uselessness of his efforts to scale it, and that he must soon return to the abyss from whence he came. His death-rattle is already heard, and when the beast is dead, what will there remain for the devoted lover to do but to swim to her, break her bonds, and, carrying her distracted across the waves, bring her back to Greece, at the risk even of seeing Andromeda reward so much zeal with indifference and coldness? Vainly will the satyrs of neighboring caverns laugh at his anxiety to deliver her; in vain will they cry, with their goats' voices, "Fool! let her remain captive! You cannot tell whether she would bestow herself on you were she free. Naked and in chains the majesty of her misfortune is only the more impregnable." The lover who truly loves has a just horror of such a crime, and would rather receive than take away. Not only will he save Andromeda, but, after having bathed with his tears the feet so cruelly tortured by heavy chains, he would give her wings to increase her liberty.

This is, sir, all the profession of faith that I can make to you, and I do it solely for the purpose of proving that I have a faith, in which respect so many professors are wanting. Unfortunately for me, I have one and have long publicly professed it, piously obeying the evangelical precept. The text must be greatly in the wrong that says, "By faith alone are we saved," for I find, on the contrary, that it is by faith alone that we are lost, and I also find that it is ruining me. Such is my conclusion, only adding (as my Galilean friend, Greipenkerl, does at the bottom of all his letters), *E pur si muore*. Don't denounce me to the Holy Inquisition. HECTOR BERLIOZ.

#### LETTERS FROM AN ISLAND.

BY FANNY RAYMOND RITTER.

I.

VASSAR COLLEGE.

DEAR MR. DWIGHT, — In answer to your inquiries regarding the musical "situation" at Vassar College, I am happy to inform you that the year of study now drawing to a close, in the school for musical art there, has been one calculated not alone to attract the interested attention of an observer like myself, — one whose warm sympathies are with it in all its workings, — but also of a nature to give satisfaction to those practically concerned in it as instructors and students. A genuine spirit of harmony pervades it; the plans of its director are followed with the surety of complete confidence by an able corps of teachers, two of whom are Vassar graduates; and this confidence is shared by every student. Here, all feel, there is no sham; no forced, feverish striving for superficial, temporary success; no experimentalizing, and yet no standing still. Here is an atmosphere of honorable emulation, not overdriven to the excess of ambitious rivalry; solid acquirement, genuine interest in the students' improvement, friendly *esprit de corps*, — in a few words, the inspiration of true art, and the life, the progress, that result from this.

The number of students in the various branches of music taught at Vassar College has been large this year, especially considering how many institutions of the kind, following Vassar's example, have been lately established. This unmistakable proof of the popularity of the musical department of Vassar College is partly owing to the excellent results of last year, — the first, initial year of its formation as a school of art on a footing of as much independence as is possible in a school not wholly isolated, but branching from a foundation of general collegiate education. The number of students in solo and chorus sing-

ing, organ and piano-forte playing, and harmony, has been one hundred and fifty; several of these are especial art students, who enter this college for the sole purpose of enjoying the musical advantages it has to offer. Seven concerts have been given since last November, though the entire plan includes nine, two of which will occur during this closing month of the collegiate year. Four of these are given by advanced students, three by artists, two by teachers. Two of the artist concerts were performances of classic chamber music by Messrs. Bergner, Matzka, and Schwarz, with the assistance of students. The third was a pianoforte recital by Franz Rummel. This was Mr. Rummel's first recital, though not his first appearance, in America; and the programme was the same that he has since repeated with such success in New York, Boston, and elsewhere. This programme was a test of the artist's marvelous acquired powers, and of his excellent and often original conception of the master-works he interpreted, — especially Bach's Chromatic Fantasia, and Chopin's Polonaise, Op. 53, — the bass octave passages of which he emphasized with finely graduated force and delicacy, — and in what a tempo he played the Liszt Tarantella! But mechanical dexterity is now so common, such a matter of course to be expected from all pianists, that even Mr. Rummel's magnificent technical ability would not appear so remarkable, were it not for the magnetic warmth of a certain eagerness of expression, a rash impulsiveness, that lend it a peculiarly interesting and piquant coloring. Was it not your own "Fair Harvard" that first among colleges, after Vassar, had the courage and wisdom to organize, within its own walls, a regular season of orchestral and chamber concerts, — or am I mistaken?

Every concert given at Vassar is prefaced by a short introductory address from Dr. Ritter, explaining and analyzing the principal numbers on the programme, — a system first "inaugurated" by him. Besides this, Dr. Ritter gives a regular bi-monthly series of lectures to the musical department during the year. But Vassar students are not wholly dependent on concerts given within its walls. As New York is only three hours distant, students are able to attend matinee performances of opera and concert there, and to return on the same day. This advantage is one of which they have frequently availed themselves this season, by listening to the masterpieces of symphonies or vocal composition performed by the Carlberg, Danneberg, or Philharmonic orchestras, the Mapleson opera company, the organ recitals in various churches, etc.

The school of musical art at Vassar possesses a circulating library which contains more than six hundred numbers, and there are many excellent works on musical literature in the college library. The appearance as solo pianiste (at the evening entertainment which takes place at Vassar on the anniversary of its founder's birthday) of Miss Stevens, a graduate of 1877, and pupil of Dr. Ritter for four years, was an interesting event of this season. Since she graduated, the lady, who is a very accomplished executante, has appeared with success at several concerts in California and the West, and now goes, by the advice of Dr. Ritter, to study for two years with Drs. Von Bülow and Liszt, before entering upon the career of a professional pianiste. May Miss Stevens never depart from the ideal artistic principles which her instructor has inculcated! And that her future career may prove entirely successful, is the wish of all her friends. The standard of excellence in performance among the students in this school is so high that it excites surprise even in artists, who

listen to the singing and playing of these ladies with admiration for the method of tuition employed, when they hear how short a time pupils are allowed (save in exceptional cases) for daily practice. And, young as Vassar is, several of its musical students of former years are already successfully engaged as teachers or organists elsewhere.

Vassar College, standing in the front rank of women's colleges, is peculiarly a mark for comment and criticism. I have observed that in New York society, and among my European correspondents, one question is more frequently put to me on this subject than any other, "How many famous women has Vassar College turned out yet?" Should a lively demand for "famous women" ever arise, no doubt a mill to supply the necessary article will speedily be established. At present there is no very apparently pressing necessity for an immediate supply, — or of famous men either, to judge from the fact, of which a distinguished editor (who should know) recently informed me, that no great man has graduated from Yale or Harvard for fifty years. If this be true, why expect so much more, in one fifth of the time, from Vassar College and the inferior sex? It is enough to ask from collegiate education that it should raise the average mind of the average thousands of students to a higher plane of thought and action; and this it certainly does. Genius it cannot create, and exceptional natures will always find their own way to exceptional acquired excellence. In this elevation of the faculties, this discipline of the mind, art is a powerful agent; and, although the benefit of such a study may not always become apparent in rare artistic accomplishments (demanding rare artistic qualifications), its effects will invariably appear in the form of greater harmony and breadth of character, superior grace of manner and softness of disposition. This result, and the favorable effect upon health of a judicious study of art, ought to be enough to establish its utilitarian claims to respect, even among those who are incapable of perceiving its beauty, or its elevated rank among the highest achievements of the mind.

President Caldwell holds out promises of excellent things in the way of lectures upon art and literature, etc., to be given in the lecture hall of Vassar College next winter. The Rev. Mr. Spaulding, well known to you in Boston, has already given there two of those illustrated lectures of his on painting, architecture, etc., which have been found so highly interesting wherever he has delivered them, from their refined tone of literary culture and experience. If a great painter does not so much place a picture on canvas, as raise the veils that separate him from the picture of his imagination, the appreciative commentator on such a picture unveils beauties to the eye of the ordinary observer that would otherwise remain unseen by him; and the expression of enlightened individual opinion is always suggestive, even though the ideas of a non-professional may sometimes disagree with the accepted canons of artists. The same quality of liberal appreciativeness which is to be found in the lectures of Mr. Spaulding characterizes (as you are aware) Mr. Fields's analysis of the works of Tennyson, which was also listened to at Vassar last winter. Ladies in general, and we English ladies in particular, may not wholly share the opinion of Mr. Fields in regard to Tennyson's mediæval ideal of womanhood; but all must agree with him in desiring a more complete and solid study of English literature than the system that generally prevails. The spirit of such lectures as these is one well adapted to further something more than the interests of literature, — those of human

fraternity; and where shall we find this spirit more nobly embodied than in the creations of art and poetry? Poets, artists, are the truest republicans! When in presence of a work of art, utterly opposed, perhaps, in its character to all previously acquired thoughts, ideas, and habits, who has not, in a moment of joy, grief, or perturbation, felt a mysterious, foreign, and yet strangely familiar influence whisper to him, in some beautiful verse, some harmonious succession of tones, some rich combination of colors, "Dost thou not understand me? For most surely do I understand thee: I have suffered and rejoiced, loved and hated, like thee, and yet a thousand times more profoundly, as the poet and the artist must, ere they are consecrated to their mission. Look, listen, brother! and then may rest and benediction descend upon thee!"

Yours faithfully, F. R. R.  
MAY 26.

## TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

### VII.

AFTER you have placed the shadows on that face, you want to make it subtle, to get the dream of it. Don't have the pupils of the eyes small and decided! It is only when people are angry that the pupil grows small. When they are pleased and quiet the pupil grows large. See how little you notice the distinction between pupil and iris when you are at a very short distance!

"I've made the shadow on the cheek too black."

If you put in your other darks strong enough, it will not look black.

"Besides, I have made it so bad in color that I don't like to go on with it."

It is in a good state to go on with, if you will put some greenish yellow, *terre-verte brulée*, and raw sienna, into that crimson shadow on the face. Just use the opposite colors, and it will come right.

I don't like the spots in your backgrounds. You ought to be able to get just as much air and color in them by painting them flat, and your figures would come out better. But I don't mean to tell you a great deal. I think that it is better that I should not. You ought to find out things for yourself; and if there is anything that I ought to set you right about, like those backgrounds, I will. But I shall not take the responsibility if you spoil them.

"How far shall I carry the face?"

As far as you like.

If that little girl won't sit still, get a photograph of her. I know that it is horrid to work from photographs generally; but you must have something to help you about the exactness of it. If you get into a real scrape with it, take another canvas, and paint her head on that.

That child's foot ought not to turn up so on one side. The figure would stand much better if it were brought down true. And that's no way to do a fiddle! Just think what a violin is! How carefully it is made! Eichberg could tell in a minute who had made an old violin; there's so much in the look of it. And it is not a thing to treat carelessly.

You must learn to be very careful. All the great men, Velasquez, and the rest, were tremendously careful. I have said that to you forty times; and I know that it won't make the least difference. Put in the whole subject at once, in masses, painting loosely. But don't precise anything unless you do it *exactly right*. And because a thing looks quickly done, and as if you were

smart, never leave it on that account, if it is not right. Don't be afraid to carry your things where they ought to go.

You are on the right track. You are going on well. But I'm sure it won't make you pedantic if I say that now you must be sure of having certain things exactly right; and that you must try for a certain simplicity beyond what you have. I know it is easy for you to make the hard, pedantic "drawing," that people talk so much about. There is a great deal more thought in looser work. I like your studies. There is thought in every one of them. And that can't be said of all pictures.

## Dwight's Journal of Music.

SATURDAY, JUNE 7, 1879.

### SOME THOUGHTS ON MUSICAL EDUCATION.

#### I.

It seems to me that the time when it was incumbent on every true music-lover to exert himself to the uttermost to encourage the diffusion of musical knowledge throughout our country has now gone by. True, that time is not yet long past; but such is the pace at which everything rushes onward nowadays that musical institutes have sprung up on every hand, and are within the reach and means of almost every one. Musical instruction, as an item in the regular course at our public schools, is now an established fact. In so far as a general knowledge of musical matters is concerned, he who runs may learn. I would by no means be thought to regret this, or to urge anything against it: it is wholly to be rejoiced at, and not at all to be deplored. Yet it does seem that, in view of the great tendency of our peculiar civilization to favor the wide-spread diffusion of everything, from printed cotton goods to religious principles, it would be well now for those who have the honor of music at heart to exert all their influence in the direction of concentrating higher musical instruction; of making it more thorough and clearer of all dubious elements, for the benefit of the very and decidedly musical few instead of the vaguely musical many. In this I refer more especially to what is commonly called theoretical teaching, — the study of harmony, counterpoint, and other items in the art of composition. Music is as yet somewhat of an exotic in America; it has been going through the process of transplanting for some time, and is taking quite as kindly to our soil as there was any reason to expect it would. We have made especially rapid progress in respect to musical performance. I need only mention Mr. Theodore Thomas's orchestra in Cincinnati, the Philharmonic orchestra in New York, the Handel and Haydn Society in Boston, and the Mendelssohn Quintet Club, known pretty well all over the country (though it was cradled under the shadow of Bunker Hill Monument), to show that we are not wanting in excellent musical means. Some of our pianists, too, could take a very high rank anywhere and everywhere; and Albani, Miss Cary, and Miss Thursby show well what we can do in the way of singing.

But it is not the fine means of performing music that sets the musical stamp upon a country. It is not the quality of music it performs and listens to, nor the manner in which it performs it, but the quality of the music it produces. We have already done something in the way of musical production, and some of our fellow-countrymen can seriously lay claim to the title of composer; yet ours can hardly be called a

composing people in any high sense of the term. But the number of young men who aspire to follow the lead of Mr. Paine and Mr. Dudley Buck is every year increasing, and it is no very visionary possibility that the time is drawing nigh when a highly respectable number of compositions in the more serious forms will be turned out annually by native-born Americans. Of the vast number of pupils who study harmony at our conservatories, there is a fair percentage who do so with some more ambitious aim than the mere getting a comprehensive, bird's-eye view of the art of music, or the qualifying themselves for improvising unobjectionable interludes between the verses of a psalm-tune in church. It is upon just these ambitious ones that the best and purest didactic musical force in our country should be concentrated. As for the others, they do very well to support conservatories for the benefit of themselves and their more worthy brethren: *non ragionom di loro!*

But, considering the fact that we actually have a respectable number of young Americans who dream of the chance of becoming composers, I would say a thoughtful word or two, not to our noble army of teachers (*that I am by no means entitled to do*), but to themselves. To be sure, one is a little inclined, when one sees a young man about to enter upon the arduous path of musical composition, to repeat to him Pouch's advice "to those about to be married." But this is a purely cynical way of facing the question, and will not advance matters one whit. I am well aware that one of the most unruly and recalcitrant mortals breathing is the really *talented* pupil in composition: he is hard to lead, and impossible to drive; he is excelled in unmanageableness only by the generally bright and clever pupil, who has a quick intelligence and decided tastes, but no special musical talent. Yet I will take courage. I have long been struck with a singular phenomenon in my own experience as a teacher, which is that pupils, almost without exception, who have shown very marked ability, and have made gratifying progress in the study (so called) of harmony, meet with far less flattering success so soon as they begin the study of counterpoint proper. This difference has seemed to me too great to be accounted for merely by the comparative difficulty of the two studies. I think that it arises mainly from a false appreciation, on the part of the pupil, of the fundamentally different nature of the two studies. Harmony and counterpoint are, in common parlance, loosely lumped together under the general head of Musical Theory. Harmony, the science of the formation and progression of chords and of the relation between different keys, together with the means of passing from one key to another either with or without modulation, is certainly, to a very great extent, a theoretical study; it is something to be understood, learned, and remembered. But simple and double counterpoint, from the first order, note against note, up to polyphonic imitation, is almost purely a practical one. What the harmony student strives to acquire is knowledge, and that refined musical sense that comes from well-digested knowledge; what the counterpoint student aims (or should aim) at acquiring is technique, executive ability. It is a want of appreciation of this fact that makes beginners in counterpoint so self-willed and unamenable to guidance (for, if the talented harmony pupil is unruly, the counterpoint pupil is doubly so), and consequently so slow of progress. In harmony exercises the pupil can almost always answer his teacher with considerable show of justice: "You say that this progression is bad; but it *sounds well!*" But in exercises in counterpoint the teacher can always answer

<sup>1</sup> Copyright, 1879, by Helen M. Knowlton.

back: "Whether what you have written sounds well or not is no matter at all; it is not what you were told to do." Exercises in elementary counterpoint (say writing four notes in the bass against one in the *cantus firmus*, for example) exactly correspond to scales, five-finger exercises, and arpeggio practice in piano-forte playing. Their object is to develop a thorough technique in composing. As for the rules of counterpoint, they can be learned in less time than it takes to learn the notes and fingering of the various major and minor scales. To study counterpoint is one thing, but to practice it is a vastly different thing. And here I would urge upon all persons who have the ambition to become composers to practice counterpoint in all its forms, and to practice it hard, with the most implicit observance of the strictest rules. Without the practical technique that such exercise gives, it is vain to think of doing anything aesthetically worthy in the higher branches of composition.

But the pupil may ask, "Why observe all these strict rules of preparing fourths, and passing from one measure to another by conjunct movement, and the like, which have come down to us from a set of old periwig-pated contrapuntists of the last century, and which all the greatest composers break through constantly, without stint or mercy, and, what is more, with the very best musical effect?" I answer with the counter-question, "Why practice scales with a certain strict fingering when the most eminent pianists often greatly modify this fingering in scale passages that occur in piano-forte compositions? Or, indeed, why practice scales at all, seeing that they are neither pleasing to the ear nor musically interesting in any way?" Before you think of breaking rules, first earn the right to break them, by making yourself superior to them; and remember this well, that a cultivated musician can always tell the difference between the composer who disregards rules because he wishes to and the scribbler who breaks them because he does not know how to comply with them, and has got himself into a tight place, from which he can extricate himself only by kicking over the traces. Why, the difference is as palpable as that between a pianist who makes an intentional *accelerando* and the one whose inadequacy of technique makes him so nervous that he cannot help hurriedly scrambling through a difficult passage. And, upon the whole, when we wish to strengthen our muscles, we swing dumb-bells and Indian clubs and other unwholesome things which are in no wise fascinating to a man of higher athletic aspirations. Call writing strict counterpoint composing in chains, if you will, but remember that by steady practice you can get to wearing your fetters gracefully, and that, in the end, they will fall off of themselves, and leave you a far freer man than you were ever before, and with the power of making a good use of your freedom, too.

WILLIAM F. APTHORP.

(To be continued.)

A CORRECTION. — We were in error in one point of our notice of the concert by the Parish Church Choir. The choral, "O Haupt voll Blut und Wunden," as there sung, transposed into a very low key, and with the boys' blatant voices overcrowding all, sounded so strangely that we did not recognize Bach's harmony; moreover we were momentarily misled by the name Hassler attached to it upon the programme; though on reading our own article in print we suddenly remembered that the melody, the tune, is commonly ascribed to Hassler, and on inquiry found that the harmony as sung on this occasion was Bach's essentially, although not in the key he uses in the Passion music. By way of amends

for our blunder we will give the historical facts about this choral, as we find them in Carl von Winterberg's "Der Evangelische Kirchengesang," etc., a very elaborate and valuable work, in three quarto volumes, in which he traces the development of the German Protestant church music, out of the simple Lutheran chorals as the germs, into the highest artistic forms of Bach and Handel's time.

The melody in question was originally a love-song. Hans Leo Hassler, of Nuremberg, published about the year 1601 a collection of songs under the title, "Pleasure Garden of new German Songs, Balletti, Galliardien und Intraden, with four, five, six, and eight voices, etc." Among these is found a five-part song of five strophes, of which the initial letters form the name "Maria," — probably that of the beloved to whom the poem is dedicated. The first strophe reads as follows:

Mein Gemüth ist mir verwirret;  
Das macht ein Jungfrau zart;  
Bin ganz und gar verwirret,  
Mein Herz das kraucht sich hart!  
etc., etc.

Which we may loosely imitate: —

My spirit is confounded,  
Because a maiden fair  
My very heart hath wounded,  
And fill'd me with despair!

A few years later (about 1613) the melody of this song, now commonly referred to by the first line of Paul Gerhard's Passion hymn, "O Haupt voll Blut und Wunden," together with its original five-part harmony, was transferred to a death-bed song, and is found as such in a collection of Latin and German sacred songs published by Johann Rhamba at Grolitz. Instead of the original words the following were now sung: —

Herzlich thut mich verlangen  
Nach einem seligen End,  
Weil ich hier bin anfangen  
Mit Traual und Elend.  
Ich hab' Lust abzuschneiden  
Von dieser bösen Welt,  
Selm mich nach ew'gen Freuden,  
O Jesu, komm nur bald!

Under this name, "Herzlich thut mich verlangen," this borrowed secular melody soon found its home in the church so completely that for a long time its source was not suspected, and many even now will be surprised to learn that it was not created, but only borrowed, for religious uses. Under this name it is found in all the choral books. But such a pregoant melody, so full of beauty and deep feeling, could not fail to become a favorite theme for harmonic treatment and for contrapuntal development among the German composers, particularly Sebastian Bach, who in the St. Matthew Passion alone has harmonized it in four or five different ways, according to the thought and feeling of the words sung, giving it an altogether peculiar expression in "O Haupt voll Blut und Wunden," — an expression which we confess we missed in the singing of the Parish Choirs.

#### CONCERTS.

MR. WARREN A. LOCKE, a Harvard graduate of 1869, — a class with more than the usual share of musical members, — after several years of study in Germany, returned last fall and settled down in Cambridge as an organist and teacher of music. On Tuesday evening, May 22, he gave his first concert in Lyceum Hall, assisted by Mr. George L. Osgood, tenor, and Messrs C. N. Allen, violin, Henry Heindl, viola, Wulf Fries, cello, and Alexander Heindl, basso. The audience was large and friendly, a fair representation of Cambridge culture, and included not a few musicians and amateurs from Boston. Mr. Locke presented the following choice bill of fare: —

Quintet in E-flat minor, Op. 87 . . . . . Hummel.  
a. Allegro e risoluto assai. b. Menuetto;  
Allegro con fuoco. c. Largo. d. Finale;  
Allegro agitato.  
Piano-forte, Violin, Viola, 'Cello, Basso.

Songs.  
Die Forelle . . . . . Schubert.  
Mondnacht . . . . . Schumann.  
Im Sommer . . . . . Franz.  
Golden rolls beneath me } . . . . . Rubinstein.  
As sings the lark }

Quintet (Forellen-) in A major, Op. 114. . . . . Schubert.  
a. Allegro vivace. b. Andante. c. Scherzo;  
Presto. d. The us con Variazioni. e. Allegro giusto.  
Piano-forte, Violin, Viola, 'Cello, Basso.

A sensible programme for a debutant! First, in that he did not present himself with the ambition of a solo-playing virtuoso, but rather, it would seem, for the simple end of taking his stand in public as a respectable musician, well educated and appreciative. Secondly, because his selections were all excellent; and last, not least, because the concert was of reasonable length, precisely one hour and a half. Mr. Locke's skill and taste proved equal to his modesty. It was not a crucial test of an executive pianist to play the comparatively easy piano-forte parts in those two quintets. Yet, while not particularly difficult in a technical sense, they do require a sensitive touch, a sure, firm accent, and much fluency and grace of execution, all which they received at his hands. His playing was characterized by ease and delicacy, and showed a true musical temperament and feeling. He was fortunate also in his string quartet of associate interpreters. The two quintets were well contrasted, and both interesting, though neither of them belonging to the strong, great specimens of the not very numerous class, — not to be compared, for instance, to the E-flat Quintet by Schumann. That by Hummel — the only one he wrote — has all the fluent grace and elegance which characterize his works, with little that is deep in feeling or strikingly imaginative; but it is the work of an artist and a true musician brought up in the very atmosphere of Mozart and of Beethoven; and for us here it had the interest of novelty and freshness, and displayed the young musician to advantage.

Mr. Osgood was in his best voice and mood, and sang all his songs delightfully. He threw a plenty of fervor into Rubinstein's "Golden rolls beneath me," sometimes called by another line: "Oh that it were ever abiding!" And in that singular little "Lark" song, he rose to the climax of its passionate crescendo with such power that it had to be repeated in spite of the strange, almost Mephistophelean anticlimax of the last two lines, for which the poet is responsible: "But Reason bids me silent stand, and holds me back with icy hand" (!). It was well that Mr. Osgood sang Schubert's "Trout" song in its original form, making plain the reason of the title of the "Trout (Forellen) Quintet," which came after. The song was composed in 1817, the quintet two years later. At the end of Schubert's autograph of the song stand these words in his own handwriting: "Dearest friend! It rejoices me exceedingly that my songs please you. As a proof of my sincerest friendship, I send you here another, which I have just this moment written, at Anselm Hilttenbrenner's, at twelve o'clock midnight. I wish that I might form a nearer friendship with you over a glass of punch."

A trout might well be a fit subject for playful variations; and the melody of the song is used for such in the fourth movement of the quintet, being first played in harmony by the quartet of strings, then taken up by the piano-forte, while the strings play flashing trout-like figures of accompaniment, and so on, through kaleidoscopic shiftings of form, and of light and shadow, until at last the melody is sung by one and another of the strings, while the



piano-forte gives the original figures of accompaniment. But these variations are hardly more interesting than many portions of the other movements, in which some flashing little figure ever and anon occurs to show you that trout lurking in the background. The opening Allegro has a rich, cool, buoyant character; and the Minuet and Trio are very bright and vivid. We cannot quite agree with Herr Kreissle von Hellborn, who speaks of this as "the melodious but somewhat spiritless piano-forte Quintet, Op. 114."

Miss SELMA BORG's Orchestral Concert at the Music Hall (May 16) was certainly unique and interesting, inasmuch as it presented the singular spectacle of an orchestra conducted by a woman, while the programme, with the exception of the first piece, was composed entirely of Russian, Finnish, and Scandinavian music. All of this had more or less of a Norse flavor, though comparatively few of the selections appeared to belong to the old folk-lore of the North, the greater number of them being manifestly modern and by composers of the present day. Here is the programme:—

1. Organ Solo. "Processional March." (By request) . . . . . S. B. Whitney.
2. Tenor Songs:
  - a. "Dawn in the Forest" (Finnish) Carl Collan.
  - b. "Russia's Prayer for Freedom." Gustaf Stolpe.
3. Ancient Finnish Folk Songs arranged for orchestra. "Vasa March" and "March of the Finns," played at the battle of Lützen (1632), when Gustavus Adolphus gave up his life for the cause of Protestantism.
4. Duets:
  - a. "Moonlight" . . . . . Gunnar Wennerberg.
  - b. "Twilight Hour" . . . . . Gunnar Wennerberg.
5. Cornet Solos:
  - a. "Remembrance" . . . . . Carl Collan.
  - b. "The Golden Star" (Finnish) Carl Collan.
6. Overture to the Finnish Opera, "Kuller." . . . . Filip von Schantz.
7. Three Finnish songs, arranged by D. W. Reeves.
  - a. "Forest Wandering" . . . . . Grieg.
  - b. "The Young Birch Tree" . . . . . Grieg.
  - c. "Spring Song" . . . . . Grieg.
8. Swedish Folk Songs, arranged for Orchestra.
  - a. "Bjorneborg's March" played by the Finnish Guard before Mevna (1878).
  - b. "National Hymn of Finland."

The general impression which we brought away from all this music was of something far less national, distinctive, characteristic, than we had expected. The truth is, we imagine, that the essential traits of all the old peoples' melodies, of whatsoever nationality, have been so much reproduced by modern composers, especially the Germans, that they have become part and parcel of the current musical coin of the world. Doubtless the "Vasa March" and the "March of the Finns," in No. 3 of the programme, are historical, but here we had them only served up incidentally in the midst of a very modern orchestral fantasia. "Bjorneborg's March," too, and the National Hymn which closed the concert, are no doubt genuine. But the only orchestral music of really artistic character presented was entirely modern; namely: Södermann's "Swedish Wedding March," played by an inadequate, reduced orchestra; the "Russian National Hymn," which, with the roar of the great organ added to the orchestra, had a mighty volume of sonority, but was taken at an inconceivably slow tempo; and von Schantz's Overture to a Finnish Opera. This last was interesting and original, worked up with a great deal of skill, and full of fire; but without Liszt, Wagner, Raff, etc., it never would have been written; it is wholly in the spirit of "the Future."

If we turn to the songs, decidedly the most interesting were the three by Grieg, one of the youngest of the Northern (Norwegian) composers

who have passed through the mill at Leipzig. The songs by Collan, Stolpe, Wennerberg, etc., are characterized by sadness and a sentimental sweetness, as well as a certain freshness and simplicity. Those duets, the voices moving in sixths and thirds, seemed to us of much the same character with songs by English composers of some fifty years ago, such as were often heard here in the parlor. The Swedish Folk-Songs (No. 11), played by the orchestra, short little strains, seemed to us more like true wild-flowers of native melody. The contralto songs were sung in a pure rich voice, with true expression by Mrs. C. C. Noyes, and the tenor songs found a good interpreter in Mr. Julius Jordan, who has a light, pure tenor, and a refined style.

For Miss Borg's conducting of the orchestra great allowance must be made, since she had been taken suddenly ill that day on the receipt of alarming news about a dear friend in Russia, unnerving her completely for some hours. Her manner was extremely enthusiastic, seemingly inspired by her country's music; her motions energetic, free, and graceful. She seemed to be acting out the emotions of the music before the orchestra and audience; and how far that might be helpful to the musicians, we are not yet prepared to judge. Nor was it possible, from anything done in that concert, to measure her musicianship. She had the disadvantage of an orchestra too small and made up of rather heterogeneous materials. But at all events the zeal for her native music, which moves her to stand forth as its interpreter and advocate, — a mission not without its sacrifices, — is worthy of respect.

A Piano-forte Concert by pupils of Mr. T. P. CURRIER, at Wesleyan Hall, Friday afternoon, May 16, was another instance of how the tide has turned of late years, even in pupils' concerts, in the direction of sound classical programmes. The general style of performance, too (of what we heard), was worthy of the programme:

1. Overture to "Son and Stranger." . . . . Mendelschn.
- (For two pianos, eight hands)
- Mrs. Fisher, Gould, Osgood, and Turner.
2. Concerto, D minor . . . . . Mozart.
- Romance and Presto. (With second piano accompaniment.)
- Miss Osgood.
3. (a.) Venice, Gondoliers . . . . . Jäell.
- (b.) Impromptu, Op. 90, No. 2. . . . . Schubert.
- Miss Gould.
4. Concerto, D minor . . . . . Mendelschn.
- (With second piano accompaniment)
- Miss Fisher.
5. Rondo, E-flat . . . . . Weber.
- Miss Osgood.
6. Scherzo, Op. 31. . . . . Chopin.
- Miss Fisher.

The very satisfactory performances by the two young ladies in the second part showed how much we had lost in not hearing the first part. Miss Fisher's rendering of the D minor Concerto of Mendelschn was in every way creditable to herself, and to her teacher, who played the accompaniment. She had evidently been taught in a sound method. Her touch is clear and sympathetic, her execution sure and even and equal to all the difficulties of such a work. She played the Chopin Scherzo, too, with not a little fire and brilliancy. Miss Osgood, in the Rondo by Weber, bore equal testimony to good opportunities of instruction well improved. It all seemed like honest, unaffected, faithful work in an artistic direction.

HERR HANS RICHTER, who conducted Wagner's famous orchestra at the last Bayreuth festival, has been giving some orchestral concerts in London, where he has been greatly admired. Especially fine has been his conducting of selections from Wagner's works, which, says *The Academy*, were given with almost electrical effect. It is announced that he will return to London next season, and conduct a series of eight concerts, in which the nine Symphonies of Beethoven are to be performed in chronological order.

## MUSICAL CORRESPONDENCE.

BALTIMORE, MAY 31. — The eleventh series of exhibition concerts of the students at the Peabody Conservatory closed on Thursday last.

The programmes of the three evenings were as follows:—

1. TUESDAY, MAY 27, 1879.
  - (a) Piano-trio, C major. No. 3 . . . . . Haydn.
  - (For piano, violin, and violoncello.)
  - Miss Ada Swartzwelder.
  - (b) Violin-Sonata, C major. No. 6 . . . . . Haydn.
  - (For piano and violin.)
  - Miss Hallie Edmunds.
  - Violin-Romance, G minor, No. 6. Op. 7 . . . . . Viçentini.
  - Mr. Henry Boeckner.
  - (a) Piano-Trio, B-flat major. Op. 11 . . . . . Beethoven.
  - (For piano, violin, and violoncello.)
  - Miss Nora Freeman.
  - (b) Violin-Sonata, E-flat major. Op. 12 . . . . . Beethoven.
  - (For piano and violin.)
  - Adagio con molto espressione. — Rondo: allegro molto.
  - Miss Ida Carlile.
2. WEDNESDAY, MAY 28.
  - (a) Piano-Trio in C minor. Op. 1. No. 3 . . . . . Beethoven.
  - Miss Mary van Bibber.
  - (b) Piano Quartet in B-flat major. Op. 16 . . . . . Beethoven.
  - Miss Helen Todhunter.
  - (c) Piano-Trio in C major. Op. 1. No. 2 . . . . . Beethoven.
  - Miss Agnes Hoen.
3. THURSDAY, MAY 29.
  - Fifteen Variations and Fugue, E-flat major. Op. 35 . . . . . Beethoven.
  - (Composed on a theme from the Eroica Symphony. For Piano.)
  - Mr. Rosa Jungnickel.
  - Fourth Scherzo, G major. Op. 101 . . . . . G. Satter.
  - (For piano.)
  - Miss Susan Moore.
  - The Queen's Polka. Caprice. A-flat major. Op. 96 . . . . . J. Raff.
  - (For piano.)
  - Mr. Adam Itzel.
  - Concert-Paraphrase on Verdi's "Rigoletto" . . . . . Fr. List.
  - (For piano.)
  - Miss Sarah Schoenberg.
  - Serenade for soprano . . . . . Scuderi.
  - Miss Mary Arthur.
  - Romance for baritone . . . . . T. Mottei.
  - Mr. Wm. Lincoln.
  - Separation. Romance for contralto . . . . . O. Rossini.
  - Miss Emma Steiner.
  - Scene and Air from the opera "Nabucco" . . . . . C. Verdi.
  - Miss Helen Winteritz.
  - Air from the opera "Il Guarany" . . . . . C. Gomes.
  - Miss Ida Crow.
  - Duet composed by Miss Emma Steiner.
  - Misses Winteritz and Crow.
  - S Study for nine voices, in three parts . . . . . P. Bonaldi.
  - Misses Winteritz, Steiner, Grafflin, Moore, Steinbach, Sharp, Crow, Sultzor, and Arthur.

Of course, every one acquitted himself or herself creditably; but those really deserving special mention are the following: The Misses Agnes Hoen, Helen Todhunter, Mary van Bibber, Sarah Schoenberg, and Messrs. Jungnickel and Itzel. The last-named gentleman is about fifteen years of age, I believe, and has evinced much talent, not only in piano performance, but also in other branches of music. His dexterity at the piano is really marvelous in so small a specimen of humanity, whose little hands would seem scarcely capable of striking an octave.

The director left to-day for Copenhagen, to return next fall; and the symphonies of the great masters have been consigned to the shelf for a season to make room for Strauss, Suppé, and Offenbach, at the summer garden concerts opening next week under the direction of Carlberg, with an orchestra of twenty-seven of our own musicians at the Academy.

CINCINNATI, MAY 14. — As the amusement season is drawing to a close, the remaining orchestral and chamber concerts of the two series are following each other in such rapid succession that only a hasty survey of them is possible in this letter. In the tenth orchestra concert the college choir appeared for the second time in public. The programme comprised

- Symphony No. 1, C minor . . . . . Johannes Brahms.
- Selections from "Ruins of Athens" . . . . . Beethoven.
- (a.) Chorus of Dervishes, Op. 113.
- (b.) Turkish March, Op. 113.
- (c.) March and Chorus, Op. 114.
- Selections from 3d Act, "Flying Dutchman" . . . . . Wagner.
- Introduction. Spinning Chorus. Ballad and Chorus.
- Symphonic Poem. Les Preludes . . . . . Liszt.

The Brahms Symphony has been so extensively commented on in your columns that I will not obtrude my opinion of it at length. I cannot refrain from saying, however, that with every hearing of the work the first favorable impression it made on me is deepened. There is an earnestness and nobility pervading every part, a perfection and polish in the detail work, and, it appears to me, often lofty flights of inspiration, which stamp the symphony as being more than

the fruit of laborious contrapuntal work. The numerous syncopations and shifted rhythmic accents did not produce in me the feeling of unrest and confusion which I experienced when I heard it for the first time. The contrapuntal, which we boast of having in our orchestra, gives a remarkable coloring to parts of the work, such as is lost entirely if the part is taken by a brass instrument. In the Andante the beautiful tone and phrasing of Mr. Jacobson in the solo violin part was a pleasant feature.

The male voices of the college choir in the Chorus of Derivatives were very effective. Accuracy and firmness was noticeable throughout. The Spinning Song from the *Flying Dutchman* was the best performance with which the college choir has so far favored us. That the chorus following the ballad, especially the Prestissimo, was, in places, somewhat nervous and blurred, I think is to be attributed greatly to the position which the singers must necessarily occupy. The distance which separates the altos from the sopranos is so great that a perfect understanding between the two parts is made extremely difficult. Miss Norton, in attempting the trying role of Santa, took upon herself a very laborious task. The manner in which she sang the ballad was very good throughout, and in some passages highly dramatic, — not a little praise for a comparatively inexperienced singer. Miss Stone, in the part of Mary, assisted the ensemble very creditably. In *Les Préludes* the orchestra was evidently not so perfectly at home as in the Symphony. I must add that the smooth and accurate rendering of the latter was in striking contrast with the manner in which the same players performed this work in the first concert of the season.

Musicians, especially, had been looking forward to the ninth chamber concert with the greatest interest, for the programme contained, besides the Schumann Quintet, Op. 44, the great Beethoven Quartet, No. 14, Op. 131, in C-sharp minor. So exacting are the demands made on the players in this remarkable composition, that it is very seldom performed. Technically, only virtuosos can do justice to it, while few artists can give an interpretation which will, in a measure even, bring light into its contrapuntal chaos. It is, therefore, a proof of the extraordinary excellence of the rendering of this work, — which is the bone of contention to so many aestheticians, — that after the performance the audience, in the highest enthusiasm, insisted on the reappearance of the artists. And, indeed, it was a deserved tribute, for never have I heard so clear and transparent an interpretation of this intricately constructed work. There was a certainty, a freedom, even in the most difficult numbers, which I failed to notice when I heard this same composition performed by the very best string quartets in Europe. It was a worthy climax to the steady improvement which was marked in every chamber concert. The quintet, with Mr. Singer as pianist, did not show so good an ensemble as we are accustomed to hear. Perhaps it was the expectancy on the part of the performers of the great work to follow, — the quartet, that caused the lack of unity. The tenth chamber concert had for its programme: —

Quartet, Op. 192, "Die schöne Müllerin" . . . . . *Raff*  
Sonata, A minor, Op. 19 . . . . . *Rubinstein*  
Quintet for Strings, C major, Op. 163 . . . . . *Schubert*  
Mr. Doerner, pianist. Mr. Brandt, cello.

The Raff Quartet, programme music of the purest water, I could not accept as being anything more than very skillfully "made" music. There are all the effects introduced which so perfect a musician as Raff commands, but true poetry I could not find in the composition. The Rubinstein Sonata, which is widely known, received an excellent interpretation at the hands of Messrs. Doerner and Jacobson. The beautiful Schubert Quintet came like a ray of sunlight after so much modern music. Never did I feel so deeply and intensely the dangers to art into which the present tendency of composing is inevitably leading. The unaffected, natural, inspired strains of Schubert stood in striking contrast with the labored, artificial efforts of Raff, and the untamed, unbridled passionateness of Rubinstein. The eleventh chamber concert gave us

Trio, No. 6 (Serenade), for Flute, Violin, and Viola, Op. 25 . . . . . *Beethoven*  
Mr. Wittgenstein, flutist.

Quartet, F major, Op. 37 . . . . . *Xaver Scharwenka*  
Sonata, A major, Op. 47 (Kreutzer) . . . . . *Beethoven*  
Mr. Schneider, pianist.

The Beethoven Trio is a charming novelty, and shows the wonderful command which Beethoven had over all possible combinations of instruments. The viola is so cleverly employed as to make the absence of a fundamental bass instrument scarcely felt. The quartet by Scharwenka is universally pronounced by European critics to be the best composition of this kind which has been written since Schumann's famous quartet. It contains many beauties, shows the composer to be thoroughly at home in all the technicalities of composing, and above all does not attempt in its construction to improve on the logical and time-honored laws of form. The Kreutzer Sonata was played by Messrs. Schneider and Jacobson in most admirable style. Both performers seemed to have one conception of the work, and to command all the means necessary to bring it to the most perfect expression. With every public appearance, Mr. Jacobson impresses one more and more as a thorough, conscientious, and poetic artist. Mr. Schneider, one of our very best pianists here, proved himself both in the quartet and sonata to be an excellent ensemble player.

Quite an event to the lovers of piano music was the arrival of Mr. Wm. H. Sherwood, who was announced to give two recitals. Unfortunately, the welcome which it was the intention of the Musical Club to give him could not be extended, on account of his absence from the city on the day appointed for the meeting. While the programmes prepared by Mr. Sherwood could not but attract the attention of musicians, the circumstance that an enviable reputation preceded him assisted in bringing to the recitals every prominent pianist in the city. On the first evening Mr. Jacobson assisted in the E-flat Sonata, Op. 12, and in the Kreutzer Sonata by Beethoven; on the second, Mr. Doerner took part in the Andante and Variations, Op. 46, of Schumann. The other principal numbers were Fantasia and Fugue in G minor, Bach; Sonata, Op. 111, Beethoven; Etudes Symphoniques, Schumann; heades compositions of Handel, Rheinberger, Chopin, Liszt, and others. Mr. Sherwood's playing has been so often spoken of in your columns that it is certainly unnecessary for me to give vent to the enthusiastic admiration for it, which I only share with all the other pianists, without exception, who heard these two recitals.

When the most trying tests of modern virtuosity are so completely mastered that they are almost lost sight of, even as a factor only, in the reproducing of a work, but above all, when a healthy sentiment and noble dignity pervades the interpretation of an art work, when this interpretation appears to be more the result of momentary inspiration than of long and laborious study, — then the highest pinnacle in reproductive art has been reached. And these excellences appear in Mr. Sherwood's playing. The pianists of our city have been accused of unfairness because they in the past did not show themselves willing to give adulation to virtuosos who dazzle with brilliancy of execution, but substitute for true sentiment affected mannerism. The genuine heartiness and pleasure with which they accord to Mr. Sherwood unstinted praise and admiration, I hope, will not fail to disprove that charge. — With the pleasant spring days the attendance on Mr. Whiting's organ recitals is constantly on the increase. He continues to offer choice programmes made up of the standard classic organ compositions, as well as of interesting novelties, in the executing of which nothing remains to be desired other than a hall which would permit of a more thorough appreciation of their beauties. Of the elaborate preparations for the Saengerfest of the North American Saengerbund I will speak in my next letter, as they are of a nature to demand attention.

CHICAGO, MAY 25. — Since my last letter I have had the pleasure of hearing Mr. William H. Sherwood play two important programmes of piano-forte music, consisting of the following numbers: Chromatique Fantasia and Fugue, Bach; Concerto in A minor, Op. 84, Schumann (orchestral part on a second piano-forte, by Mr. H. Clarence Eddy); Improvisations in A-flat, Op. 9, Etude in B minor, Op. 29, No. 10, Waltz in B minor, Op. 69, and the larger one in A-flat, Op. 34, — all of Chopin; "Moment Musical," of Muskowski; "Perpetual Motion," Weber-Brasch; "Faust Waltz," Gounod-Liszt; Sonata, Op. 111, Beethoven; Kreisleriana, Nos. 1 and 5, Romance in F-sharp, Op. 29, "Vogel als Prophet," and "Eule vom Lied," Op. 12, — all of Schumann; the "Fire Fugue" of Handel; Etudes, Op. 10, and Nocturne, Op. 48, Chopin; "Waldrauschen," and Grand Polonaise in E major, of Liszt; "Toccata di Concerto," Op. 36, August Dupont; "Lohengrin's Verweis an Elsa," and "Isolda's Liebes-Tod," Wagner-Liszt; and an Allegro, Op. 5, by the pianist himself. As one reviews the long list of difficult and interesting numbers, and considers what a ground they cover, and what a variety of schools and composers they represent, he must fairly acknowledge that to play them all from memory, and in an intelligent and perfect manner, would indeed require an accomplished artist. Such a performer we had in Mr. Sherwood, and it will be with the most sincere admiration that we shall remember his visit to our city. For he not only gave us great enjoyment, but afforded some of our young pianists the needed opportunity of hearing good interpretations of celebrated classical works. I have not seen one adverse criticism, or heard a word, except in approval of his fine performances; and, indeed, our city papers and the intelligent music-lovers have all extended to him the fullest praises for the enjoyment he has given us.

Personally, I enjoyed his fugue playing, and his interpretation of the Schumann Concerto, together with his Chopin and Beethoven selections, the best of all the music he gave us. The brilliancy and difficulty of the Liszt numbers may dazzle for a time, and perhaps half carry one away in the mad whirl of exciting contrasts; but in the quiet moments, when music lingers as a delightful memory, the rich harmonies, the grand melodies, and classic forms of the old masters, seem, after all, the best. Modern invention in musical form may partake of the spirit of the age, and give us a new sensation as the "music of the future" burns upon our ears, and we may listen with no little delight to its varied novelties; but, after all, the heart goes back to the old masters to find its resting-place, and to reach the fullest acme of enjoyment. Mr. Sherwood played the Liszt music with fire and passion, and his audience seemed carried away by the brilliancy of his performance; but I trust that he will not allow the enthusiasm of a delighted public to tempt him to make intensity his principal aim; for to calm his listeners into sympathy with

the lovely compositions of the old masters, even if all applause is hushed into the happy silence of contentment, does more for the advancement of his art, and his own progress as an artist.

The last of the "Hensley Hall Popular Concerts" presented a programme that contained some fine numbers: the most particularly notable being Brahms's Piano-forte Concerto in D minor, Op. 15, which was played by Mrs. Clara Von Kleuge; the Toccata in F, Bach; and "Moreau de Concert," Op. 24, Guilmant, performed on the organ by Mr. H. Clarence Eddy. The Brahms Concerto was played in a very musician-like manner; yet, although it contains some quite interesting music, it did not (to my taste) seem worthy of all the study it must have cost to prepare it for a public performance. With an orchestral accompaniment, it would doubtless be much more pleasing; and I regret that we were obliged to hear it for the first time with only a second piano-forte as a substitute. Mr. Eddy's organ playing is always so artistic in its finish, and we have become so accustomed to hearing him do everything he attempts so well, that not infrequently his performances are passed over without according to him the high praise as justly his due. On Saturday last he reached his ninety-sixth organ recital, presenting a splendid programme of great magnitude. The principal selections were: "Introduction and Double Fugue, Op. 41, Merkel; Choral Prelude, Bach; Chorus from *Saint Peter of Bergamo*; "Cantabile" in G minor, Ph. Em. Bach; Largo, of Haydn; Prelude in C, G. J. Vogler; Concerto, Op. 5 (new), E. Proust; an organ sketch, "The Lake," Dr. Spurr; "Elegy Fugue," Op. 42, Guilmant; and a Duet, "First-Trade," Op. 78, Dr. Volkmar. In the last number he had the assistance of a talented pupil, Mr. A. F. McConnell.

Mr. Carl Wolfsohn brought his series of historical piano-forte recitals to a close last Saturday, presenting selections from the following modern composers: Gersheim, Tchaikovsky, Grieg, Von Bülow, and Scharwenka. These recitals have afforded the piano-forte student a fine opportunity to become acquainted with a large variety of new works, and also to hear a number of very old compositions but seldom played.

Although the musical season is drawing to its close, we are yet to have the *Messiah* of Handel from the Apollo Club; Verdi's *Requiem* from the Beethoven Society; two concerts by Wilhelmj and a number of smaller entertainments, before the midsummer days quiet us to rest. Of these as they approach. C. H. B.

## NOTES AND GLEANINGS.

WELLESLEY COLLEGE. — The 4th Concert (fourth series) consisted of an Organ Recital by Prof. C. H. Morse, with the following programme: —

Sonata in B-flat, Op. 63-4 . . . . . *Mendelssohn*  
Benediction Nuptiale . . . . . *Saint-Saëns*  
Allegretto grazioso . . . . . *Touss*  
Pascaglia in C minor . . . . . *Bach*  
Christmas Song . . . . . *Adams-Whiting*  
Grand Choeur . . . . . *Guilmant*  
Adagio, Two Sonatas, Op. 20 . . . . . *Merkel*  
(Arranged as solo by C. H. Morse.)

"Star Spangled Banner" . . . . . *J. K. Paine*.

The 50th Concert was given Saturday evening, April 28, with Mr. E. B. Perry pianist and Mrs. J. W. Weston vocalist. The 51st consisted of an Organ Recital by Prof. C. H. Morse, with the following interesting programme: Bach, Fantasia and Fugue, G minor, bk. ii.; Mendelssohn, Nocturne, "Midsummer Night's Dream," Op. 61 (arranged by Warren); Wagner, Choral, "Meistersinger"; Guilmant, Invocation; Gounod, March Romantique; Jensen, Heil Song, from Op. 45 (arranged by Warren); Beethoven, "Air du Dauphin"; Guilmant, March Funèbre et Chant Sacerdotal (by request).

Suppe's buffo opera, *Boccaccio*, has met with little success in Leipzig.

Owing to continued indisposition, Miss Gerster and week at Her Majesty's Theatre.

Miss Christine Nilsson were again unable to appear last week. Provided with new and hitherto unused materials, Dr. Bernhard Stave, now of Götting, is about to publish a Biography of Chopin. (How many more?)

Wagner has completed the composition of *Parsifal*, the first performance of which is fixed for August, 1881, at Bayreuth. (Twenty-four months are required for rehearsal!)

Herr von Hülsen, accompanied by Herr Eckert, has visited Hamburg to hear Goldmark's *Königin von Saba*, with a view to its production at the Royal Opera House, Berlin.

Honors and attentions continue to flow in upon Miss Thurny since her triumph in Paris. L'edouard has had a medal struck and presented to her, and the "artistic society" have sent her a magnificent cord receiver in bronze. Miss Thurny recently sang for Ambrose Thomas of the Paris Conservatory, and he has written her a letter such as Patti or Nilsson would be proud to receive. Gounod was to give her a complimentary dinner; and numerous offers from opera managers have been tendered her, which she has declined, insisting that the concert is her true field.

**ARTISTS OF THE NINETEENTH CENTURY**

**and Their Works.** By CLARA ESKINE CLEMENT and LAURENCE HUTTON. 2 vols. crown 8vo. \$3.00.

This is a perfect encyclopedia of information concerning the lives, styles, schools, and works of more than two thousand artists who have lived and wrought within the present century. Including so many subjects, it cannot within the limits of two volumes discuss artists and schools of art exhaustively; indeed, such discussion is not the object of the work, but to embrace in convenient compass such personal, characteristic, and artistic facts regarding artists of the century as will make the work indispensable for reference, and a great convenience for artists and art lovers and students. Critical estimates from competent authorities and full indexes add largely to the value and practical utility of the work.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

**Musical Instruction.**

**EUGENE THAYER'S Organ Studio** is in one of the halls of the Odd Fellows' Building, 515 Tremont Street, and contains one of the finest Church Organs in America. Terms from \$40 to \$60 per Quarter, with advantages never before offered to organ students.

**W. A. LOCKE, Teacher of the Piano,**  
10 Putnam Avenue, Cambridge.

**MR. ARTHUR FOOTE, Pianoforte Teacher,**  
149 Tremont Street, Boston.

**MME. BERTHA JOHANNSEN, Professor of the Art of Singing,**  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

## 125 MUSIC LESSONS FOR \$15

AT THE  
NEW ENGLAND CONSERVATORY.

**MUSIC HALL.** The Largest Music School in the World. Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address **H. TOURJEE, MUSIC HALL, BOSTON.**

**NEW ENGLAND MUSICAL BUREAU.** Furnishes and fills situations. Address **E. TOURJEE, Music Hall, Boston.**

## MADAME SEILER'S SCHOOL OF VOCAL ART,

No. 1104 Walnut Street, Philadelphia.

SUMMER COURSE.

Beginning June 10, and closing Aug. 1, 1879.

This course is especially for Teachers and those who are not able to attend during the winter season.

**CARLYLE PETERSILEA'S**

**ACADEMY OF MUSIC, Elocution, and Languages.**

The most perfect Institution of its kind in America. Its object is to Educate Fine Soloists and Teachers. Terms very moderate.

**270 & 281 Columbus Ave.**  
(Near Berkeley St.)  
BOSTON, MASS.

In alliance with the Royal Academy of Music, London, and the Royal Conservatory of Music, Leipzig.

In connection with the Academy are numerous free advantages.

Send for Circular.

**NORMAL MUSICAL INSTITUTE,**

CANANDAIGUA, N. Y.

**WILLIAM H. SHERWOOD, of Boston, Director.**

Session, Five Weeks, July 9 to August 18, 1879.

**H. CLARENCE EDDY, of Chicago, Organist and Theorist;** **Mme. LOUISA CAPPIANI, Prima Donna, from La Scala, Milan, and Mr. HARRY WEBSTER, from New England Conservatory, Vocalists.** **L. H. SHERWOOD, M. A., Principal Lyons Musical Academy.** **BURTON SALZER, Chorus Director.** **HENRY G. HANCOCK, of New York, Pianist.** **NARCISSE CTE, and others, assisting.**

**TERMS.**—\$15.00, including two Organs and two Piano Recitals, by Messrs. EDDY and W. H. SHERWOOD, and Normal Course. Private lessons extra, from 50 cents to \$5.00. Board from \$4.00 upwards. Situation beautiful, on large lake. Address, for Circulars,

**DR. M. A. CARMAN, Canandaigua, N. Y.**

**THE COLOUR SENSE: ITS ORIGIN AND DEVELOPMENT.**

An Essay in Comparative Psychology. Vol. 14 of English and Foreign Philosophical Library. By GRANT ALLEN, author of "Physiological Aesthetics." 1 vol. crown 8vo, gilt top, \$3.50.

The whole volume is a marvel of acute discrimination and resolute industry, and withal it is so modest, so significant of unselfish patience, that one forgets even to envy the author for his remarkable knowledge. — *The Londoner*.

The book is attractive throughout, for its object is pursued with an earnestness and singleness of purpose which never fail to maintain the interest of the reader. — *Saturday Review*.

A work of genuine research and bold originality. — *Westminster Review*.

All these subjects are treated in a very thorough manner, with a wealth of illustration, a clearness of style, and a cogency of reasoning which make up a most attractive volume. — *Nature* (London).

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

**AMERICAN GUIDE-BOOKS.**

By M. F. SWEETSER.

We now have a guide-book library which, as far as it extends, is every whit as good as Baedeker. The information given is that of fact, and not of fancy. It is very important for the traveler to know what hotels to stop at; and these books tell him, at the same time carefully noting the price. — *The Independent*.

Nothing better suited to the wants of the traveler could be desired than these neat, compact, portable manuals. The information is minute to the satisfaction of the most curious, embracing every particular that is likely to awaken his interest. — *College Coarant* (New Haven).

**NEW ENGLAND.**

A Guide to the Chief Cities and Popular Resorts of New England, and to its Scenery and Historic Attractions; with the Western and Northern Borders, from New York to Quebec. With Maps of New England, the White Mountains, the Hudson River, the Environs of Boston, Lake Winnepesaukee, and Nahant; and Plans of Boston, Hartford, Montreal, New Haven, New York, Newport, Portland, Providence, Quebec, the Central Park, and Mount Auburn Cemetery. 16mo, flexible cloth, \$2.00.

Before you begin to travel in New England, be sure to provide yourself with Sweetser's "Hand-Book." It is a small compact volume, with maps and plans and tours; with history condensed, and such illustrations as make it a constant help and

pleasure to the tourist. It is admirably put together. — *REV. DR. PRIME in New York Observer*.

The information in regard to the different localities is full, minute, and exact. — *Boston Transcript*.

**THE MIDDLE STATES.**

A Guide to the Chief Cities and Popular Resorts of the Middle States, and to their Scenery and Historic Attractions; with the Northern Frontier from Niagara Falls to Montreal; also Baltimore, Washington, and Northern Virginia. With Maps of the Middle States, the Adirondack Mountains, the Catskill Mountains, the Hudson River, Long Island, and the Environs of New York and Philadelphia; and Plans of Baltimore, Brooklyn, Buffalo, the Central Park, Greenwood Cemetery, Montreal, New York City, Niagara Falls, Ottawa, Philadelphia, Pittsburgh, Rochester, Saratoga, Toronto, and Washington. 16mo, flexible cloth, \$2.00.

No previous manual is so copious or so exact in its treatment, or can be consulted to so great advantage by the tourist in the Middle States as a trustworthy guide. — *New York Tribune*.

The maps alone are worth the price of the volume, which is crammed with information like a traveler's valise with luggage. — *New York Daily Graphic*.

**THE WHITE MOUNTAINS.**

A Guide to the Peaks, Passes, and Ravines of the White Mountains of New Hampshire, and to the adjacent Railroads, Highways, and Villages, with the Lakes and Mountains of Western Maine; also Lake Winnepesaukee and the Upper Connecticut Valley. With Maps of the White and Franconia Mountains, Western Maine, and the Lake country of New Hampshire, and Panoramas of the Views from Mount Washington, Mount Kearsarge, Mount Pleasant (Me.), Mount Prospect (Plymouth), Mount Hayes, and Jefferson Hill. 16mo, flexible cloth, \$2.00.

The book contains a really wonderful amount of information. . . . It is simply indispensable to all who visit or sojourn among the White Mountains. — *The Congregationalist* (Boston).

Combines all the information that any intelligent being can possibly need for making a thorough exploration of the White Mountain country, on foot, by rail, by stage or carriage. — *Philadelphia Bulletin*.

**THE MARITIME PROVINCES.**

A Guide to the Chief Cities, Coasts, and Islands of the Maritime Provinces of Canada, and to their Scenery and Historic Attractions; with the Gulf and River of St. Lawrence to Quebec and Montreal; also Newfoundland and the Labrador Coast. With Maps of the Maritime Provinces and Eastern New England and Canada, Newfoundland and Labrador, the Basin of Minas, and the Land of Evangeline, the Lower St. Lawrence River, and the Saguenay River; and Plans of the Cities of St. John, Halifax, Quebec, and Montreal. 16mo, flexible cloth, \$2.00.

Every place in the Province, on the rivers and lakes, is referred to; and little bits of tradition and history and poetry are so woven together as to make the volume most interesting of itself, while it caresses every point which the traveler visits to bristle with interest, and to leave some-

thing more than a passing impression upon his mind. — *St. John (N. B.) Globe*.

By its intrinsic value, copiousness of information, and impartiality, it is likely to take the place of all other guides or handbooks of Canada which we know of. — *Quebec Chronicle*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and *THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING	
NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283½ Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## GEO. WOODS & CO.'S UPRIGHT PIANOS.

Their patent frame gives them

**Great Strength and Solidity,**

AND

**A MOST BEAUTIFUL QUALITY OF TONE.**

They have the exclusive use in this country of the celebrated

**Brinsmead Repeating Action,**

Which repeats equal to any Grand Action.



**PARLOR AND CHURCH**

## ORGANS,

**WITH BOTH PIPE AND REED STOPS.**



**THEIR GREAT VARIETY FOR MUSICAL EFFECTS**

Commends them to all cultivated musicians.

**AN UNEQUALED REPUTATION**

FOR

**Thorough Workmanship and Fine Finish**

## GEO. WOODS & CO.

**CAMBRIDGEPORT, MASS.**

**WAREROOMS,**

**608 Washington St., Boston, Mass.**

**72 Adams St., Chicago, Ill.**

"SUPERIOR  
THE

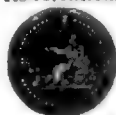


NUTRITION  
LIFE."

## IMPERIAL GRANUM THE GREAT MEDICINAL FOOD.

*The Savior for Invalids and the Aged. An Incomparable Aliment for the Growth and Protection of Infants and Children. A Superior Nutritive in Continued Fevers, and a Reliable Remedial Agent in all Diseases of the Stomach and Intestines.*

**T**HIS justly celebrated Dietetic Preparation is, in composition, principally the Gluten derived by chemical process from very superior growths of wheat, and presented with the assurance that it is unquestionably the safest, most nicely prepared and reliable medicinal food that scientific research can yield. It has acquired the reputation of being an aliment the stomach seldom if ever rejects, *condition not accepted*, and while it would be difficult to conceive of anything in food more delicious, or more soothing and nourishing as an aliment for *invalids* and for the growth and protection of *children*, its rare medicinal excellence in *Inanition*, due to *Mal-assimilation*, *Chronic*, *Gastric* and *Intestinal Diseases*, has been incontestably proven; often in instances of consultation over patients whose digestive organs were reduced to such a low and sensitive condition that the GRANUM was the only thing the stomach would tolerate, when life seemed depending on its retention.



SOLD WHOLESALE AND RETAIL BY

**DRUGGISTS AND PHARMACISTS,**

— IN THE —

Principal Cities of the United States.

**JOHN CARLE & SONS, NEW YORK.**



## JOHN BURROUGHS'S BOOKS.

**LOCUSTS AND WILD HONEY.** 16mo. \$1.50. (Just Published.)

Contents: The Pastoral Bee; Sharp Eyes; Strawberries; Is it going to Rain? Speckled Trout; Birds and Birds, A Bed of Boughs; Birds'-Nesting; The Halcyon in Canada.

A new book by this author is like a burst of sunshine on a cloudy day. Mr. Burroughs knows more about out-of-doors than any man since Thoreau. — *New York Herald*.

**WAKE ROBIN.** Second edition, revised, enlarged, and illustrated. 16mo. \$1.50.

Contents: The Return of the Birds; In the Hemlocks; Adirondack; Birds'-Nests; Spring at the Capital; Birch Snowings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Selborne. — *Hartford Courant*.

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo. \$1.50.

Contents: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A Marsh Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — *Boston Gazette*.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation* (New York)

**BIRDS AND POETS, with Other Papers.** 16mo. \$1.50.

Contents: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sang of them. — *London Examiner*.

John Burroughs is one of the most delightful essayists of the time. — *Providence Journal*.

••• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, OSGOOD & CO., Boston.**

## THE FAMILY LIBRARY OF BRITISH POETRY,

From Chaucer to the Present Time (1350-1874). Edited by JAMES T. FIELDS and EDWIN P. WHITTAKER. 1 vol., royal 8vo, 1028 pages. With Heliotype Portraits of Chaucer, Spenser, Shakespeare, Milton, Pope, Goldsmith, Burns, Wordsworth, Scott, Byron, Tennyson, and Mrs. Browning. Cloth, handsomely stamped, \$6.50; half calf, \$10.00; morocco, or tree calf, \$14.00.

There is every reason why the book should become the standard collection of British poetry for home use. — *Boston Advertiser*.

A boon in the English-reading world. . . . The more it is read the more highly will it be prized. — *New York Observer*.

The best that editorial skill and diligence have yet given to the public. — *New York Evening Post*.

Every teacher whose means will allow should have this book. It renders a hundred dollars' worth of other books unnecessary. — *Educational Weekly* (Chicago).

It is a collection not only eminently satisfactory in general, but in far the greater number of particulars. The reader may confidently go to it for the whole or part of every great or famous English poem. — *Atlantic Monthly*.

The volume is embellished with a number of portraits, and here again there is a special claim to favor in that these portraits are not the well-worn steel plates with which the public have become familiar by their appearance in all sorts of volumes, but a series of finely executed heliotype from the most life-like and artistic likenesses known, collected by Mr. Fields, who has had unusual opportunities for making such collections. — *Cleveland Herald*.

No previous single-volume anthology has ever approached it in the quantity, variety, and comprehensiveness of its materials; or has contained so large a proportion of what is distinctly *BEST* in the poetry of our mother-tongue. — *The Eclectic Magazine*.

There is every reason why the book should become the standard collection of British poetry for home use. — *Boston Advertiser*.

••• For sale by all Booksellers, and by the Publishers,

**HOUGHTON, OSGOOD AND COMPANY, BOSTON.**

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 996.

BOSTON, SATURDAY, JUNE 21, 1879.

VOL. XXXIX. No. 13.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and inspects rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

To EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the CUT-TAIL PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREHOUSES,

595 Washington Street, Boston.

E. & G. G. HOOK & HASTINGS,  
CHURCH ORGAN BUILDERS,

Send for Circulars.

113 Tremont Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF

## PIANO-FORTES.

Warehouses, 576 Washington St., Boston.

### W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREHOUSES,

576 Washington St., Boston.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED.

MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltham St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on instalments, Exchanged, and to Let.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. FAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 28th March, 1872.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours,

JOHN K. FAINE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the Judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

## WEBER PIANO-FORTES.

### GALAXY OF STARS,

Who pronounce the WEBER PIANOS the Best Planes in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power." "An Instrument with a SOUL in it."

Parepa-Rosa,	Nilsson,
Kellogg,	Marie Rose,
Patti,	Albani,
Thursby,	Cary,
Lucca,	Murska,
Carreno,	Torriani,
Strauss,	Godlard,
Capoul,	Bristow,
Campanini,	Muzio,
Mills,	Gilmore,
Wehli,	Pease,
Pappenhelm,	Adams,

AND HUNDREDS OF OTHERS.

PRICES REASONABLE.

TERMS EASY.

### WAREHOUSES,

Fifth Avenue, cor. 16th Street,  
NEW YORK.

### KRANICH & BACH'S

New Patent Full Agraff, Square, Upright, and Grand  
FIRST PREMIUM PIANOS

Are unequalled. The GEO. STECK & CO. Square, Upright, and Grand received the only Gold Medal given for Pianos at the Vienna Exposition.

H. W. BERRY, Sole Eastern Agent.

Pianos sold on easy monthly payments. Second-hand Pianos from \$100 to \$500. Pianos to let.

Removed to 692 Washington St.,

## HELIOTYPE.

### PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithography, Photo-engraving, and Fac-simile processes. Employed by the United States Government in Illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and conditions apply to the

HELIOTYPE PRINTING CO., 1299 Washington St., Boston.

## A SATCHEL GUIDE

*For the Vacation Tourist in Europe.*

With Maps. 16mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the faults that mar too many guide-books. — *New York Evening Post*.

HOUGHTON, OSGOOD & CO., Boston.

Music Publishers.

## Summer Music Books!

For the Sunday School.	<b>THE GOSPEL OF JOY!</b> 35 cts. Just out. Great favorite.
	<b>GOOD NEWS!</b> 35 cts. Well known, always good.
	<b>SHINING RIVER!</b> 35 cts. Very beautiful songs.
For Men, Women or Mountains.	<b>GEMS OF ENGLISH SONG!</b> \$2.50. Best Song Collection.
	<b>CLUSTER OF GEMS!</b> \$2.50. Capital Piano Pieces.
	<b>GEMS OF THE DANCE!</b> \$2.50. Brilliant Waltzes, &c.
What Books to read.	Lives of Beethoven (\$2.00), Mozart (\$1.75), Schumann (\$1.75), and others, most interesting; also <i>Ritter's History of Music</i> , 2 vols., each (\$1.50).
	<i>Musical Record</i> (\$2.00), good reading, once a week; all the news, and fine selection of music.
	<i>Descriptive Catalogues</i> (10 cts.), of almost all Music Books that are published. Very valuable for reference. 1500 Books.

Any book mailed for retail price.

OLIVER DITSON & CO., Boston.

## Do not purchase a New Book

For your Musical Society or Singing School until you have examined Mr. H. R. Palmer's forthcoming work. This new publication will be far in advance of Mr. P.'s previous works, as it will contain new and valuable material, in addition to the benefit of large experience gathered during his recent extensive sojourn in Europe. It will be of his popular "Song King" size, and will be sold at \$7.50 per dozen; 75 cents each, by mail. Will be issued early in July.

BIGLOW & MAIN, Publishers,

76 East Ninth St., New York.

73 Randolph St., Chicago.

## THE ART OF ORGAN PLAYING.

By EUGENE THIAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	3.00
Complete in Boards.....	12.00
SUPPLEMENT. Music for Church Service, Book I.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

ARTHUR P. SCHMIDT,

146 TREMONT STREET. . BOSTON, MASS.

Importer and Dealer in

## Foreign & American Sheet Music.

Sole Agent in the U. S. for the Catalogues of **ASKDOWN & PARRY** of London, Eng., and **HENRY LITOLFF** of Braunschweig, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminars made a specialty.

**Litolff's Musical World:** A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number.

JUST ISSUED:

**Album for Children.** By G. W. MARSTON. 12 charming little pieces for young pianists. 20 cts. a number.

**Ave Maria.** For Tenor or Soprano. By HENRIETTA DANA. 60c. Beside the Summer Sea. Contralto. " " 40c.

## GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**

**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

**WEBER PIANO-FORTES.**

NOW READY.



The REQUISITE is brim full of good points and good music, and is emphatically NEW in every respect. Price 75 cts. per copy, \$7.50 per dozen. Address **FILLMORE BROS., Publishers, CINCINNATI, O.**

## THE BEETHOVEN QUARTETTE,

**CHARLES N. ALLEN, HENRY HEINDEL, JULIUS AKERLOYD, WULF FRIES,**

Is prepared to accept engagements for next season. The club can be augmented to sextette or septette when required.

Address **C. N. ALLEN, O. DITSON & CO., Boston.**

The members will resume their lessons in September.

## THE NEW ENGLAND

## NORMAL MUSICAL INSTITUTE.

SUMMER SCHOOL.

Will hold its sixth session, commencing July 10, for Five Weeks, in Boston.

ADVANTAGES UNSURPASSED.

A full and efficient corps of Teachers, the best the country affords. Instruction given in every branch of the Musical Art, Elocution, and Languages, at very reasonable rates. Address for Circular, **E. TOURJEE,**

*N. E. Conservatory of Music, Music Hall, Boston, Mass.*

## AMERICAN GUIDE-BOOKS.

By M. F. SWEETSER.

We now have a guide-book library which, as far as it extends, is every whit as good as Baedeker. The information given is that of fact, and not of fancy. It is very important for the traveler to know what hotels to stop at; and these books tell him, at the same time carefully noting the price. — *The Independent*.

Nothing better suited to the wants of the traveler could be desired than these neat, compact, portable manuals. The information is minute to the satisfaction of the most curious, embracing every particular that is likely to awaken his interest. — *College Courier* (New Haven).

## NEW ENGLAND.

A Guide to the Chief Cities and Popular Resorts of New England, and to its Scenery and Historic Attractions; with the Western and Northern Borders, from New York to Quebec. With Maps of New England, the White Mountains, the Hudson River, the Environs of Boston, Lake Winnepesaukee, and Nahant; and Plans of Boston, Hartford, Montreal, New Haven, New York, Newport, Portland, Providence, Quebec, the Central Park, and Mount Auburn Cemetery. 16mo, flexible cloth, \$1.50.

Before you begin to travel in New England, be sure to provide yourself with Sweetser's "Hand-Book." It is a small compact volume, with maps and plans and tours; with history condensed, and such illustrations as make it a constant help and

pleasure to the tourist. It is admirably put together. — *Rev. Dr. PRINCE in New York Observer*.

The information in regard to the different localities is full, minute, and exact. — *Boston Transcript*.

## THE MIDDLE STATES.

A Guide to the Chief Cities and Popular Resorts of the Middle States, and to their Scenery and Historic Attractions; with the Northern Frontier from Niagara Falls to Montreal; also Baltimore, Washington, and Northern Virginia. With Maps of the Middle States, the Adirondack Mountains, the Catskill Mountains, the Hudson River, Long Island, and the Environs of New York and Philadelphia; and Plans of Baltimore, Brooklyn, Buffalo, the Central Park, Greenwood Cemetery, Montreal, New York City, Niagara Falls, Ottawa, Philadelphia, Pittsburgh, Rochester, Saratoga, Toronto, and Washington. 16mo, flexible cloth, \$1.50.

No previous manual is so copious or so exact in its treatment, or can be consulted to so great advantage by the tourist in the Middle States as a trustworthy guide. — *New York Tribune*.

The maps alone are worth the price of the volume, which is crammed with information like a traveler's valise with luggage. — *New York Daily Graphic*.

## THE WHITE MOUNTAINS.

A Guide to the Peaks, Passes, and Ravines of the White Mountains of New Hampshire, and to the adjacent Railroads, Highways, and Villages, with the Lakes and Mountains of Western Maine; also Lake Winnepesaukee and the Upper Connecticut Valley. With Maps of the White and Franconia Mountains, Western Maine, and the Lake country of New Hampshire, and Panoramas of the Views from Mount Washington, Mount Kearsarge, Mount Pleasant (Me.), Mount Prospect (Plymouth), Mount Hayes, and Jefferson Hill. 16mo, flexible cloth, \$1.50.

The book contains a really wonderful amount of information. . . . It is simply indispensable to all who visit or sojourn among the White Mountains. — *The Congregationalist* (Boston).

Combines all the information that any intelligent being can possibly need for making a thorough exploration of the White Mountain country, on foot, by rail, by stage or carriage. — *Philadelphia Bulletin*.

## THE MARITIME PROVINCES.

A Guide to the Chief Cities, Coasts, and Islands of the Maritime Provinces of Canada, and to their Scenery and Historic Attractions; with the Gulf and River of St. Lawrence to Quebec and Montreal; also Newfoundland and the Labrador Coast. With Maps of the Maritime Provinces and Eastern New England and Canada, Newfoundland and Labrador, the Basin of Minas, and the Land of Evangeline, the Lower St. Lawrence River, and the Saguenay River; and Plans of the Cities of St. John, Halifax, Quebec, and Montreal. 16mo, flexible cloth, \$1.50.

Every place in the Province, on the rivers and lakes, is referred to; and little bits of tradition and history and poetry are so woven together as to make the volume most interesting of itself, while it causes every point which the traveler visits to bristle with interest, and to leave some-

thing more than a passing impression upon his mind. — *St. John (N. B.) Globe*.

By its intrinsic value, copiousness of information, and impartiality, it is likely to take the place of all other guides or handbooks of Canada which we know of. — *Quebec Chronicle*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & COMPANY, BOSTON.



BOSTON, JULY 5, 1879.

Entered at the Post Office at Boston as second-class matter.

## CONTENTS.

SANZIO. <i>Stanza</i> . . . . .	105
TONE-QUALITY. <i>George T. Downing</i> . . . . .	106
MR. KAMMERER PROUT'S "HERRARD" . . . . .	107
THE IMPRESSION OF DRAPERY IN MUSIC. <i>Charles H. Fenton</i> . . . . .	107
TALKS ON ART: SECOND SERIES. From Instructions of Mr. William M. Hunt to his Pupils. IX. . . . .	109
ORCHESTRAL PROSPECTS . . . . .	110
NIGHTINGALE SCHOLARS . . . . .	110
CONCERTS . . . . .	111
Mrs. Anna Mayhew Elmonds's Organ and Piano Recital. — Miss Henrietta Maurer's Complimentary Reception. . . . .	111
MUSICAL CORRESPONDENCE . . . . .	111
Chiciniati. — Chicago. . . . .	112
NOTES AND GLEANINGS . . . . .	112

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 230 Devonshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FLETCHER, 30 West Street, A. WILLIAMS & Co., 263 Washington Street, A. K. LOHMEYER, 369 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Nassau Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. ROSS & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## SANZIO.

BY STUART STURGE, AUTHOR OF "ANGELO."

(Continued from page 97.)

So Sanzio joyfully,  
While the bright, shining sunbeams, that at last  
Had burst their cloudy veil, moved on before them,  
Led her about, showed and interpreted,  
While she, with glad, untrusting eagerness,  
Listened and looked, — upon the long, gray walls  
Covered with dais of color and black lines,  
That, if one watched, slowly resolved themselves  
Now into countless fair, fantastic shapes,  
Then melted back into a strange confusion;  
Upon the bits of canvas in gray tints,  
Or the white heads and faces, feet and hands,  
Hanging pell-mell here and there; and yonder stood  
Two marble figures towering high, though one  
Had lost its head, the other both its arms.  
And glancing past them, Benedetta knelt  
To turn the sheets of paper on the floor,  
That lay there scattered broad-cast, and scrawled full  
Of twisted lines and circles like the walls,  
Till Sanzio told her, laughing, 't was in vain  
She borrowed there for any hidden gem;  
Found in one distant corner of the room  
A curious, wide-mouthed urn of blackened silver,  
Filled to the top with rose-leaves faintly sweet.  
Long, long ago, Sanzio related, ere  
The dear Christ-child was born at Bethlehem,  
Some unknown skillful workman wrought this vase,  
'Mid a great people perished from the earth.  
Men laboring in the fields discovered it  
Of late, deep in the ground, — thus it came here.  
And near it stood a dish of finest glass  
Shaped like an open lily, where she saw,  
With bits of scarlet coral, pearls white  
And delicate pink and amber-tinted shells.  
Ay, Sanzio said, they lay so many years  
Upon the shores of the eternal sea,  
Their little shallow cups had caught at last  
Some faint reflection of the sunset glory  
That flooded them a thousand times. A fan  
Of gorgeous peacock feathers, spreading wide,  
Nodded above them, and near by, in yet  
Another corner, Benedetta marked  
A crimson mantle, and blue, silken robe,  
A trailing piece of precious cloth of gold,  
And many more of various hue, that looked  
Like purple and fine linen, — heedlessly  
Tossed over dusty chairs.

But, best of all,  
Sanzio turned kindly, at her earnest prayer,  
The faces of great pictures from the walls,  
And showed her much she had not yet beheld  
Of all his noblest labors, though he said  
Of this and that, 't was but the first poor sketch;  
This had been ordered from beyond the sea;  
And that had crossed the mountains. One of them,  
A sweet Madonna, seated, with bent head,  
Her happy arms clasped round the blessed Babe  
That nestled on her bosom. Then an image  
Of that fair Saint who first from heaven drew down  
The power of music to the thirsty earth, —  
Amid a group of other stately forms  
Standing erect and rapt, her purest face  
Turned upward to a chanting angel-choir.

And yet another, of that gracious Saint  
Who conquered ill by her sole innocence.  
She walked alone, — behind her sombre trees, —  
Her benighted limbs scarce hidden by the robe  
Whose folds one slender hand held gathered back  
From the nude, tender feet, while in the other  
She bore a branch of palm. Thus fearfully,  
The godly peace unbroken on her brow,  
A faint rayed halo round the golden head,  
She stepped upon the pointy, jagged wings  
Of the fierce dragon, who with monstrous coils,  
And fiery jaws wide open, rolled and writhed  
Powerless to right and left.

And so at length,  
Making their round about the whole wide room,  
They came to that great picture, half complete,  
Whereon he labored still, and even this  
He turned and showed. A heavenly Virgin-mother,  
Bearing the little Jesus in her arms,  
And floating upward on light clouds; beside  
And yet beneath her, other forms, two Saints,  
A woman, and a noble, grave old man;  
And further still below, close to her feet,  
Two marvelous fair child-angels, with small wings,  
Both gazing up, in rapt, adoring joy.  
Their sweetest eyes lost in the heavens beyond,  
And Benedetta when she first saw these  
Cried out in wonder and delight: "O Sanzio!  
What rosy limbs, and dimpled little hands!  
Oh, would that I might hold them in my arms,  
And kiss their lips and eyes! This right one here,  
With upturned face, he is like you, methinks!"  
Then following the little angel's glance,  
And reverently, yet all unemotionally  
Folding her hands, she softly said, and spoke  
As to herself: "And what a grave, wise look,  
Wears the Beloved Babe on his sweet face! —  
And I am to be here among all these, —  
Nay, how should I be worthy of such greatness!"  
My darling! Oh, I would most joyfully  
Make all the world your footstool! Sanzio's heart  
Cried out within him, yet he suffered not  
The words to pass his lips, but gazed at her  
With a glad, silent smile. And now, when she  
Was well content that night was left unseen,  
He bade her sit and rest on the small couch  
Where he was wont sometimes to pause from work,  
When that grew wearisome, — he standing near  
On the great tawny lion skin stretched out  
Upon the floor, and showing plainly still  
The outline of the mighty head and paws.  
"What is this?" asked she, planting her small feet  
Where once the full, dark mass had flowed.

He told her,  
And how it came from countries far away,  
Filled with wide deserts, where the sun was hot,  
And bred strange beasts and birds and flowers and trees.  
"Fancy," he said, "how dismal for some late  
Lone traveler, if at fall of night, perchance,  
He hears a stealthy rattle 'mid the reeds,  
And sees the gleaming of two fiery eyes,  
And suddenly, with a fierce, resounding rum,  
A lion leaps on him and his poor horse,  
And strikes his teeth into its panting flanks!"

Unwittingly she drew her feet away,  
A shade of trouble flitting o'er her face.  
It faded in a moment, and her cheek  
Dimpled and faintly flushed, and looking up  
She said, "Nay, I am like a foolish child!"  
"And would you be afraid in that wild land?"  
He smiling asked. "No, — yes, — yes, — no, not with you,  
If you were with me there!" And for the first time  
She of her own free will reached out her hand,  
And put it into his, who with delight  
Close clasped and held it fast. But suddenly  
She drew it back and asked, with earnestness,  
Returning now at length upon the words  
She left unfinished when she entered first, —  
"But tell me how it is I find you here!  
Anna went out this afternoon, and I,  
Left all alone, wandered about the house,  
And curiously peeped into many rooms,  
Finding them still and empty all, save this.  
You do not live here? Nay, it cannot be,  
Methought you came a distance every day,  
In from the street!"

"And so I did! I sang  
My esp on my head," he gayly cried,  
"And passed through one door out into the street,  
And by another then as speedily back,  
Into the house where I have dwelled long years!"

She looked at him in silence. Then again  
Most gravely, "Mayhap you can tell me, too,  
Why Anna scarce remembers sight of us,  
My father and my grandson and myself,  
Whom she was wont to know and love so well,  
For when I question her, she shakes her head,  
Or gives me answers all surly!"

And now  
He broke into a peal of merry laughter:

"Dear, innocent, simple heart! Your Anna long  
Has been at rest in Abraham's lap, I trust,  
And pray she may be softly pillowed there,  
For I could find her nowhere!"

But he saw  
That in her face his mirth found no response,  
And sobered in a moment, while she said, —  
And Sanzio fancied that her lips grew white, —  
"I was told as all was well, and we believed you!"

Then briefly he recounted his device,  
And added, "Nina's heart is true as gold,  
And could your mother know she were well pleased" —  
But she seemed scarce to hear, and suddenly said,  
"You have deceived us then, — me and my mother;  
That was not well in you!" Her voice was low,  
And a strange, shadowy look in the wide eyes  
She fixed upon his face.

He bit his lip,  
Flushing and paling swiftly, then moved off  
And strode with hasty paces through the room,  
While he tossed back his hair impatiently;  
And then returning close to her again,  
Said, though his voice and eyes were half unsteady,  
"You give a hard name to a petty fault,  
And make me suffer heavy penance,  
For what methinks may scarce be called a sin!"

She sat in silence, with her eyes cast down,  
And he went on, — his voice, that had grown firm,  
Now quivering with so strange a thrill again,  
That Benedetta started at the sound, —  
"And if a fault, a wrong, a sin there was,  
It was committed but for love of you!"  
But for I saw no other means to gain  
The innocent cause I pleaded. I protest  
My work in truth has need of you! — and for  
I must have perished could I not have looked  
Upon your face again! Ay, Benedetta,  
Wherefore not tell you now, in simple words,  
What every breath of life, each rapturous throb  
In this glad soul, that lives but on your sight,  
Surely has long ere this confessed to you, —  
I love you! with a love too passing great,  
For mortal tongues to utter half my heart!"

Still while he spoke she gave no sign, but bowed  
Her head still lower, the small, dark ringlets quivering  
On the white, bended neck, and even now  
When pausing he stretched out his hands to her,  
She made no faintest answer, but he saw  
How the hot blood rushed over brow and neck,  
And that she shook and trembled like a leaf.  
But when he would have clasped her in his arms,  
She sprang up suddenly, broke away, and fled  
Into the furthest corner of the room,  
And cowering like a child down on the floor,  
Her face hid in the hands upon her knees,  
Burst into passionate tears.

For one brief moment  
He stood confounded and irresolute,  
Then flew to her and knelt beside her. "Love! —  
My darling Love! — my Hard! — my bright-eyed Faun! —  
Wherefore these tears? Will you not answer me,  
By one small word, — give but a sign!" he cried  
In passionate tenderness, and would have drawn  
Her hands from off her face with gentle force.  
But she resisted, and loud sob alone  
Came for reply.

"My Own, my Benedetta,  
My Queen, my sweetest Saint! — can you not then  
Pardon, forgive me? Ay, 't is but too true,  
I love you with the power of all my soul,  
And 't was my happiness to think, — perchance, —  
But yet forgive me if I startled you  
By my too hot and hasty words? Forget  
That they were ever spoken! For I pray  
Not now aught other favor at your hands,  
But that you grant me still a few brief days  
The joy to look on you as heretofore, —  
Knelling to do you homage, — from afar  
To worship at your shrine, Madonna mine!"  
He cried again, deep grief and yearning love  
Mingled in his entreating, pleading voice;  
But still he sued in vain, still waited breathless  
For some response.

And so at last sprang up,  
Turned from her with a gesture half despair,  
Half swift, impatient wrath, and pressing close  
The arms he folded on his breast, as though  
To still the mighty beating of his heart,  
Said in a strange, cold voice, "Then we must part!  
Tomorrow, with the earliest, I will find  
Some one to take you safely home!"

And thus  
Walked to the window, and stood looking out  
With stormy brow, and dark, unseeing eyes,  
And pallid lips so faintly closed and set,  
As though they could untend and smile no more;  
Stood thus in silence for a little time,

To the loud rustle of the rich brocade,  
And often turned her head to watch the train  
Sweep o'er the floor behind her.

"Aye, you know  
You are my Queen, whose kingdom is my heart!  
But all this finery suits you wondrous well,  
You want but these," he said; and as he spoke  
Went to a curious casket carved in wood,  
That Benedetta long had marvelled o'er,  
Unlocked it with a twisted silver key,  
And took a handful of gemmed trinkets out.  
Then hastening to her side again, exclaimed,  
"Come sweetest, I will play your maid for once!"  
And deftly turning down the yellow lace  
That rose up stiffly round the snowy throat,  
He would have clasped it with a quaint old necklace  
Of dimly shimmering pearl, with here and there  
A precious ruby, like a drop of blood,  
Set in between; but could not please himself,  
And took it off to try another one, —  
Plain golden beads, strung on a thread of silk,  
But shook his head again, unbound this too,  
And laid it down, saying in graver tone,  
"Nay, it but breaks the beautiful line!" 'Tis best  
Simply as Nature made it, — let not us  
Attempt to mar her fairest handiwork!  
But Love, take this, and wear it for my sake,"  
He added then, and would have slipped a ring, —  
A finely wrought, gold serpent, with bright eyes, —  
Upon her finger. But she gently said,  
And faintly flushing drew her hand away,  
"Nay, Sansio mine, I will not! I have this,"  
Touching a silver circle, plain and old, —  
Sansio had often marked it on her hand, —  
"That my poor father gave me long ago,  
And need no other!"

"As you will, dear heart!"

He answered, but one moment earnestly  
Gazed at her with a puzzled, questioning look.  
But suddenly, full of smiling mirth again,  
He bowed in mock solemnity, and asked,  
"But since I am thus honored, will not now  
Your majesty be seated? I must fix  
This image, ere it vanish from my sight, —  
But this must off!"

He lifted from her head  
The heavy veil, then with the words, "Permit  
Your happy bond-slave!" led her to a seat,  
And tossed the trinkets all into her lap.  
"My Princess, pray you look them o'er, at least,  
If you'll not kindly take them off my hands,  
While I make ready!"

Benedetta passed  
The jewels through her fingers: then she thought, —  
How sad, oh, how most sad, the form of her,  
Who once was gayly decked with these bright things,  
Lies crumbled into dust long years ago, —  
That the fair eyes, which looked on them with joy,  
Are closed and blind in the dark earth forever, —  
Oh, may the Saints rest her poor soul in peace!  
And suddenly rose, and put the gems away,  
While an unwonted shadow lingered still  
On the white brow, and in the darkened eyes,  
When Sansio bid her turn and look at him.

(To be continued.)

### TOUJOURS PERDRIX.

[The substance of the following article, prepared for the German Press by Prof. Franz Geisinger, has appeared in the *Deutsche Zeitung* of Vienna.]

*Falstaff.* — His thefts were too open; his sitching was like an unskilful singer — he kept not time.

*Nym.* — The good humor is to steal at a minute rest.

*Pistol.* — Convey, the wise it call; steal! pob, a floo for the phrase.

THE few whose duty or taste it is to collect, or at least acquaint themselves with the constantly accumulating Beethoven literature, must of course include the multitudinous writings — the *toujours perdrix* — of Herr Prof. Ludwig Nohl. They know *ad nauseam* that gentleman's method of dressing his *perdrix* in all modes; or, to drop the figure, his habit of using the same materials over and over again, in lectures, articles for periodical publications of all sorts, and in volumes made up of such articles. They know also, that, since the publication of Thayer's first and second volumes of his "*L. v. Beethoven's Leben*," the swarming errors of Herr Nohl's biography of the composer have, in such articles, been silently corrected; and that he (Nohl) rarely if ever loses an opportunity of

referring to his book as the great and sufficient authority upon all that relates to Beethoven's history; and, finally, that he is, to a certain extent, justified in so doing, because, in the notes to his third volume, he has corrected a great number of the errors of the preceding two, besides adding an appendix containing seventy-nine (79) "corrections and verifications," — whence derived the reader is not informed.

It is not asserted, nor even intimated, that all, even of these "corrections and verifications," are conveyed (the wise it call) from Thayer's two volumes; indeed, some are from Nottebohm's writings and perhaps other sources; but this fact is certainly striking and significant: that, of the 79, all but the last two belong in the years covered by those two volumes, and just where Thayer leaves him in the lurch (end of 1806), Herr Nohl's appendix ends.

The well-informed reader knows that hitherto Thayer has taken no notice of these "conveyings;" that Herr Nohl has reviewed the first two volumes of Thayer's work to his heart's content, and that Thayer has not retaliated; and that, in a few instances, in which Thayer has deemed it fitting to speak plainly to him, it has only been when he believed (rightly or wrongly) that truth, justice, and good morals demanded it. It is true, that Thayer has never received a penny in return for all the costs and labor expended upon his four volumes on Beethoven and his works; but as he has not written them for money, if Herr Nohl can improve his *perdrix* by small conveyings from them, to his pecuniary benefit — why not? He has a family to support. Had he remained satisfied with simply correcting his previous errors, he might even have "conveyed" a supplemental appendix to his "*Beethoven's Leben*" from Thayer's new volume, with the same impunity he has enjoyed for a dozen years past.

But, perhaps in consequence of this impunity, he has begun to "convey," as Falstaff says, "too openly," and Thayer's friends, with one voice, now declare that patience has ceased to be a virtue.

The "rock of offense" is a long article in the Berlin *Voss'sche Zeitung* under the heading: "The Last Court Organist of the Electors of Cologne."

As C. G. Neefe was appointed successor to Van den Eeden in 1781, and did succeed him the next year, and held the office until he received his formal dismission in 1796, from the then fugitive elector, Max Franz, the reader naturally supposes him to be the subject of the article, and is curious to know whether anything is added by Herr Nohl to what Nottebohm and Thayer have printed concerning him; but, no; it is upon one who in 1784 was appointed Neefe's assistant, and who in 1792 left Bonn never to return — Ludwig van Beethoven. So, we find the same old *perdrix* — "Beethoven's youth" — served up again (in the first half of the article), of course with numerous corrections of former errors silently "conveyed" from Thayer. Then comes, however, matter of great interest and value pertaining to the history of the composer's early years, as indeed it must be, since it is copied bodily from an essay written

after long and patient study, and bearing throughout every mark of excellent judgment and singular critical acumen, by Dr. Hermann Deiters (then of Bonn, now director of the Imperial Gymnasium in Posen), and printed in the appendix to Thayer's first volume of his Beethoven Biography. That Dr. Deiters is not named by Herr Nohl need hardly be stated; but he does state in a marginal note whence his "conveyances" are made; in what spirit the reader shall see.

"Ludwig said later," so Herr Nohl conveys, "that Pfeiffer was the teacher to whom he in the main owed everything." "So say," remarks Herr Nohl, "the still existing reminiscences of a son of the house in the Rheingasse, who died some fifteen years since — a baker named Fischer, and his sister Cäcilie." The marginal note — to the word "reminiscences" — runs thus: "Formerly in possession of Herr Oberburgmeister Kaufman in Bonn, and partly published as an appendix to A. W. Thayer's '*Ludwig van Beethoven's Leben*' (vol. I., Berlin, 1866), who therefore was as little able to interweave them into his text, as I [Herr Nohl] was in my '*Beethoven's Leben*' (vol. I., Leipzig, 1864), so that this sketch [*i. e.*, the article in the *Voss'sche Zeitung*] is in fact the first complete one on the subject."

Peruse that again, reader, and get its full flavor.

Sir Thomas More, in the author's epistle to Peter Giles which precedes the *Utopia*, speaks of the "advantage that a bald man has, who can catch hold of another by the hair, while the other cannot return the like upon him." He is "safe as it were of gunshot since there is nothing considerable enough to be taken hold of." Now as to dates and facts, "*Beethoven's Leben*," vol. I., Leipzig, 1864," by Nohl, is, so to say, very "bald-headed." But think of its richness in other respects! — its grandiose dissertations upon the nature of the German mind (*Geist*); upon the Rhinelander, and his love for gormandizing; and upon the Rhine wines; its citations from an article on Beethoven's early years, "written with considerable knowledge of the subject, and, some few errors excepted, worthy of confidence throughout, which appeared in a *Revue Britannique*,<sup>1</sup> not known to Thayer; especially the long passage so flattering to an American upon "the first practical realization of Rousseau's ideas — the first genuine political act of the last century — the Declaration of Independence by the American colonies; and much else, which it never would have occurred to Thayer to weave into a biography of Beethoven. Professor Nohl's force lies, no doubt, in æsthetic Logic, certainly, is not his strong side; for if the appearance of Dr. Deiters's essay in the appendix to Thayer's volume proves that he could not have woven its substance into his text, *a fortiori*, he could not have known Nohl's "*Beethoven's Leben*," vol. I., Leipzig, 1864," since neither in text nor in appendix has he "conveyed" (the wise it call) a word of its lofty philosophy and ethnological wisdom. And yet that gentleman cannot have forgotten that to his request for Thayer's opinion of

<sup>1</sup> The joke is, that the article thus enlogged by Nohl was a translation of Thayer's article in the *Atlantic Monthly*, in 1858, printed as original in the *Revue*.

that volume (and of March, 1864), the answer was in substance, that, owing to the very numerous differences in their views and in their presentations of facts, which had struck him in reading it, he felt compelled to subject his manuscript to another thorough revision.

Now for a transient modulation into another key.

In the autumn of 1860 Thayer passed a month or two in Bonn, examining and copying from all the old newspapers, court almanacs, and whatever would throw light upon the lives and times of the Beethovens. Time pressed, and without accomplishing his intended search in the provincial archives at Düsseldorf, he went to Paris, where he lost much time in suing for permission to search the old diplomatic correspondence of the French agents at Bonn — a permission finally refused by Louis Napoleon's minister of foreign affairs. Thence he proceeded to London, where he was received and aided in his researches by Neate, Potter, Sir George Smart, Hogarth (son-in-law of Thomson, and father-in-law of Dickens), Chorley, Lonadale, — all deceased, not to name the still living, — in a manner which he cannot recall to mind without emotion.

Soon after, an offer of employment at the United States Legation in Vienna compelled him to return thither, without visiting Düsseldorf. Nevertheless, he wrought out the first draft of his first volume, and in 1863 was able to place it wholly or in part in the hands of Dr. von Breuning and other friends for their opinions. It found favor, and its author was pressed on all sides not to delay its publication. Why then did two years pass before it was put into the hands of the translator? Simply because he was unable to return to the Rhine until November, 1864, and then for but fourteen days.

The first object of this journey was of course researches at Düsseldorf, the surprising results of which may be read in the preliminary chapters of the book for which it was undertaken.<sup>1</sup> The wealth of new matter there found detained him until the last moment, and he was obliged to return to Vienna, leaving the second object of the journey unaccomplished. This was no other than the examination of the reminiscences of baker Fischer and his sister Cæcilia!

"Well, thereby hangs a tale," as Dame Quickly says, which may be read in letters written some fourteen months later. "Mark now, how a plain tale shall put you down," says Prince Hal to Falstaff.

Thayer's removal to Trieste extinguished the hope of any personal examination of the Fischer papers; but he did not despair that, through his friends and translator in Bonn, they might yet be made of use, even though he was compelled to forward a part of his revised manuscript to Dr. Deiters first. Nor was he mistaken. On the 12th of January, 1866, he received a closely written letter of a dozen pages from Deiters, largely relating to the Düsseldorf documents, and then to the Fischer reminiscences. After a general view of them, and the report of a conversation with Otto Jahn upon them, comes a discussion of

the use now to be made of them. "You will probably," he writes, "not desire to rewrite these chapters again. I might make such changes in the text as would be needed and insert the new matter; but I might easily make mistakes both in judging of and using it, and the errors would be at your cost. I think, therefore, of again carefully revising the whole and putting it into an appendix, if the plan meets your approval."

Thayer replied: "Your letter is at this moment giving me great delight. I have not finished reading it, but begin the answer, so as at once to reply to the various questions."

There is nothing to the present purpose in the letter, but the pages devoted to the Fischer matter, and two extracts from them are sufficient.

"So poor old Fischer is dead! When I was in Bonn in 1860, I went to the hospital (my note-book says September 15), to see him, but found his reminiscences (oral) of no value. The next day (I think it was) he came to me at Honecker's, dressed in frock (swallow-tail) and white cravat, I think — at all events in great state, poor old devil! — and brought his manuscript with him. I ordered a bottle of good wine and let him warm his heart with it, and meantime looked over the papers. I thought then that one might find hints at information, but did not consider it of so much value, as you prove it to be. As the old man demanded three (or was it four?) hundred thaler for it, I dismissed him. My conscience would not allow me to steal its contents, which I might have done, I believe, on pretense of wishing to examine it." . . . "While I was reading this part of your letter, I determined to write you and request you to give this new information in the appendix, and was much pleased when I came to the place where you propose to do this."

Why? First, because of the labor involved in rewriting the chapters in which the new matter belonged; second, because it appeared to be too copious to be inserted there in *extenso*; but principally, because Thayer judged it unfair to deprive Deiters of the full credit of his patient and difficult labor in deciphering, selecting from, and rendering fit for publication these reminiscences.

Is this "plain tale" sufficiently explicit?

During his stay in Bonn in 1860, Thayer usually supped at the Schwann, with Dr. Reifferscheid, now Professor at Breslau, Dr. Binsfeld, now Director of the Imperial Lyceum, Paul Marquand, the learned editor of *Amatoxenus*, whose early death is so sad a loss to musical science, and other very promising young scholars. Deiters was also occasionally of the party. As Thayer made no secret of his meetings with poor old Fischer, he to this day does not understand how his friend Deiters could have known nothing of the manuscript and have written of it as a new discovery, with the sad effect of leading the unlucky Herr Nohl astray!

The reader will now understand why, for a dozen years past, Deiters and Thayer have read with Homeric laughter that writer's references to the "too late discovery of the Fischer manuscript, portions of which are printed as an Appendix to Thayer's book, and which so cruelly deprived the most laborious researches of nearly twenty years of

their ultimate value," — whatever this last may mean.

Herr Nohl has amused himself and doubtless his readers, in his reviews of Thayer's first two volumes, by sarcasms upon the painful regard for "dates and facts" exhibited therein, to the neglect of musical criticism, and for good morals, to the neglect of aesthetics. Now, it is in a high degree flattering to that writer to find how great a confidence this same Professor Nohl places in the correctness of those dates and facts, as is proved by the extent to which he "conveys" (the wise it call) them.

Should Thayer live to complete his work, who can say that Nohl may not honor it — as he did Jahn's "Mozart" — by making it the basis of a brand-new biography of Beethoven!

Apollo and Minerva! Thayer's dry, tedious facts and dates illuminated, enlivened, glorified, by Herr Professor Ludwig Nohl's lofty morality and aesthetics! That will not be the old *perdrix*.

That will be a work!

## HOMER VERSUS "PINAFORE."

(From the Fortnightly Review.)

OLD HOMER is the very fountain-head of pure poetic enjoyment, of all that is spontaneous, simple, native, and dignified in life. He takes us into the ambrosial world of heroes, of human vigor, of purity, of grace. Now, Homer is one of the few poets the life of whom can be fairly preserved in a translation. Most men and women can say that they have read Homer, just as most of us can say that we have studied Johnson's Dictionary. But how few of us take him up, time after time, with fresh delight! How few have even read the entire *Iliad* and *Odyssey* through! Whether in the resounding lines of the old Greek, as fresh and ever-stirring as the waves that tumble on the seashore, filling the soul with satisfying, silent wonder at its restless unison; whether in the quaint lines of Chapman, or the elision couplets of Pope, or the closer versions of Cowper, Lord Derby, of Philip Worsley, or even in the new prose version of the *Odyssey*, Homer is always fresh and rich. And yet how seldom does one find a friend spell-bound over the Greek Bible of antiquity, while they wade through torrents of magazine quotations from a petty versifier of to-day, and in an idle vacation will graze, as contentedly as cattle in a fresh meadow, through the chopped straw of a circulating library. A generation which will listen to "Pinafore" for three hundred nights, and will read M. Zola's seventeenth romance, can no more read Homer than it could read a cuneiform inscription. It will read about Homer just as it will read about a cuneiform inscription, and will crowd to see a few pots which probably came from the neighborhood of Troy. But to Homer and the primeval type of heroic man in his beauty, and his simpleness, and joyousness, the cultured generation is really dead, as completely as some spoiled beauty of the ball-room is dead to the bloom of the heather or the waving of the daffodils in a glade. It is a true psychological problem, this nausea which idle culture seems to produce for all that is manly

<sup>1</sup> See pages xiv. and xv. of that volume for an account of the noble manner in which Dr. Harless and Dr. Deiters completed the researches for which Thayer's time was too limited.



and pure in heroic poetry. One knows — at least, every school-boy has known — that a passage of Homer, rolling along in the hexameter, or trumpeted out by Pope, will give one a hot glow of pleasure and raise a finer throb in the pulse; one knows that Homer is the easiest, most artless, most diverting of all poets; that the fiftieth reading rouses the spirit even more than the first — and yet we find ourselves (we are all alike) painfully pining over some new and uncut barley-sugar in rhyme, which a man in the street asked us if we had read, or it may be some learned lucubration about the site of Troy by some one we chanced to meet at dinner. It is an unwritten chapter in the history of the human mind, how this literary prurience after new print unman us for the enjoyment of the old songs chanted forth in the sunrise of human imagination. To ask a man or woman who spends half a lifetime in sucking magazines and new poems to read a book of Homer would be like asking a butcher's boy to whistle "Adelaida." The noises and sights and talk, the whirl and volatility of life around us, are too strong for us. A society which is forever gossiping in a sort of perpetual "drum" loses the very faculty of caring for anything but "early copies" and the last tale out. Thus, like the tars in the noble parable of the sower, a perpetual chatter about books chokes the seed which is sown in the greatest books of the world.

## HOW THE FRENCH LEARN TO ACT.

(From the London Times.)

We have seen that every French boy or girl who has a taste for the stage may get a thorough training at the Conservatoire. The next step of the aspirant is, properly speaking, no step at all; it is a bound. He may pass from the Conservatoire to one of the state theatres — perhaps to the Français — from school to the first theatre in the world. This last is, of course, a reward of very high merit in the classes, as revealed in the public competitions of the students before the élite of the critical society of Paris. The great point to bear in mind is that, whatever the promotion, it is but another stage of the teaching. The French actor is in a sense in *status pupillari* to the end of his days. He is coached at the Français as he was coached at the Conservatoire; only at the theatre he gets his lesson from the collective body of his comrades, instead of a single professor. It is a kind of teaching by universal suffrage. There is no such thing recognized as a man's right to a part, to make or mar at his pleasure. He holds it in trust only for the rest of the members of the company, and he is bound in some sort to administer the trust in accordance with their interests and wishes — at least with their judgment in respect of its tendency to promote the success of the performance as a whole.

Nothing can exceed the thoroughness of the rehearsals at the Français. Most of the pieces there are old ones long in the *répertoire*, yet when they are in course of revival each actor seems to adopt the useful assumption that he has never seen them before. The pieces less known are labored with incessant care. "Ruy Blas," just reproduced, was rehearsed for six or eight weeks. It was first taken out by act, a day for each, over and over again; then came a series of full rehearsals of the entire play without stage costume; then a grand dress rehearsal. It

played on the first night just as though it had had a month's run. No wonder — it had really had a run of nearly two, with closed doors.

I went to see one of these rehearsals of "Ruy Blas," without making any choice. It happened to be the third act. On quitting the daylight of the wings for the twilight of the stage — it was about three on a winter afternoon, — I, as a visitor, had first to pay my respects to the company. I accordingly crossed from left to right to reach a rude tent of canvas on the stage, a sort of portable green-room, where the ladies sat in safe shelter from the draughts to wait for their calls. Here I found, among others, Mlle Sarah Bernhardt and the aged lady companion who is always by her side. In another tent, quite close to the foot-lights — in fact, just behind the prompter's box, and therefore commanding a view of the whole stage — sat Got, who was superintending the rehearsal. In front of him, and near the left-centre entrance, was the well-known council table of the third act, garnished with greedy lords whose monopolies devour the substance of Spain. A lamp in each tent and one in the prompter's box burned dimly in the *demi-jour*.

This was an ordinary rehearsal, and the company was in ordinary dress. Sarah Bernhardt wore a jacket to shield her from the cold of the stage. Fevère (*Don Salluste*) carried his great coat over his arm, rather, as it turned out, as a property than for any other use. The only approach to stage costume was in the broad Spanish hat with a drooping plume worn by Mounet-Sully (*Ruy Blas*). The contrast between that and his frock-coat and the rest would have been striking enough if one had had the leisure to attend to it. These three — Fevère, Mounet-Sully, and Sarah Bernhardt (who of course plays the Queen) — are the leading personages of the present cast, and the third act they are rehearsing is about the best in the play.

The rehearsal had begun, but it had been interrupted for a few moments by my entry. I came in, therefore, only for the sag end of that squabble of the corrupt councillors for place and pay which winds up with a friendly distribution of the monopolies on tobacco, salt, negroes, arsenic, ice, and musk. They are disturbed by *Ruy Blas*, who has overheard them, and who delivers the well-known grand tirade on ministerial jobbing, one of the finest that even Victor Hugo ever wrote. Mounet's

Charles-Quint! dans ces temps d'opprobre et de terreur,  
Que fais-tu dans ta tombe, o poissant empereur?

was a perfect vocal detonation; it positively shook the hat in my hand. Got stopped him at once from the prompt-box tent: —

"I should certainly say that in a different style. It is a solemn invocation; it requires a change of voice."

"I am quite of your way of thinking," said a gray-haired gentleman who had just joined him from the wing. It was M. Perrin, the administrator of the company, who holds one of the most envied offices in France. He is about as highly salaried as any English prime minister, and in governing the Théâtre Français he holds a post which most of his countrymen think fully equal in dignity to the governing of a department of state. "I am quite of your way of thinking," repeated M. Perrin.

It was a timely reinforcement; for, as it proved, the two together were hardly an overmatch for Mounet mounted on the hobby of this particular inflection. The rehearsal was suspended for a quarter of an hour, while they fought the point. There was a world-wide of critical acumen — I will not say wasted on it, more especially as I mean just the opposite thing — on either side.

"It is a call to wake the Emperor from his death-sleep," said Mounet; "it must be loud."

"It is a reverent appeal," said Got.

"It is almost as solemn as an act of religion," said Perrin.

"I assure you I cannot see it in that light," answered Mounet-Sully. "For me it is a passionate call to the shade of the Emperor."

"But you do not expect to wake the man up, — *voyons*," said Got.

"Well, try it again," said Perrin.

Mounet-Sully returned to his starting point, and in an instant he was off at the old rate of initial velocity. The windows in the place must have rattled if one had been near enough to hear them.

They stopped him again. It was quite a struggle *à la Française*, — obstinate insistence on both sides, tempered in its severity by the use of the forms of good breeding. It was evident to any one knowing something of the personal history of the company that what was now going forward was but a continuation of a very long struggle on the part of the seniors to repress the exuberant vivacity of this fiery youngster, — at once the glory and the reproach of their company. At length the contest comes to an end: Mounet lowers his sword — that is to say, his tone — and pronounces the passage in something like the required manner, although occasional flashes show that the level earth on which he now condescends to tread is still undermined with fire.

In what other theatre in the world — in what other company — would a theatrical star of this magnitude bear correcting in his course in this way?

Now it will soon be the turn of the concealed Queen to step forth from behind the arras and announce herself to *Ruy Blas*. The superb Sarah accordingly quits her tent to place herself in very visible hiding, "*R. 2 E.*" Then her voice is heard, deep and sweet, with twice as much meaning in its lowest tones as in its highest: —

"O, merci!"

*Ruy Blas* — Ciel! (It is a start of surprise, and, as we may imagine, he is perfect here.)

*La Reine* — Vous avez bien fait de leur parler ainsi.

Je n'y puis résister, due; il faut que je serra  
Cette loyale main si ferme et si sincère!

She darts out her hand, extending the arm at full length — a gesture peculiar to her in private life as on the stage. She always shakes hands in that way.

Got — I don't like that. You only give him your hand; you ought to take his.

Sarah Bernhardt — I think my way is better; there is more *netteté* in the action.

She probably means that it is more statuesque, as it certainly is, but is perhaps unwilling to use an illustration from her favorite art. Her acting has always shown that she has a keen sense of the beauty of pose. She gets the full plastic as well as histrionic value of a situation.

Perrin — But what does your text say? Look at the stage direction. Reads: —

"She advances rapidly, and takes his hand before he can prevent her."

Sarah Bernhardt [laughing]. — Very well, then; give us your hand. (Mounet-Sully suffers her to take it.)

Got [to Perrin]. — I think just where he wants most energy he shows the least. [To Mounet]. — Your own movements there should be as quick and decided, as full of nervous energy as hers.

Mounet-Sully — Let me alone for the present. I have my own very decided opinion about this scene. I will give it you by and by.

The Queen goes on to tell him how she has

admired his superb indignation in the scene with the rapacious courtiers. How comes he to be able to speak as kings only ought to speak — to be so terrible, so god-like, so grand?

Ray — It springs from love of thee. In serving Spain I serve the Queen. Thy image lends me strength! Strengthened by love, I am all powerful! I love thee! — hear me out. 'Thou art another's — A king's — though not his bride, his bride-elect. I know it; knowing it, have shunned thy presence, Still loving while I shunned it. I have loved thee As the mariner the star that guides him home; A distant homage and an awestruck worship. Though low to thee as is the earth from heaven, I loved thee as the blind night love the light He never hoped to look on!

And all uttered — how do you think (by Mounet, above all)? — as gently as the roaring of a sucking dove.

Got (decisively) — It will never do.

Perrin (as decisively) — It will never do.

Sarah Bernhardt — It will spoil the whole scene.

Mounet-Sully — Yet that is how I read it, I assure you. He is overpowered at the thought of his own presumption; he is an earthworm raising his head to heaven.

Got — But he does not think of that while he is raising it. *Vogons!* what excuse does he give the woman for loving him by meeting her in that timid style?

Mounet-Sully — I know it has never been done in that way before. That is one reason the more for doing it. It gives a new sense to the passage, and, as I think, a truer one.

Sarah B. [laughingly] — I do not think I can possibly dare to love you if you do not set me a better example. Remember the Queen wants encouragement as much as *Ruy Blas*, and who is to give it her if he fails?

Got — I should certainly deliver it in the most thrilling accents of passion.

Mounet-Sully — Like this, you mean (giving an example in his first manner, the only other one he has).

Got, Perrin, Sarah B. — Exactly!

Mounet-Sully [impatiently, and with mutterings that may mean anything] — But surely you must see how false it is to have him so glib of tongue. I really cannot change it in that way. I wish I could; but you must allow me to be obstinate on this one point. I cannot see it in any other light.

Got [disconsolately] — Very well, then, if you cannot see it.

Rehearsal resumed as follows, to quote still farther from the translation, which so pleasantly relieves me of all responsibility: —

*Exit Queen by the same entrance she came on at, n. 2. E. Ray (after a pause). Can it — can it be real? Loved, and by her! 'Tis so!*

O Paradise, that opens to my eyes,  
And steepers my soul in love's profound repose!  
Loved — happy — powerful! Duke d'Olmedo!  
Spain at my feet! Its honor in my hands —  
My country's honor! Teach me, O Heaven,  
How to be worthy of my task! Make me  
Worthy to offer her a shield and sword —  
The Queen my arm, the woman my devotion!

Perrin — Very fine. Bravo! Only I beg to observe that you are too far up the stage if you mean to be heard by the whole house.

Mounet-Sully — I must begin here.

Perrin — But you need not finish. I should like to see more movement during the monologue (in the original a rather long one). I do not think he could stand still while he delivered it.

Enter Febvre, as *Salluste*, to surprise *Ruy Blas*: — "*Bonjour!*" tapping him on the shoulder.

*Ruy Blas* — Good heaven! I am lost! The Marquis.

Will it be believed that the discussion of this single entry occupies them the better part of an hour? Febvre, Mounet-Sully, Sarah Bernhardt, Perrin, Got, all taking part in it, and with the

liveliest interest, often all talking together. The first entry is from the centre, — *Ruy Blas* standing in soliloquy conveniently near, — his master tapping him on the shoulder, then crossing to the council-table, throwing down his cloak, and taking a seat to meet his astonished stare. "Will it be better to do that," says Febvre, "or to take one's seat first, without tapping him on the shoulder at all, and then confront him with the *bonjour*, — making that the 'tap' so to speak?" He tries it, and they are unanimously of opinion that it would not be better. "How would it be to throw the cloak to him to hold?" says Sarah Bernhardt. "No," says Perrin, "you discount your effect of the handkerchief later on, which is a much better one." "Would you have him at the centre of the stage or near the wing?" That is the fourth proposition, and I really forget the other.

And all that I have seen to-day is less than a thirtieth part of the declamatory preparation for one piece. Yet we wonder by what magic, by what happy gift of nature, precluding the necessity of labor, the French have become the first actors of the world.

## LETTERS FROM AN ISLAND.

BY FANNY RAYMOND RITTER.

### II.

VASSAR COMMENCEMENT, PICTURE, AND PHYSICS. — DER FREYSCHÜTZ AND CASPAR'S KILL. — OPEN-AIR STUDIES.

DEAR MR. DWIGHT. — Like a great many other people, I was carried away, towards the end of June, by the flood of oratory, prophecy, white muslin and music that sweeps over the land periodically, "for a few days only," in waves of broiling midsummer weather, and, deserting the island, I attended the celebration of commencement at Vassar, and survived the rendering of many brilliant essays, delivered by charming young women, each one of whom seemed to have passed through ages of extraordinary experience in a score or so of years, and who convinced every man present that he didn't know much in general about anything in particular. And one evening there was a promenade concert on the lawn, with calcium lights creating picturesque effects on the sward and evergreens, when everything would have been delightful with the additional charm of the presence of a few absent friends. The resonance of Gilmore's brass band from the tribune outside, with the lofty college walls behind as sounding-board, was admirable. Among the selections played was a good arrangement from *Der Freyschütz*, an opera, the woodland melodies and pastoral character of which are so admirably adapted to out-door performance.

The beautiful aria sung by Max (arranged for the band), with the ominous kettle-drum beat, and double bass pizzicato that announce the coming of the demon Samiel, draped in the bat-like folds of his scarlet cloak, was so suggestive of romantic witchery, that I should not have been astonished had the golden Fauna rushed over the meadows with her host, or the Wild Huntsman swept through the sky, followed by his tumultuous spectral train, or had the ghost of Caspar, that lyric Iago, stood before me in the moonlight, in dark green hunting dress, a sardonic smile on his pale face, a hooting owl on his shoulder, surrounded by a pallid greenish light, and a circle of fiery skulls. Mill-cove Lake, on the college grounds, is chiefly fed by Vassar creek, originally termed Caspar's kill. Now who and what was the Caspar that baptized it? Some dull, but honest and industrious Dutch farmer? Or was it the direful, artful,

diabolically interesting Caspar of Von Weber and his poet, Kind? The original Freeshooter legend is to be found in the *Gespensbuch* of 1810; but after all, it is barely possible that Caspar was not shot by the enchanted bullet with which he intended to ruin his confiding friend Max; perhaps he escaped to America, and lived happily ever after, and died in the odor of sanctity peacefully in his bed, on the banks of the kill that for some time bore his name. But if his ghost had appeared on that evening, the lake fed by Caspar's kill would have been a capital place for him to disappear in, faintly illumined by glimpses of the crescent moon, and veiled by fitful shadows from the willow, chestnut, and maple boughs, while the owls in the museum might have flapped their wings and hooted a phantom "uhui," as in the bullet-casting scene of the haunted Wolf's Glen.

Messrs. Matthew and John Guy Vassar have lately presented ten thousand dollars to the College, to be used in erecting a new chemical laboratory on the grounds (in place of the old one within the large building), which, it is expected, will be ready next autumn for the use of the professor of chemistry and physics, Le Roy C. Cooley, Ph. D., a gentleman as able in his professional as he is estimable in his private character. The Messrs. Vassar, having thus displayed so much generosity, and being engaged, besides, in planning the erection of a home for old men in Poughkeepsie, imagination runs riot as to what is to come next. Some fancy it will be a new gymnastic hall, strong, rustic, and picturesque, under cover, yet open to the air when needed, with a heating apparatus for winter, and a solid yet elastic floor. More contemplative minds revel in the idea of cloisters for the studios, in the Anglo-Norman style, — one so suitable for modern educational or ecclesiastical buildings, and not out of harmony with that of the college, — perhaps with tiled floors, vaulted roofs, and stained-glass windows alternating with open arches through which the rose and honeysuckle may swing and sway their fragrant chalice! *Chateaux en Espagne!* And yet, perhaps not.

The advantages of the school for drawing and painting, and the art gallery, at Vassar, have been lately described as follows, in a local paper, by a gentleman familiar with the subject: —

The art department of Vassar College is presided over by Professor Henry Van Ingen, a native of Holland, whose works in the line of his profession have occasionally appeared on exhibition at the Academy of Design in New York, and in other noted collections. One of his masterpieces, the Golden Headed Eagle, hangs in the art gallery, and is very much admired.

The art gallery contains numerous specimens of painting in oil, and in water-color, and also in fine pencilling and crayon sketches. Besides the extensive collection of sun pictures, consisting of some three to four thousand copies of the best works of art to be found in Europe, selected by the Rev. J. L. Corning, now of Stuttgart, in Germany.

There are in the Magoon collection specimens of portraiture, landscape, marine views, architecture, — exteriors and interiors, — flowers, fruits, real and fancy subjects, single and composite, ancient and modern; copies of many celebrated paintings by the old masters, and many valuable originals by distinguished modern artists. Among the copies of the old masters is the large one from Raphael, hanging at the south end of the gallery, which cost the generous founder over \$4000. This and three others were purchased in Rome by Dr. Jewett, the first President of the College.

Besides the paintings, there is in the gallery a choice collection of casts in plaster, representing some of the most celebrated statuary of Greece and Rome, and some of the best works of modern sculptors.

But what unheard-of audacity, to speak of the advantages elsewhere in America than in Boston, of the study of the arts of design, to a Bostonian? Have you not your own galleries and private collections, and studios and art-schools, your museum of the fine arts, and normal art school, and schools industrial and otherwise, for wood-carving, and modelling, and decorative painting and embroidery, etc., etc.? And poet-painters, and

musical painters, and painters *par excellence*, and Mr. Hunt, that faithful disciple of the noble Couture?

And why linger longer with echoes and representations, while the lovely original, Nature herself, in the rich, ripe, glowing beauty of summer weather, laughs, weeps, sighs, blushes, frowns, sighs, beckons, through all the endless changes and seeming caprices of transition? Only here, in the open air, may the artist now truly study, observe, enjoy, absorb, the thousand transient yet immortally enduring influences of the great mother and mistress of all great art, with the abandon of complete repose and confidence. Perhaps he seeks that inspiration, and yet repose, in some sunny glade where the daisies and buttercups dip and rise in waves of white and yellow, and the wild rose eglantine twines her delicate pink flowers amid the elder bushes, and the maple spreads its deep green masses of shadow overhead, and glimpses of the far-off purple hills appear between the parted boughs of oak or maple; or on the firm, pebbled, tawny beach, amid the vast spaces of the gray-blue atmosphere, while the dark blue, foam-fringed sea throbs as if with the palpitations of a Titan heart, and clouds are scurrying landward, and a brisk wind blows in the ships with their swelling sails; and if he be an islander, his yearning for the sea is, for a moment, satisfied; forgotten, for a little while, is the ever-present remembrance of the poignant home-sickness for that great, beguiling, terrible source of strength, and love, and beauty, which no after influence can erase from the soul that has once been smitten with the spell of its vital power! Or perhaps, like some pious solitary, the painter observes atmospheric effect, the musician seeks to evolve the mysteries of harmony, on some mountain that seems to command vast distance, amid a silence unbroken save by the ethereal voice of the hermit-thrush, or the long swell of the ceaselessly rushing wind, where he experiences an impression akin to that awakened within us when listening to the introduction to *Lohengrin*. He dreams, perhaps, like Wagner, of some ideal, pearly, mystic sanctuary, such as that of the Holy Grail, reflected in opaline waters, overshadowed by iridescent clouds; he feels that pure and yet voluptuous sensation which is felt on very great heights, when the mind is plunged in the reveries of absolute solitude, and yet aware of an infinite horizon, an intense, ardent, yet almost colorless light. And how deep is the witchery of music, when it awakens in the bosom of a shadow-haunted glen, over whose rocky walls a forest fountain falls, while, from wood and water, resounds the deep, deep F, the ground-bass of nature, and all the sweet, organic, supernatural forces seem revealing themselves to us in that undertone; or when song rises from a little boat, rocking under a branching willow, —

The willow tree is the gypsy tree,  
And therefore 'tis the tree for me,  
As I love the dusky Romany,

and then dies away in silence, while the sinking sun trumpets forth red flourishes on every side; green grows emerald, on the horizon bursts a great harmonious glow, its echoes, orange, saffron, rose, a score of melting tints, are chased away by faint blue shadows; lines tremble, color flies, lost, embraced in the mystery of night; a vaporous veil covers all things with one exquisite, uniform transparency; the crescent moon rises, stars tremble with a glance that seems not ignorant of tears; then, should the voice of song arise again, — some naive or passionate folk-song, or an art-song, the aspiration of some exceptional poet-heart, — we are touched with so rich, so full, and yet so pathetic a sense of the possibilities of an existence too blest to be experienced

on this planet, that we long to break from earth forever here and now! But, with the inconsistency and contradiction of human nature, scenes of melancholy and ruined beauty awaken cheerful thoughts by way of compensation; and, as is just possible, a letter written on a sunken gravestone by the Lido, or dated from a balcony on the grand canal of the Aphrodite of Italian cities, Venice, may be a very gay epistle from

Yours faithfully,  
JULY. F. R. R.

## Dwight's Journal of Music.

SATURDAY, JULY 19, 1879.

H. M. S. PINAFORE.

Is it not about time that we should say a word or two about this all-pervading, all-prevailing, most amusing, and extremely clever little operetta? If we have not thought it necessary for us to praise what all the world was praising, it was not from any want of interest in the pretty thing. We have been to see and hear it more times than we dare to name; we have spent pretty freely of our time and our spare (in the sense of meagre) cash upon it, both for our enjoyment and that of younger people, without whom we should not have yielded to the attraction quite so often. We certainly should not have done so had we not enjoyed it. But to an editor there is a sort of luxury, which we, in this case, felt inclined to hug and make the most of, in standing for once in a wholly unofficial, unprofessional relation, either as editor or critic, toward the musico-dramatic phenomenon of the day — a very long day too! Indeed, it doth enhance the charm of music not to feel obliged to write about it; and yet in the end one feels the obligation all the more.

The first thing to remark about this joint product of the wit and genius of Messrs. Gilbert and Arthur Sullivan, is its wonderful, its perhaps unexampled popular success. The immense run it has had in England is eclipsed by its universal vogue in every theatre, both great and small, of the United States. Hundreds of companies, professional and amateur, have been acting and singing it. In the great cities Pinafore has held the stage in half a dozen theatres at once. When we first saw it at the Boston Museum, whence it started on its rounds, we enjoyed it as a pretty, unpretending, fresh, amusing, harmless little thing, easily appreciated, full of pleasant humor, and of melodies of a quite catching sort, yet not flat, commonplace, or namby-pamby, — never vulgar. Closer attention revealed fine musicianship, rich, fascinating, delicate orchestration; everything was characteristic: the mock solemnity of imitated classic recitative, the graceful solos, and the well-constructed duets, trios, choruses, and ensembles; and all felicitously close to the meaning and the rhythm of the half serious, half funny words. Then, too, the mere finding of so clever a performance where you would hardly have supposed it possible, all from the resources of the stock acting company of the little theatre, and finding it so much better than it pretended to be, apparently, lent a peculiar zest to the whole thing. Singing and orchestra were in the main more than passable, in spite of drawbacks, such as the transferring of the tenor part of the hero to a soprano; the acting, too, was good, that of Mr. Wilson, as the K. C. B. inimitable.

Then came a New York company with it to the Gaiety, with several artists for singers, particularly a tenor able to cope with the quite formidable music of the part. When it was announced that there was to be an "ideal" performance of Pinafore in the vast Boston Thea-

tre, and that the unpretending, pretty thing was to be given on a grand scale by the most famous and accomplished of our native singers, we were at first mistrustful of the policy; it seemed like overdoing it, and running it into the ground. But even through that magnifying glass it bore the test, and it took many weeks to satisfy the eager crowds. Since then it has been served up in every theatre and hall; church choirs go about the country singing it; every child sings or hums it; the tuneful images repeat themselves, as in a multiplying mirror, from every wall, through every street and alley. The "craze" is general, and some begin to talk about the nuisance of having to hear music "on compulsion," whether you will or not. We are as easily bored as any one, and shrink from what is commonplace and hackneyed; but when we think how many more pretentious bores and vulgarities under the name of music haunt the air and ruthlessly besiege all sensitive ears, we are easily reconciled to innocent and thoughtless snatches from the Pinafore, which have not the exasperating quality of say "gems" from *Il Trovatore*, and many more high-sounding operatic titles.

— But to complete the history of this march of progress, we should speak of the most unique and beautiful of all these presentations, namely, the Children's Pinafore, now in its tenth week at the Museum. But that deserves to be a subject by itself. It is too full of matter for feeling and reflection, too suggestive, say of ideal possibilities in the direction of æsthetic, rhythmic, and harmonic social culture, which may supplement the common education of the children of the republic, realizing perhaps the Greek idea with far greater means for it than the Greeks possessed or knew, that it would be useless to begin to treat the subject here. We do not advocate the professional and absorbing employment of young children in such histrionic occupation; yet as we witness it, it looks entirely innocent and happy; and so it suggests the question whether, in a healthier way, as an element in the general culture of the young, the talent which responds so richly and spontaneously in hosts of children in this beautiful experiment may not be turned to excellent advantage. We wonder whether such a thing could have been made so signally successful in any place but Boston, and whether it may not fairly be regarded as a legitimate outgrowth from our common schools, with the attention paid in them to music and the training of the eye and hand in drawing. — But of this another time.

Now this amazing popularity of the Pinafore is something significant. It is easily accounted for. In the first place it indicates a general longing for some artistic entertainment which shall be at once readily appreciable, light, and humorous, yet graceful, clean, and innocent, combining real charms of music, witty poetry, and action. And all this the work supplies. It is extravagant, yet not devoid of sense and meaning. It is fascinating, piquant, and exciting; yet not sensational, in the sense of the modern French novels which appeal to the same taste that finds fascination in a public execution; it is sensuous and highly colored, but not sensual. It is cleverer than the French Opera Bouffe, and doubtless has done much to drive out and occupy the place of that unclean drama of Silenus. Musically and dramatically, or even farcically, it is a thousand times better and more entertaining than those extravaganzas of the "Evangeline" stamp, stuffed full of flat inanities and fly-blown with puns too poor to raise a laugh. In short, though it is but a trifle if you will, it is an artistic, a truly humorous, a musical trifle. It took an artist, a man of some creative faculty, each in his own sphere, to compose it. The music, it is found, wears well; the last hearing is pretty sure



to reveal in it some new trait of beauty and of subtlety, some nice orchestral effect, some exquisite fitness of sound to sense. And the libretto!—It is so good, so felicitous a bit of genius in its way, that one will find it vain to try to alter or improve upon it; every phrase and every word stands once for all, like the song that sang itself. Mr. Arthur Sullivan and Mr. Gilbert are to be congratulated on such joint authorship. They are proving themselves the world's benefactors; long may they continue in the good work, and find the next effort more remunerative to themselves!

In saying all this we do not shut our eyes to a more serious side of the question about this Pinafore: "craze,"—a view well presented by a writer in the *Fortnightly Review*, from whom we copy elsewhere, under the title "Homer vs. Pinafore." While we rejoice that the popular craving for light and entertaining music and scenic action should be met for once by something pure and harmless, something truly musical and truly witty, it must at the same time be admitted that, from the point of view of deep and earnest culture, this cheap idolatry betrays a rather superficial, indolent condition of the general mind. All the earnestness of life being monopolized and taxed to the utmost by life's groveling material necessities and business competitions, it follows naturally that all the reaction toward the free ideal life of art and joy should seek that entertainment which costs no thought, no effort to understand and to appreciate. As it is we must have entertainment; most people are not equal, and few people at all times, to Homer, Dante, or even Shakespeare, or to *Fidelio*, *Don Giovanni*, or Gluck's *Orfeo*. If they must have plays and music which are light, what a godsend is a thing so innocent, so genial, so charming, and so satisfactory in its way as "H. M. S. Pinafore!" We do not say it is a great work. That could only be said ironically.

### MUSICAL CORRESPONDENCE.

CHICAGO, JULY 10. — On Thursday evening, June 26, the "Abt Society" gave its last concert for the season, presenting a programme of four-part music. The selections were from Hatten, Gould, Storch, Schubert, Adam, Abt, Kretzner, and Mohr. They had the assistance of Miss Mantey, violinist, and Miss Arabella Koot, a New York soprano. The lady vocalist has not the voice or method for a concert singer, and in her selections added little to the enjoyment of the evening. The programme of the society, however, did not furnish music worthy of the talent and vocal proficiency of the singers, for they are capable of doing greater works, and it almost seems a waste of time and energy for them to devote their powers to simple four-part songs. Of course with beautiful voices, used with refined and tasteful expression, they have been able to give much pleasure to their audiences during the past season; but I trust that their next series of concerts will contain larger and more important works, and choruses that are more worthy of their steady and performance. They need a director who will have a positive aim in this particular, and who will not be content until a greater progress has been made toward reaching the highest position that a musical organization of this character can take. A programme may be made pleasing to an audience, and yet contain only good music; and it is a false idea that regards "popularity" as the only test by which an art work should be judged. What is good in music may be made popular if well performed, and by true interpretations brought to the comprehension of the people. We observe the truthfulness of this statement, in the fact that a number of classical works have been made popular, even in the common acceptance of the word. Beethoven's Sonata, called the "Moonlight," Op. 27, has been played so often, in private and public, that every note in the composition is known to large numbers of musical people in every city in the land. This is but an example of how popularity and true art may exist as coordinate factors for the advancement of culture. Novelty may excite a passing interest in the multitude, but only a thorough acquaintance with a work can give complete satisfaction.

I had the pleasure of hearing a remarkably fine performance of Beethoven's C-minor Concerto, with a Cadenza by Edelema, by a child of thirteen years, a pupil of Mr. Carl Weinhold. This young girl, Miss Alice Guggenbume, possesses a remarkable talent for music, and although she has only been under the instruction of her present teacher for

two years, has made herself acquainted with a large number of classical works, which she plays with the finish and interpretation of an experienced player. Her touch is firm, and her technique advanced to no small degree of proficiency, while her insight into the real expression and intent of a composition is quite wonderful for her years. If she is allowed to mature slowly, and is advanced in her art by the quiet yet sure pathway that modestly leads up to true excellence, by years of well-directed study, it is my opinion that she will reach a high rank as a pianist. The bad of promise must be protected from the dangerous breath of flattery, if a rich maturity of bloom is to be reached; for many a child of great talent has been retarded in development, by a mistaken direction that forces young natures to the capricious influence that comes from public appearances. Young natures, rich in talent, with every healthy indication of reaching a high rank in the artistic world, must have the most wise direction, if the innocency of a true ambition is not to be turned into a self-retarding vanity that destroys all noble advancement. Even the movements of a great genius must be directed by the wisdom of reason, if the highest point of attainment is to be reached. A brief reflection on the laws of progress, as their workings are manifested in the history of the past, will doubtless prove to the reader the truth of this statement.

I mentioned in one of my former notes that we had great need of some orchestral organization that should have for its purpose the advancement and development of a good orchestra in our city. A society called "The Philharmonic" has been formed, embracing in its membership the leading teachers and musicians of Chicago, which has this aim in view. The society has made a constitution, which states that the purposes of the organization are for the good of the musical art as a whole, and not for the advancement of any person or persons, and it undertakes to give symphony concerts each season, also to support chamber music, and aims at holding triennial festivals some time in the future. This union of the musical elements in our city, if well supported by a liberal financial aid from the music lovers, ought to be able to place the orchestra on a permanent footing, as well as give a greater advancement to the musical art than it has ever had before in Chicago. Each city in our country should advance its home culture in music, so as to be independent of the money-making organizations that pay flying visits for love of gain.

Mr. W. S. B. Mathews directs a Musical Normal School at his home in Evanston, Ill. The advanced circular gives a fine list of teachers, and embraces a course of study that has a most positive aim, and of a higher order than is usual in institutions of this character. Piano-forte and song recitals, with excellent programmes, and lectures on music-teaching, and the voice, furnish the student with the opportunity for extending his musical knowledge in no small degree. C. H. B.

MILWAUKEE, WIS., JULY 11. — The ninth Saengerfest of the Northwestern Saengerbund was held here June 28-30. Four concerts were given, of which the programmes were as follows:

- I.
1. Overture to Froelchitz . . . . . Weber.
2. Speeches by the President of the Milwaukee Singing Society, Mr. John C. Ludwig, and Mayor Black.
3. Wikingier Ball 15. Sung from Tegner's "Frithiof Saga." . . . . Joseph Panny.
- Male Chorus, Tenor Solo and Orchestra. Tenor, Mr. Jacob Beyer.
4. Soprano Aria from "Faust." . . . . Spahr.
- Miss Lizzie Murphy.
5. Overture to "Midsummer Night's Dream," . . . . Mendelssohn.
6. (a.) "Three Fishers went Sailing" . . . . . Goldbeck.
- (b.) "Calm Sea" . . . . . Robinstein.
- (c.) "Ave Maria" . . . . . Abt.
- Male Chorus and Tenor Solo. Arion Society. Tenor, Mr. Jacob Beyer.
7. "Stay with Me," Soprano Solo . . . . . Abt.
- Miss Florence Forbes.
8. Cornet Solo, "Fantasia Caprice" . . . . . Hartmann.
- Mr. H. N. Hutchins.
9. "The Wedding of Thetis" . . . . . Dr. Carl Löwe.
- Arrangement of a Cantata from "Iphigenie in Aulis." By the Full Male and Mixed Chorus.

- II.
1. Overture, "Calm Sea and Happy Voyage," . . . . . Mendelssohn.
2. "My Fatherland" . . . . . Appel.
- Northwestern Saengerbund.
3. Scene and Prayer from "Froelchitz" . . . . . Weber.
- Miss M. Roung-Janche.
4. Violin Solo, "Fantasia de Faust" . . . . . Wieniawsky.
- Mr. A. Rosenbecker.
5. "The Hero's Resurrection," Male Chorus, with Orchestra . . . . . Fromm.
- Northwestern Saengerbund.
6. "Phæton," Symphonie poëme . . . . . Brant-Solms.
7. Prize Singing. By the Societies.
8. "The Message," Tenor Solo . . . . . Blumenthal.
- Mr. Charles A. Knorr.

9. "The Watch on the Rhine" . . . . . Wilhelm.
- Northwestern Saengerbund.

### III.

1. Symphony in C minor . . . . . Beethoven.
2. Soprano Solo, "Erl King" . . . . . Schubert.
- Miss M. Roung-Janche.
3. "Bride's Song and Serenade," Orchestra. . . . . Goldmark.
4. "Thou Everywhere," Tenor, with Flute and Piano obligato . . . . . Lachner.
- Mr. Charles A. Knorr.
5. Solo for Violin. Fantasia . . . . . Wieniawsky.
- Mr. A. Rosenbecker.
6. Scene and Aria for Baritone, from the "Night in Granada" . . . . . Kretzner.
- Mr. A. Waldorf.
7. "Ritt der Walküren" . . . . . R. Wagner.

### IV.

1. Symphony in B minor . . . . . Fr. Schubert.
2. Aria for Soprano, "Marriage of Figaro" . . . . . Mozart.
- Miss M. Roung-Janche.
3. "The Last Skald," Male Chorus, with Orchestra . . . . . W. Sturm.
- Saengerbund.
4. "Adelaide," Tenor Solo . . . . . Beethoven.
- Mr. Charles A. Knorr.
5. Overture, "Euryanthe" . . . . . C. M. von Weber.
6. Scene from "Tannhauser," with Orchestra. . . . . R. Wagner.
- (a.) Male Chorus. (b.) Solo for Baritone.
- (c.) Female Chorus. (d.) Mixed Chorus.
- By the Various Societies.
7. Serenade, for Baritone . . . . . Lachner.
- A. Waldorf.
8. "When the Swallows," etc. . . . . Abt.
- Saengerbund.

The choruses were almost all of a light and popular character, the festival being intended, apparently, for social enjoyment, without too great strain on the intellect or emotions. The choruses were all very well sung, the Arion Club doing the best work, however. They sang with admirable finish.

The solo singing compared, in the main, very favorably with the chorus performances. Miss Murphy deserves special commendation for the purity and nobility of her style, and Miss Roung-Janche for the dramatic fire with which she delivered the "Erl King."

Mr. Rosenbecker makes a thin tone, lacking in breadth and power. His execution is not bad, and he seems to be a very good violinist.

By far the most important work of the festival was done by the orchestra, under Mr. Bach's direction. He had enlarged his own band by adding eight or ten men, making forty-two in all, and by dint of vigorous and careful rehearsal brought them into excellent condition. Of course the horns were more or less uncertain, and the flutes sometimes played out of tune, especially in the lower notes; but the performance was, on the whole, very good indeed.

The St. Cecilia Society, an association of Catholic Chorus, held a two days' convention here, beginning June 30. I give only one of their programmes, the only one I heard. The best singing was that of the Palestrina Society, of St. John's Cathedral here. This Society is under the direction of Prof. William Minkler, and is now in excellent condition, well balanced, and sings with purity of intonation, precision of attack, and good light and shade. This programme probably closes the record of serious musical work for the season:

- Offertory. "Lamentation Cull," 3 mixed voices. . . . . Rev. Dr. Witt.
- Choirs of Detroit and Kenosha.
- "Ave Maria," 4 mixed voices . . . . . U. Arcandelt (1600).
- Palestrina Society, Milwaukee.
- Response. "Acceptat Sineon," 6 mixed voices. . . . . G. P. Palestrina.
- St. Joseph's Choir, Detroit.
- Gradual. "Salvo fac nos," 4 mixed voices. . . . . Rev. Dr. Fr. Witt.
- Cathedral Choir of Chicago.
- Motet. "Adoro Fideles," 4 mixed voices. . . . . Rev. Fr. Koenen.
- St. George's Choir, Kenosha, Wis.
- Response. "In Monte Oliveti," 4 mixed voices. . . . . G. Croce (1600).
- St. Francis' Choir, Milwaukee.
- Antiphon. "Regina Cœli, 8 male voices . . . . . P. Piel.
- St. Joseph's Choir, Detroit, and Seminary Choirs of St. Francis, Wis.
- Antiphon. "Salve Regina," 4 mixed voices. . . . . G. P. Palestrina.
- Palestrina Society, Milwaukee.
- "Adoramus," 4 mixed voices . . . . . Fr. Ronelli (1600).
- Cathedral Choir, Chicago.
- Ps. "Miserere" (VI ton.) Falch. 4 male voices. . . . . Rev. Fr. Witt.
- St. Joseph's Choir, Detroit.
- Offertory. "Ascendit Deus," 4 mixed voices. . . . . Rev. Fr. Schaller.
- St. Francis' Choir, Milwaukee.

Gradual. "O Vos Omnes," 8 mixed voices.  
 St. George's Choir, Kenosha.  
 Response. "Cantabile illa," 6 mixed voices.  
 St. Joseph's Choir, Detroit.  
 Sequence. "Lauda Sion" . . . . . Gregorian Chant.  
 Seminary Choirs of St. Francis', Wis.  
 Offertory. "Gloria et Honor," 8 mixed voices.  
 Rev. Fr. Will.  
 Choirs from Detroit, Kenosha, and St. Francis' Church,  
 Milwaukee.  
 J. C. F.

## NOTES AND GLEANINGS.

THE *Courier* of Sunday last informs us that the programme for the sixty-fifth season of the Handel and Haydn Society has been made up, and will be as follows: At Thanksgiving, Handel's *Judas Macabbeus*; Christmas, *The Messiah*; Easter, *Israel in Egypt*. The fifth triennial festival will be given in May, 1890, beginning May 4 and ending May 9, and including two afternoon and five evening concerts. The list of works will not vary materially from the following: Beethoven, ninth symphony; Handel, *Clarendon Jubilate* (new), and *Salomon*; Haydn, *Spring*, from *The Seasons*; Hüller, *A Song of Victory*; Mendelssohn, *Saint Paul*; Saint-Saëns, *The Deluge* (new); Spohr, *The Last Judgment*; Verdi, *Requiem Mass*, and other novelties by modern writers. Spohr's work and Handel's *Salomon* will be practically new, the former not having been heard here since 1844, nor the latter since 1835.

WELLESLEY COLLEGE. — The fifty-third concert (fourth series) was given, by the pupils, on Saturday evening June 7, under the direction of C. H. Morse, their professor of music, and Miss A. Louise Gage, their teacher of vocal culture, with the following programme: —

Nocturne in A, No. 4 . . . . . Field.  
 Kreisleriana, Op. 16-1 . . . . . Schumann.  
 Miss Plimpton.  
 Duet, "Saper verrei se m'am." . . . . Haydn.  
 Misses Brewster and Richmond.  
 Concerto in A (First movement — Allegro) . . . . . Mozart.  
 Miss Talford.  
 (Orchestral Accompaniment on Second Piano.)  
 Song, "The Garland." . . . . Mendelssohn.  
 Song, "Thou 'rt like unto a flower." . . . . Rubinstein.  
 Miss Leonard.  
 Allegretto, in B minor (Organ) . . . . . Guilmont.  
 Miss Phibbs.  
 Song, "Romance." . . . . Ruyers.  
 Miss Richmond.  
 Nocturne in D, Op. 21-8 . . . . . Schumann.  
 Miss Hobart.  
 Song, "Love Star" . . . . . Kücken.  
 Miss Lewis.  
 Adagio from "Duo Sonata," Op. 30 (Organ). . . . . Merkel.  
 Miss Pratt.  
 Concerto, in C minor (No. III). . . . . Beethoven.  
 Allegro con brio (Mendelssohn's Cadenza) . . . . .  
 Miss A. Jones.  
 Song, "The Aura" . . . . . Rubinstein.  
 Song, "Marie" . . . . . Jensen.  
 Miss Brewster.  
 Overture to "Tannhäuser" . . . . . Wagner.  
 Misses Talford, Jones, Lewis, and Metcalf.  
 The 54th Concert, June 9, was an Organ Recital by Professor Morse, who played: —  
 Sonata, in D, Op. 43 . . . . . Guilmont.  
 1837 (Largo e Maestoso, Allegro, — Pastorale —  
 Allegro Assai) . . . . .  
 Organ Hymn, "Sancta Maria" . . . . . Whiting.  
 Pastorale, in F . . . . . Bach.  
 Andantino, "Power of Sound" . . . . . Spohr.  
 Overture to "Olivera" . . . . . Weber.

AUBURN, N. Y. — A series of interesting Organ recitals has been given here in the first Presbyterian Church by the organist, Mr. L. V. Fletcher, assisted by Mrs. A. M. Bennett, of Rochester, and Miss May Benton, vocalists, and Dr. Wm. H. Schultze, of Syracuse, violinist. The programmes of the 7th, 8th, and 9th recitals were as follows: —

May 19. — Bach: Toccata in F; Beethoven: Andante from Fifth Symphony; Cherubini: *Acc. Maria* (Mrs. Bennett); Loutner: *Fest-Overture*, Op. 43 (adapted by Mr. Fletcher); Schubert: *Serenade* (Mrs. Bennett); Ballo: *Offertoire de St. Cecilia*; Verdi: "Erzani, involami" (Mrs. Bennett); Soetemann: Swedish Wedding March; Liszt: *Fest-March*.

May 26. — Reubke: 94th Psalm (Organ-Sonata) in C minor; Ernst: *Elegie* (W. H. Schultze); Beethoven: Andante from First Symphony; Bach: *Air for violin and organ*; Schubert: *Overture to Rosamunde*; David, Ferd. — "L'Eloge des Larmes" (Dr. Schultze); Salome, T. — *Allegro Moderato*; Molique: Hungarian Fantasia, Op. 26 (Dr. Schultze); Flügler: *Processional March*.

June 2. — Bach: *Prelude and Fugue in B minor*; Schumann: *Runde Blätter*, Op. 99, No. 11; Costa: "Turn thou unto me," from *Alfi* (Miss Benton); J. L. Krebs: *Concert*

*Vague in G*; Raff: *Fest-March*, Op. 139 (arranged by Mr. Fletcher); J. L. Moschel: "A Little Mountain Lad" (Miss Benton); Mendelssohn: *Overture to Ray Rits*. The organ, built by Hook & Hastings, Boston, contains forty-three registers, three key-boards, and is blown by hydraulic power.

DETROIT CONSERVATORY OF MUSIC. — The following programmes of piano-forte music, certainly worthy of any artist, were performed in the 12th, 13th, and 14th Recitals, by pupils of the institution, under the direction of Professor J. H. Hahn: —

May 9. — Miss Kate Jacobs was the sole pianist. Bach: *Prelude and Fugue in G*; Beethoven: *Sonata Pathétique*; Chopin: *Nocturne in C minor*, *Pobouais in A-flat*; Mendelssohn: *Hunting Song*; Raff: *Elegue*, Op. 105, No. 3; Bülow: *Quadrige*, Op. 21; Schumann: *Concerto in A minor*, with a quintet of strings and a second piano for accompaniment.

June 6. — By Miss Mary Andrus. Beethoven: *Sonata in C*, Op. 53; Liszt: "Liedeslied"; Schumann: "Grillen"; Chopin: *Berene*, *Ballade in A-flat*; Liszt: *Concerto in E-flat*, with quintet and second piano.

June 13. — By Miss Nelly Colby. Liszt: "Le Rappel des Ouses"; Scarlatti: *Bonricie*, in B minor; Bach: *Prelude and Fugue in F* (No. 11, Book I, Well-Tempered Clavier); Beethoven: *Sonata in A-flat*, Op. 26; Chopin: *Nocturne in E*, *Value in C-sharp minor*; Mendelssohn: *Concerto in G minor*, with quintet and second piano.

On the 12th, about a hundred of the most musical people of Detroit assembled at Seminary Hall, by invitation of Professor Hahn, and enjoyed a great treat in the following rich programme, interpreted by Mr. William H. Sherwood, of Boston: —

*Prelude and fugue, in G-minor* . . . . . Bach-Liszt.  
 a. *Ballade in A-flat*.  
 b. *Ande in C-sharp*, Op. 25. . . . . Chopin.  
 c. *Polonaise in A-flat*.  
 d. *Fugue in G-minor*, Op. 5, No. 3 . . . . . Rheinberger.  
 e. *Serenade in D-minor*, Op. 94 . . . . . Rubinstein.  
 f. *Scherzo*, Op. 21, extract from a suite . . . . . Borghesi.  
 Concerto in A-minor . . . . . Schumann.  
 The orchestral part played on second piano by J. H. Hahn.

a. *Walderauschen*, concert etude . . . . . Liszt.  
 b. *Nocturne in F-sharp*, Op. 15 . . . . . Chopin.  
 c. *Tannhäuser March* . . . . . Liszt.

CHERUBINO of the London *Nigaro*, says he is authorized to state that Mr. Mapleson settled by telegram the engagement for his American season of Miss Annie Louise Cary, the leading artist of Mr. Max Strakosky's company. Mr. Mapleson contracts to pay her \$15,000 for five months. The engagement has also been signed for the United States of Mrs. Trebelli, the contralto. Signor Magnani, who produced *Aida* at Cairo, at the Scala, and at her Majesty's Theatre, is now duplicating the scenery, so that Verdi's latest work may be played with scenery from his brush simultaneously on both sides of the Atlantic. Mr. Mapleson has also resolved to further increase the American orchestra, which, under the direction of Signor Arditi, will now consist of ninety players (sixteen first violins and other instruments in proportion), while another dozen artists will be added to the chorus, which, consisting of seventy-two picked voices, will thus be one of the finest opera choirs which has ever visited the United States. In regard to the New York Academy of Music, the directors have agreed to construct twenty-six extra seats on the third tier, a new suit of offices is being made for the director, a new drop curtain is being painted, and in order to obviate the necessity for ladies to wait in draughty corridors, a new crush-room is to be built on the sidewalk, capable of holding three hundred people. The same writer also says that during the forthcoming New York season, Mr. Mapleson will test the electric light as an illuminator for the borders and wings, and that the directors of the Academy have agreed to heat all the dressing-rooms by steam.

## FOREIGN.

LONDON. — An enormous audience crowded St. James' Hall to hear the first performance for many years of the famous choral song, in forty real parts, of Thomas Tallis. Written in 1575 to Latin words, this historic curiosity was set to English words in 1830, and performances are still on record, by the Madrigal Society in 1844, and some years ago by Mr. Hullah's choir at Exeter Hall. Only four copies of the work are known to be in existence, one of them being in her majesty's library at Buckingham Palace, the others at the British Museum, in the library of Sir E. Gore Ouseley, and in that of the Sacred Harmonic Society. It was from the copy belonging to the Sacred Harmonic Society that the performance was conducted by Mr. Henry Leslie. Dr. Burney and Sir John Hawkins both refer to this remarkable work; probably the only specimen of its sort in existence. According to these authors, this wonderful effort of harmonic ability is not divided into choir of four parts — soprano, alto, tenor, and bass, in each — but consists of eight trebles placed under each other, eight mezzo-soprano or mean parts, eight counter tenors, eight tenors, and eight basses, with one line allotted to the organ.

The several parts of the song are not in simple counterpoint nor filled up in mere harmony without meaning or design, but have each a share in the short subjects of figure and imitation which are introduced at every change of words. The first subject is begun in G by the first mezzo-soprano; the second medium, in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first counter tenor in D, a fifth above. Then the first bass has the subject in D, the eighth below the counter-tenor, and thus all the forty real parts are severally introduced in the course of thirty-nine bars, when the whole phalanx is employed at once during six bars more. After this a new subject is led off by the lowest bass, and pursued by other parts severally for about twenty-four bars, when there is another general chorus of all the parts, and thus this musical curiosity is carried on in alternate flight, pursuit, attack, and choral union to the end, when the polyphonic phenomenon is terminated by twelve bars of general chorus in quadragesimal harmony. The effect of this marvelous work is, in performance, perhaps more astonishing than pleasing to modern ears, although the sound of the forty separate parts sung at once is truly extraordinary. To properly conduct such a work, sung by the finest of our amateur choirs, was a stupendous task, and Mr. Henry Leslie fully deserves the highest credit for its successful accomplishment. Even in these modern days, when that which is called musical science has made great strides toward finality, this marvelous relic of an Elizabethan age remains unique.

NILSSON'S LONDON HOME. — Miss Christine Nilsson-Roussard and her husband, — the son of a French merchant, who married her after nine years' courtship, — a Parisian of the best type, live very quietly in the house in the Belgrave road which formerly belonged to their old friend, Mrs. Richardson. Singing days, as already remarked, are passed absolutely, save for an hour's drive in an open carriage, in seclusion, and the invitations which descend in showers are firmly but gracefully declined. Singing days being out of the question, and ante-singing days being prohibited for dining-out purposes, it may be imagined that not much time is given to festivity, especially when it is recollected that every spare evening is devoted, not to the opera or to concerts as one of the audience, but to the theatre, English or French. A bust of the late Duchess of Fria occupies the place of honor in the Belgrave-road drawing-room, and its mistress is never weary of extolling the beauty of her friend and the admirable qualities of her excellent father. Beyond this bust and the picture of "Ophelia," by Caland, the drawing-room contains few works of art. It boasts, however, a wonderful collection of photographs, with autograph signatures, of course, of the crowned heads and other members of the royal families of Europe — the Emperor of Austria, the Empress of Austria, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, the Queen of Naples, the King of Sweden, and many others, including the Czar. There is concerning this last-named photograph, a story indicative of the sharp line drawn by Miss Nilsson between the artist-world and *les autres*, the great by birth or wealth alone. On the last night of her Russian engagement, at the conclusion of the perform she remained on the stage bidding farewell to the other artists, and especially to the ladies and gentlemen of the chorus, to whom she displayed great liberality in the distribution of photographs. In the midst of leave-taking she heard a quick step behind her, and then the voice of the Czar, "Et moi donc," pointing to her hand full of photographs, "je s'arrête rien!" asked the master of all the Russias and of some Rumanians. Now, the Czar is very chary of giving his own portrait, and the cantatrice at once saw her advantage. "On condition that you give me your picture, you shall have mine," she answered, in her rare manner; and the head of the Romanoffs bowed to his fate with excellent grace.

Miss Nilsson sets great store by her photographs; but beyond these — beyond even the bust of Victoire Belloc; beyond the Caland "Ophelia," with its "fey" look; beyond the golden laurel crowns of Russia, Austria, France, and America; beyond all the treasures acquired during a life of unceasing devotion to art — she cherishes the little box containing the earliest musical instrument with which she was acquainted. Opening it daintily and delicately, she will produce a battered and patched specimen of the genus violin — no costly Stradivarius or Guarnerius, no milky-tongued Stainer; but a plain "fiddle," cracked and stringless, a sorry specimen of the most perfect of musical instruments. As she takes it from its retreat, she falls naturally into the position of the violinist, and in a voice of that ample, penetrating force which constitutes what is loosely called a "symphonic quality," continues: "I love the violin, and would play it every day if I were permitted to do so; but I am not permitted. It is suspected that the constrained attitude and the powerful vibration would by no means improve either my physical or musical tone for the evening. But I regret the violin nevertheless, and love this one very much indeed; for it is the instrument I played on at fair round the country to help my people to money while I was yet a little child. I am, as you hear, a peasant born, and am proud of it," and the fair head is flung back, the blue eyes throw out a brighter ray, and the soft curls are shaken, as the well known position of Mme. Normanda Niroda is copied with life-like accuracy. — *London World*.

SEVENTH EDITION.

## THE LADY OF THE AROOSTOOK

By W. D. HOWELLS.

12mo . . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Churchman* (New York).

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicities of expression. — *Boston Gazette*.

## Previous Writings of Mr. Howells.

His observation is close and accurate; his knowledge of women is simply marvellous; he is an artist in his description of scenery. — *Boston Advertiser*.

VENETIAN LIFE. 12mo. \$2.00.

ITALIAN JOURNEYS. 12mo. \$2.00.

SUBURBAN SKETCHES. 12mo. \$2.00.

THEIR WEDDING JOURNEY. 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

A CHARMING ACQUAINTANCE. 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

A FOREGONE CONCLUSION. 12mo. \$2.00.

[These 7 vols. in box, half calf, \$30.00.]

POEMS. "Little Classic" style. \$1.25.

OUT OF THE QUESTION. \$1.25.

A COUNTERFEIT PRESENTMENT. \$1.25.

A DAY'S PLEASURE. Vest-Pocket Series. 50 cents.

THE PARLOR CAR. Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers. His books are not only artistically fine but morally whole some. — *Magazin für die Literatur des Auslandes*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., Boston.

## POEMS OF PLACES.

Edited by HENRY WADSWORTH LONGFELLOW.

Complete in 21 "Little Classic" Volumes, \$1.00 each. The set, in box, \$21.00.

1-4. England and Wales.

5. Ireland.

6-8. Scotland, Denmark, Iceland, Norway, and Sweden.

9, 10. France and Savoy.

11-12. Italy.

13, 14. Spain, Portugal, Belgium, and Holland.

15. Switzerland and Austria.

17, 18. Germany.

19. Greece and Turkey (in Europe).

20. Russia, including Asiatic Russia.

21-23. Asia.

24. Africa.

25, 26. New England.

27. Middle States.

28. Southern States.

29. Western States.

30. British America, Mexico, South America.

31. Oceania, including Australasia, Polynesia, and Miscellaneous Seas and Islands.

If one wishes to see how the world looks through a poet's spectacles the best way is to purchase and read this charming series of books. — *The Christian Intelligencer* (New York).

These little volumes are perfect mines of poetic wealth, containing a choice selection of the finest poems in the language. — *Commercial Bulletin* (Boston).

Whether travels in any land, or upon any sea, or river of the globe, will find in these convenient little books the best poetry relating to the particular locality in which he is interested. — *The Reader*.

\* For sale by all Booksellers. Sent, postpaid, on receipt of the price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., Boston.

## Musical Instruction.

MR. ARTHUR FOOTE, *Pianoforte Teacher*,  
149 Tremont Street, Boston.

MME. BERTHA JOHANNSEN, *Professor of the Art of Singing*,  
173 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

125 MUSIC LESSONS FOR \$15

AT THE  
NEW ENGLAND CONSERVATORY,  
Music Hall. The Largest Music School in the World.  
Open all the year. 75 students professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For Prospectus, address E. TOURJEE, Music Hall, Boston.

NEW ENGLAND } Furnishes and fills situations.  
MUSICAL } Address E. TOURJEE,  
BUREAU. } Music Hall, Boston.

MADAME SEILER'S  
SCHOOL OF VOCAL ART,

No. 2104 Walnut Street, Philadelphia.

SUMMER COURSE,

Beginning June 19, and closing Aug. 1, 1879.

This course is especially for Teachers and those who are not able to attend during the winter season.

## THE COLOUR SENSE: ITS ORIGIN AND DEVELOPMENT.

An Essay in Comparative Psychology. Vol. 14 of English and Foreign Philosophical Library. By GRANT ALLEN, author of "Physiological Aesthetics." 1 vol. crown 8vo, gilt top, \$3.50.

The whole volume is a marvel of acute discrimination and resolute industry, and withal it is so modest, so significant, unselfish patience, that one forgets even to envy the author for his remarkable knowledge. — *The London*.

The book is attractive throughout, for its object is pursued with an earnestness and singleness of purpose which never fail to maintain the interest of the reader. — *Saturday Review*.

A work of genuine research and bold originality. — *Westminster Review*.

All these subjects are treated in a very thorough manner, with a wealth of illustration, a clearness of style, and a cogency of reasoning which make up a most attractive volume. — *Nature* (London).

\* For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

## PROSPECTUS FOR 1879.

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew: —

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time —*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD &amp; CO., Boston.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORING'S, 760 Washington St., Boston.



## NEW BOOKS.

## THE LIFE AND EPOCH OF

*Alexander Hamilton.*

A Historical Study. By the Hon. GEO. SHEA, Chief Justice of the Marine Court, New York. With portraits of Hamilton, Mrs. Hamilton, Talleyrand, Burr, and Bishop Seabury; a facsimile of a Letter by Hamilton, and a map. 1 vol. 8vo, gilt top, beveled boards. \$4.50.

*Spain in Profile.*

By JAMES A. HARRISON, author of "Greek Vignettes." "Little Classic" style, 16mo, red edges. \$1.50.

A book of travel and observation, marked by the same enthusiasm, learning, and readability which characterized Professor Harrison's "Greek Vignettes."

*The Philosophy of Music.*

By WILLIAM POLE, F. R. S. Vol. 15 of the Philosophical Library. Crown 8vo, gilt top. \$3.50.

A book of great value and interest to all who love music and who wish to understand the secret of its charm.

*British Poets. Riverside Edition.*

SURREY and WYATT. 1 vol.

SHAKESPEARE and BEN JONSON. 1 vol. \$1.75 each.

Jonson's Poems are here, for the first time, included in this edition. The British Poets as originally published are now complete in 65 volumes. Chaucer will be added some months hence.

*Illustrated Library Dickens.*

LITTLE DORRIT. 2 vols.

BARNABY RUDGE. 2 vols.

GREAT EXPECTATIONS. 1 vol.

\$1.50 a volume.

*Illustrated Library Waverley.*

QUENTIN DURWARD. 1 vol.

THE MONASTERY. 1 vol.

GUY MANNERING. 1 vol.

THE ABBOT. 1 vol.

THE PIRATE. 1 vol.

\$1.00 a volume.

This completes the WAVERLEY, in 25 handsome volumes, printed on good paper, substantially bound, and containing nearly 80 steel plates. Price of the set, \$25.00.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

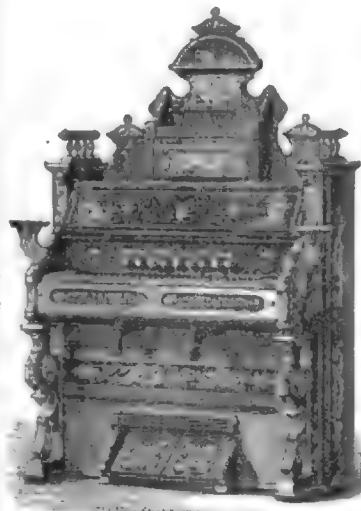
Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony, and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

Rent Paid Two Years and a Half Buys an Organ.

## The Mason &amp; Hamlin Organ Co.



Whose Cabinet or Parlor Organs are acknowledged to be Unequaled in Excellence—having received the

Highest Honors at every World's Industrial Exhibition for Thirteen Years,

And being the only American Organs which have received such at any—now offer them, not only for cash, but also on the following very easy terms of payment:

They will rent an organ with the agreement that when the whole amount of rent paid equals the value of the organ, it shall become the property of the party hiring it without further payment. The rent per quarter, payable in advance, is one-tenth of the value of the organ, so that ten quarterly payments complete its purchase. Or payments may be made monthly, if preferred.

This plan presents two very important advantages:

1. An organ can be obtained on very easy terms, viz: payment of \$5.00 or upward, according to size, per month; or \$6.75 or upward every three months, until paid for.

2. One can thus have an organ on trial for six months, or longer, for a reasonable rent only; and so thoroughly test it, and see if he values it, before completing the purchase—having all rent which has been paid applied upon the purchase, whenever made.

Only makers of VERY BEST ORGANS, which can be depended upon to give satisfaction in all cases, could afford to offer such terms.

Organs are furnished on these terms, not only in the immediate vicinity of our warehouses, but in any part of the country which is readily accessible.

PRICES OF MASON & HAMLIN ORGANS are but little more than those of the very poorest organs made. On above easy terms of payment, they are furnished for \$67.50, \$82.50, \$97.50, to \$500 and upward.

Reasonable deductions are made from these prices when all cash is paid. ILLUSTRATED CATALOGUES, PRICE-LISTS, and CIRCULARS, describing Fifty-eight Different Styles, with much useful information about organs, sent free to any address.

154 Tremont St., Boston; 46 East 14th St., New York; 250 Wabash Avenue, Chicago.

## EXCELLENT BOOKS FOR SUMMER READING.

Novels Short Stories, Sketches, Essays, Poems.

## T. B. ALDRICH.

## MARJORIE DAW AND OTHER PEOPLE.

Paper, \$1.00; cloth.....\$1.50

PRUDENCE PALFREY. Paper, \$1.00; cloth.....1.50

THE QUEEN OF SHEBA.....1.50

THE STORY OF A BAD BOY.....1.50

Summer Edition......50

CLOTH OF GOLD and Other Poems.....1.50

FLOWER AND THORN Poems.....1.50

## H. H. ROYSEN.

GUNWAR: A Norse Romance.....1.25

TALES FROM TWO HEMISPHERES.....1.25

## JOHN BUNROUGHS.

WAKE-ROBIN. Illustrated.....1.50

WINTER SUNSHINE.....1.50

BIRDS AND POETS.....1.50

LOOUSTS AND WILD HONEY.....1.50

## JAMES T. FIELDS.

YESTERDAYS WITH AUTHORS.....2.00

UNDERBUSH.....1.25

BARRY CORNWALL......50

## BRET HARTE.

LUCK OF BOARING CAMP.....1.50

MRS SKAGGS'S HUSBANDS, etc.....1.50

TALES OF THE ARGONAUTS.....1.50

THANKFUL BLOSSOM.....1.25

TWO MEN OF SANDY BAR.....1.00

STORY OF A MINE.....1.00

DRIFT FROM TWO SHORES.....1.25

POEMS.....1.50

EAST AND WEST POEMS.....1.50

BOARDS OF THE FOOT-HILLS.....1.50

## W. D. HOWELLS.

VENETIAN LIFE. 12mo.....2.00

ITALIAN JOURNEYS. 12mo.....2.00

SUBURBAN SKETCHES. 12mo.....2.00

THEIR WEDDING JOURNEY. 12mo.....2.00

THE SAME. 18mo.....1.25

A CHANCE ACQUAINTANCE. 12mo.....2.00

THE SAME. 18mo.....1.25

A FOREGONE CONCLUSION. 12mo.....2.00

POEMS.....1.25

A DAY'S PLEASURE......50

THE PARLOR CAR......50

OUT OF THE QUESTION.....1.25

A COUNTERFEIT PRESENTMENT.....1.25

## HENRY JAMES, JR.

A PASSIONATE PILGRIM, etc. 12mo.....2.00

TRANSATLANTIC SKETCHES. 12mo.....2.00

RODERICK HUDSON. 12mo.....2.00

THE AMERICAN. 12mo.....2.00

WATCH AND WARD.....1.25

## SARAH O. JEWETT.

DEEPHAVEN.....1.25

## LUCY LARCOM.

POEMS.....1.50

AN IDYL OF WORK.....1.50

ROADSIDE POEMS for Summer Travelers.....1.00

HILLSIDE AND SEASIDE in Poetry.....1.00

## LITTLE CLASSICS.

STORIES, SKETCHES, POEMS, per vol.....\$1.00

1. Exile. 9. Comedy.

2. Intellect. 10. Childhood.

3. Tragedy. 11. Heroism.

4. Life. 12. Fortune.

5. Laughter. 13. Narrative Poems.

6. Love. 14. Lyrical Poems.

7. Romance. 15. Minor Poems.

8. Mystery. 16. Anthems.

ONE SUMMER.....1.25

THE SAME, Illustrated by Hopkin.....2.00

ONE YEAR ABROAD.....1.25

## ELIZABETH STUART PHELPS.

THE GATES AJAR.....1.50

MEN, WOMEN, AND GHOSTS.....1.50

HEDGED IN.....1.50

THE SILENT PARTNER.....1.50

THE STORY OF AVID.....1.50

POETIC STUDIES.....1.50

THE TROTT BOOK.....1.50

TROTT'S WEDDING TOUR.....1.50

## HORACE E. SCUDDER.

DWELLERS IN FIVE SISTERS' COURT.

Paper, \$1.00; cloth.....1.25

THE BODLEY FAMILY.....1.50

THE BODLEYS TELLING STORIES.....1.50

DREAM CHILDREN......75

SEVEN LITTLE PEOPLE......75

STORIES FROM MY ATTIC.....1.00

## J. C. SHAIRP.

POETIC INTERPRETATION OF NATURE.....1.25

STUDIES IN POETRY AND PHILOSOPHY.....1.50

## MARY P. THACHER.

SEASHORE AND PRAIRIE.....1.00

## MRS. CELIA THAXTER.

AMONG THE ISLES OF SHOALS.....1.25

POEMS.....1.50

## GEORGE E. WARING, JR.

A FARMER'S VACATION.....2.00

WHIP AND SPUR.....1.25

VILLAGE IMPROVEMENTS......75

THE BRIDE OF THE RHINE.....1.50

## CHARLES DUDLEY WARNER.

MY SUMMER IN A GARDEN.....1.50

SAUNTERINGS.....1.25

BACK-LOG STUDIES.....1.50

BADDECK.....1.00

IN THE LEVANT.....2.00

BEING A BOY.....1.50

## MRS. A. D. T. WHITNEY.

LESLIE GOLDTHWAITE.....1.50

WE GIRLS.....1.50

THE OTHER GIRLS.....2.00

REAL FOLK.....1.50

SIGHTS AND INSIGHTS. 2 vols.....2.00

PANSIES. Poems.....1.50

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

AN 8 1880

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 999.

BOSTON, SATURDAY, AUGUST 2, 1879.

VOL. XXXIX. No. 16.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former ones, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

### WAREROOMS,

576 Washington St., Boston.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltham St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. FAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 28th March, 1872.

Honors. A. M. McPHAIL & Co.

GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours, JOHN K. FAINE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1876 specified "Superior Power and Volume of Tone!" Is all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,  
Marble Building, 1290 Washington St., Boston.

## THE ATLANTIC MONTHLY FOR AUGUST, 1879.

### CONTENTS.

Preaching. A thoughtful, excellent article by the author of "Dangerous Tendencies."

Two Years of President Hayes. A careful, impartial review of the present Administration, by WALTER ALLEN.

A Bit of Shore Life. SARAH O. JEWETT, author of "Desphaven."

The Negro Exodus. JAMES B. RUNNION.

William Lloyd Garrison. LYDIA MARIA CHILD.

Vestigia Quinque Retrosorum. Poem read at Harvard University on the Fiftieth Anniversary of the Class of '29, by OLIVER WENDELL HOLMES.

The Future of Invention. W. H. BARCOCK.

The Inland Country. CHRISTINE CHAPLIN BRUSH.

An Experiment in Play Writing. JOSEPH KIRKLAND.

At Kawamouth Station. HENRY KING.

The Latest Literature of Art. HENRY VAN BRUNT.

Petite Marie and Beneset. H. H.

Irene the Missionary. XVIII.-XXII.

The Deserted Cabin. MRS. E. R. LEE.

"Un Homme Capable" (Prince Gortchakoff). AXEL C. J. GUSTAFSON.

Recent French and German Essays. THOMAS SKR-GRANT PERRY.

The Contributors' Club.

Recent Literature.

Mr. Kelly on Mr. Linton.

Terms: \$4.00 a Year, 35 cts. a number.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF  
HOUGHTON, OSGOOD & CO.

A new and elegantly printed Catalogue (forming a book of 235 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philosophy, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 220 Devonshire Street, Boston.

## HELIO TYPE.

### PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIO TYPE PRINTING COMPANY are producers of Illustrations by the Helio type, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIO TYPE PRINTING CO., 220 Devonshire St., Boston, Mass.

## A SACHEL GUIDE

*For the Vacation Tourist in Europe.*

With Maps. 18mo. Roan, flexible. \$2.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which free it from the faults that mar too many guide-books. — *New York Evening Post.*

HOUGHTON, OSGOOD & CO., Boston.

**Music Publishers.**

**JUST PUBLISHED.**

## THE VOICE OF WORSHIP

Price **FOR CHOIRS, \$9.00**  
**FOR CONVENTIONS, \$1.00.** **Per Doz.**  
**FOR SINGING SCHOOLS.**

**THE VOICE OF WORSHIP**, by L. O. Emerson, is, like other Church Music Books by the same author, prominent for graceful and beautiful music, and for the fine skill and judgment displayed in selection and arrangement.

*The First Hundred Pages* include the SINGING SCHOOL COURSE, in which are found many fine harmonized songs or glee for practice and enjoyment.

*The Second Hundred Pages* are filled with the best of Hymn Tunes, Sentences, etc., a large, new, and fresh collection.

*The Third Hundred Pages* contain a capital set of ANTHEMS.

Specimen copies mailed, post-free, for \$1.00.

EMERSON'S Vocal Method (just out) has a novel arrangement of syllables, and other improvements which are sensible and useful. Please examine. Price \$1.50.

OLIVER DITSON & CO., Boston.  
O. H. DITSON & CO., 643 Broadway, New York.

**FOR ALL SINGING PEOPLE!**

## THE SOVEREIGN.

By H. R. PALMER.

**102 LARGE PAGES OF**  
**Bright, New, Inspiring Songs,**  
**Glees, Choruses, etc.**

Mr. PALMER's Theory of Music and Methods of Instruction are far in advance of all others. Mr. P.'s "Open Letter to all Singing People" is alone worth the price of the book.

Sent by Mail on receipt of 75 cents.

**\$7.50 per dozen, by Express.**

32- Specimen Pages sent free to all applicants.

**BIGLOW & MAIN, Publishers,**  
76 East Ninth Street, NEW YORK. 73 Randolph Street, CHICAGO.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....\$2.00  
PART 2. Pedal Studies.....2.50  
PART 3. Art of Registration.....2.00  
PART 4. Church, or Service Playing.....2.50  
PART 5. Solo or Concert Playing.....2.00  
Complete in Hands.....13.00  
SUPPLEMENT. Music for Church Service, Book I.....2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

**ARTHUR P. SCHMIDT,**  
146 TREMONT STREET. BOSTON, MASS.  
Importer and Dealer in

## Foreign & American Sheet Music.

Sole Agent in the U. S. for the Catalogues of ASHDOWN & PARRY of London, Eng., and HENRY LITOLFF of Braunschweig, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminars made a specialty.

**Litolff's Musical World: A Monthly Magazine of New Compositions for the Piano-forte.** 25 cents each number.

JUST ISSUED:

**Albums for Children.** By O. W. MARROW. 12 charming little pieces for young pianists. 30 cts. a number.

**Ave Maria.** For Tenor or Soprano. By HENRY DANA. 60c. Beside the Summer Sea. Contralto. " 40c.

**GEO. D. RUSSELL,**

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

**FOREIGN AND AMERICAN MUSIC.**

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**

**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

**WEBER PIANO-FORTES.**

NOW READY.



The REQUISITE is brim full of good points and good music, and is emphatically NEW in every respect. Price 75 cts. per copy, \$7.50 per dozen. Address **FILLMORE BROS., Publishers, CINCINNATI, O.**

## THE PHILOSOPHY OF MUSIC.

By **WILLIAM POLE, F. R. S.** Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony, and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

## AMERICAN GUIDE-BOOKS.

By **M. F. SWEETSER.**

We now have a guide-book library which, as far as it extends, is every whit as good as Baedeker. The information given is that of fact, and not of fancy. It is very important for the traveler to know what hotels to stop at; and these books tell him, at the same time carefully noting the price. — *The Independent.*

Nothing better suited to the wants of the traveler could be desired than these neat, compact, portable manuals. The information is minute to the satisfaction of the most curious, embracing every particular that is likely to awaken his interest. — *College Courier* (New Haven).

### NEW ENGLAND.

A Guide to the Chief Cities and Popular Resorts of New England, and to its Scenery and Historic Attractions; with the Western and Northern Borders, from New York to Quebec. With Maps of New England, the White Mountains, the Hudson River, the Environs of Boston, Lake Winnepesaukee, and Nahant; and Plans of Boston, Hartford, Montreal, New Haven, New York, Newport, Portland, Providence, Quebec, the Central Park, and Mount Auburn Cemetery. 16mo, flexible cloth, \$1.50.

Before you begin to travel in New England, be sure to provide yourself with Sweetser's "Hand-Book." It is a small compact volume, with maps and plans and tours; with history condensed, and such illustrations as make it a constant help and

pleasure to the tourist. It is admirably put together. — *Rev. Dr. Paine in New York Observer.* The information in regard to the different localities is full, minute, and exact. — *Boston Transcript.*

### THE MIDDLE STATES.

A Guide to the Chief Cities and Popular Resorts of the Middle States, and to their Scenery and Historic Attractions; with the Northern Frontier from Niagara Falls to Montreal; also Baltimore, Washington, and Northern Virginia. With Maps of the Middle States, the Adirondack Mountains, the Catskill Mountains, the Hudson River, Long Island, and the Environs of New York and Philadelphia; and Plans of Baltimore, Brooklyn, Buffalo, the Central Park, Greenwood Cemetery, Montreal, New York City, Niagara Falls, Ottawa, Philadelphia, Pittsburgh, Rochester, Saratoga, Toronto, and Washington. 16mo, flexible cloth, \$1.50.

No previous manual is so copious or so exact in its treatment, or can be consulted to so great advantage by the tourist in the Middle States as a trustworthy guide. — *New York Tribune.*

The maps alone are worth the price of the volume, which is crammed with information like a traveler's valise with luggage. — *New York Daily Graphic.*

### THE WHITE MOUNTAINS.

A Guide to the Peaks, Passes, and Ravines of the White Mountains of New Hampshire, and to the adjacent Railroads, Highways, and Villages, with the Lakes and Mountains of Western Maine; also Lake Winnepesaukee and the Upper Connecticut Valley. With Maps of the White and Franconia Mountains, Western Maine, and the Lake country of New Hampshire, and Panoramas of the Views from Mount Washington, Mount Kearsarge, Mount Pleasant (Me.), Mount Prospect (Plymouth), Mount Hayes, and Jefferson Hill. 16mo, flexible cloth, \$1.50.

The book contains a really wonderful amount of information. . . . It is simply indispensable to all who visit or sojourn among the White Mountains. — *The Congregationalist* (Boston).

Combines all the information that any intelligent being can possibly need for making a thorough exploration of the White Mountain country, on foot, by rail, by stage or carriage. — *Philadelphia Bulletin.*

### THE MARITIME PROVINCES.

A Guide to the Chief Cities, Coasts, and Islands of the Maritime Provinces of Canada, and to their Scenery and Historic Attractions; with the Gulf and River of St. Lawrence to Quebec and Montreal; also Newfoundland and the Labrador Coast. With Maps of the Maritime Provinces and Eastern New England and Canada, Newfoundland and Labrador, the Basin of Minas, and the Land of Evangeline, the Lower St. Lawrence River, and the Saguenay River; and Plans of the Cities of St. John, Halifax, Quebec, and Montreal. 16mo, flexible cloth, \$1.50.

Every place in the Province, on the rivers and lakes, is referred to; and little bits of tradition and history and poetry are so woven together as to make the volume most interesting of itself, while it causes every point which the traveler visits to bristle with interest, and to leave some-

thing more than a passing impression upon his mind. — *St. John's (N. B.) Globe.*

By its intrinsic value, copiousness of information, and impartiality, it is likely to take the place of all other guides or handbooks of Canada which we know of. — *Quebec Chronicle.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & COMPANY, BOSTON.



BOSTON, AUGUST 2, 1879.

Entered at the Post Office at Boston as second-class matter.

## CONTENTS.

SAPELO. <i>Stuart Stern</i> . . . . .	121
CULTURE AND MUSIC . . . . .	122
IN MEMORIAM: AUGUST KREBSMANN. An Address. <i>P. H. Underwood</i> . . . . .	128
THE SARGENT AT CINCINNATI, JUNE, 1879. . . . .	134
TALKS ON ART: SECOND SERIES. From Instructions of Mr. William M. Hunt to his Pupils. <i>X.</i> . . . .	136
HEARD MUSIC ON COMPULSION . . . . .	136
MUSICAL CORRESPONDENCE . . . . .	137
NOTES AND QUERIES . . . . .	137

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 229 Dronshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FRIEDT, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LOHME, 309 Washington Street, and by the Publishers; in New York by A. BENTLEY, 39 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. DORRIS & Co., 1109 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## SANZIO.

BY STUART STERN, AUTHOR OF "ANAKO."

(Continued from page 114.)

THIS time, when the allotted week had fled,  
No word or messenger was sent from home  
To summon Benedetta. She delayed  
One day, and two, and three, and then grew troubled,  
And finally said, "I must return at once!"  
I know my mother's mind, — I've disobeyed,  
And she is angry with me, and waits now  
For me to come without another call!"  
And naught that Sanzio's ready wit devised,  
No argument or eloquence, availed  
To change her purpose. So she came to him  
One morning early, with the hasty words,  
"Farewell, — I go, my Sanzio! An old friend  
Of Nina's journeys on my way to-day,  
And I will join her, and am all prepared."

"But you will come again, my Benedetta!"  
He cried, and passionately seized her hands.  
"Promise, — nay, swear, you will return to me  
Soon, soon, — lest you would see me — Oh, my Love,  
How can I bear that you and I should part!"  
"I will, I will, I promise! If I can  
I shall come back to you!" she said; and then,  
Ere he could hold her fast, sped to the door,  
But on the threshold turned, flew back once more,  
And flung her arms about him, whispering, breathless,  
"And yet if I should not return, — not soon, —  
For should my mother keep me for a while,  
I must submit me to the penalty, —  
But trust me, surely I will come ere long!"  
He thanked a thousand times, Sanzio, my Love,  
For all the passing sweetness of those days!  
A fleeting touch, a breath upon his lips,  
And she had vanished, leaving not the hands  
Vainly stretched out to hold her back.

The hours

To those she left behind, dragged slowly on,  
Joyless and long as an eternity.  
Old Nina indly missed the sweet, bright face;  
Turned oft and often to the opening door  
With the vague hope to see it enter there.  
For ah, 't was true enough, she soon had learned  
To love her as the apple of her eye!  
She, too, had had a daughter long ago,  
And fondly fancied she must now have been  
As tall and fair as this, if Heaven had not  
Seen fit to call the dear babe to Himself!  
And Sanzio thought in truth, sunshine and spring  
Had suddenly faded from the darkened earth.  
His labor flagged that day; — the light was wrong,  
His hand unsteady, and the canvas warped,  
The colors would not mingle as he wished, —  
All things seemed somehow out of joint and tense,  
Till wearied and impatient he sprang up,  
Left hapless work behind, and hastened out  
To wander through the silent streets alone.  
And worst of all, the morrow seemed to bring  
Small hope or promise of aught better things.  
And thus a week wore on in undelight  
Without a word from her. When suddenly,  
As once towards nightfall he flung down his brush,

Resolved to go to her that very eve  
And bring her back with him at every cost, —  
A light familiar step stole in, and she  
Whose image never left him day or night  
Threw herself weeping on his breast and cried,  
"My Sanzio, I have come to you again!  
Now keep me and be kind to me forever!"

Speechless with glad surprise, he held her thus  
An instant, when she said between her sobs,  
And many pauses in her broken speech, —  
"My poor old mother is no more! She slept  
So long and late one morn three days ago,  
I went to call, but could not wake her;  
God in the night had taken her away!  
I would have sent for you, but there was none  
To bring the message, — and this afternoon  
We laid her in the ground! Oh, this great blow  
Has come so suddenly, I can scarce believe  
I shall not see her more! But oh, the house  
Looked so deserted, dark, and desolate,  
I could not stay, but hastened here to you!  
Ah, she was good to me, and loved me well,  
Though she but little showed it, and seemed stern;  
And she was all I had! There's no one now  
In all the whole wide world to claim and own me!"

But this is joy, not cause for tears, dear heart!  
Sanzio had well nigh cried, but checked himself,  
And only strained her to his heart and said,  
"O Love, sweet Love, now you are mine in truth!"  
Then listened long in silent sympathy  
As she related all her mournful tale,  
What she had seen and suffered since she left him;  
How she had found her mother, as she feared,  
Displeased and wrath, but won her pardon soon;  
How she had sometimes slightly ailed of late,  
Yet ne'er complained, and never spoke of this,  
But how she felt well sure that she had died  
At peace with God and her, and all the world.  
And when her eyes oft filled and overflowed,  
Sanzio would soothe and softly talk to her,  
As he had comforted a grieving child,  
Till she looked up and smiled amid her tears

Thus bloomed and faded spring's sweet buds and blossoms,  
And ripened into summer's golden fruit,  
While Benedetta dwelt in Sanzio's home  
Long, happy weeks, — happy for all and all;  
For, though she often sat alone, and wept  
Her grandam's memory much, when Sanzio came  
He laughed away the melancholy mood;  
And, seeing he grew sad to find her so,  
She learned to shed her tears in secret first,  
And then at length they ceased to flow. Her heart  
Grew lighter, and her smiles came back again,  
And the new grief seemed merged and lost, well-nigh,  
In the old gladness, — what though sometimes now  
She scarce saw Sanzio through the whole long day;  
For, taking up the busy life once more  
Whose course her coming had an instant stemmed,  
He was much absent, head and hands employed  
On weighty errands: or from morn till eve  
Strangers and pupils thronged the quiet work-room,  
All eager for the master's eye and word.  
Then Benedetta shyly kept herself  
Alone and hidden out of sight, so none  
Guessed at her presence, save the few old friends  
Who knew of it before; Count Baldassar,  
Kind ever and familiar as of old,  
Came to the kitchen sometimes, — where she stayed  
With Nina now, and busily at work, —  
And talked to her an hour, and pleasantly  
Helped on the slowly moving time. And Sanzio,  
With delicate regard and subtle tact,  
Honored this shrinking modesty in her,  
And never sought to break on her reserve.  
Once he had gently questioned her, — a day  
That guests were hidden to a merry feast.  
But when she looked at him with pleading eyes,  
And mutely shook her head, he pressed no further,  
And only said, "My poor, sweet, captive bird,  
Have patience yet a little while! 'T will not  
Be ever thus, — I shall be free ere long  
To come to you again, and then, dear heart,  
We'll try our wings on many a joyous flight  
Through wood and field together!"

Long that night

She lay awake, and from her chamber heard  
Far off the sound of laughter and loud song  
Ring through the silent house, and sadly thought  
That Sanzio's heart was far away from her.  
And then, remembering all the love he knew, —  
Had she not often from the window watched  
How, when he scarce appeared, a host of friends  
Thronged round and followed him far down the street, —  
She busily crossed her hands upon her bosom,  
And wondered what he found in such a hor  
To love so well.

But yet the happy time

He spoke of came; for so the days went on,

And summer burned with fierce and fiercer heat  
From out a blazing sky of merciless blue  
Down on the parching streets and thirty fields, —  
The city grew deserted, friends and pupils  
Fled from her withering breath, and Sanzio thus  
Was left in solitude; for he alone,  
The greatest laborer among them all,  
Chose to remain, and suffered not his hands  
To pause at their immortal work. And now  
Would Benedetta come to him again,  
As in those first and sweetest days of all,  
Each morning to the work-room, bringing flowers  
Wherewith to make it bright.

It long had grown

To seem a simple and most natural thing  
Thus to be with him; thrilled her now no more  
With something new and strange, a fluttering sense,  
Half sweet, half painful, when he kissed her lips,  
Or drew her towards him, — ever tenderly,  
And well-nigh ever gently. And yet sometimes  
A subtle fire burned on his lips; he strained her  
With a swift, passionate fierceness to his heart  
That made her shrink, and trembling break away  
From his encircling arms, while he, without  
A single word, but with a strange, dark look,  
Turned suddenly from her.

And one dreary night, —

A threatened storm had burst towards fall of eve,  
And still the nobling wind, scarce quieted  
From its first fury, moaned about the house, —  
She thought she heard a soft, half-stifled sigh  
Come through her chamber door, "O Benedetta!"  
Startled, with wide eyes straining through the dark,  
She sat up listening; silence for a time,  
And then again, more softly than before, —  
"O Benedetta mine!" She knew the voice,  
And fancied it rose up close to the floor.  
Sanzio upon his knees! — such image flashed  
Swiftly before her, as she trembling pressed  
Her cold, clasped hands upon her burning eyes.  
Outside the faintest stir, — a gliding step  
That crept away as noiseless as a breath  
But for the feeble creaking of the stairs, —  
Then deepest stillness; so unbroken soon  
By any sound save that of the great rain-drops  
That now began to fall again, and beat  
With gentle patter on the window-pane,  
That Benedetta, — burying her face  
Deep in the pillows, while a yearning wish  
Her mother lived, she was at home once more,  
Stole on her aching heart, — wondered ere long  
If it could all have been a troubled dream,  
Or some poor little nibbling mouse, mayhap,  
Have startled her from sleep. And wondering thus,  
Lay wide awake until the early dawn  
Crept upward in the skies; knew not that 'neath  
The same still roof, a burning, storm-tossed soul  
Through all the night had wrestled with itself  
In a long, bitter struggle, and that he  
Who slowly then at length rose from his knees  
Cried with white lips, but firm, uplifted brow,  
"My God, what sin there was, it is atoned!"

And when she went that morning to the work room,  
The eyes that met hers were so frank and clear  
That she cast down her own. "What is it, Love?"  
He asked, and took her hands, swift to detect  
The untroubled shadow on her face. "Methinks  
You have not rested well!" "My Sanzio, — ay, —  
Something, I scarce know what, — perchance a mouse,  
Broke on my sleep, and kept me long awake!"  
"A mouse!" he said. "How! — But I cannot let  
A naughty mouse dim those sweet eyes of mine!  
We must have Nina set a trap for him, —  
He'll trouble you no more!"

And after this

He ever proved so kind, so gently tender,  
Calling her sometimes, Little Sister mine,  
That Benedetta's grateful heart went out  
With deeper love each day, and clung to him  
In undivided confidence; and life  
Flowed on in sweetest, cloudless summer peace  
To both of them. Save that one other day  
He marked a shade on Benedetta's brow,  
And when he questioned her, she said at length,  
Though with half hesitating words, "I sat  
Below, close to the window, and overheard  
Two men that talked together in the street.  
They stopped and pointed to this house, and laughed,  
And said ill things of us! Of you, — and me!"  
"Foh, Little Sister, is that all your grief?"  
He gayly cried. "Then pray you be consoled!  
Ay, let them babble to their hearts' content.  
What matters unto you and me, dear Love,  
The gossip of such idle tongues? Think you  
If the black Saints and white-winged Little Angels,  
Or your dear mother, 'mid the joys of heaven,  
Look down on us, they shake their heads and frown?  
Nay, but I tell you they most kindly smile!"

(To be continued.)

## CULTURE AND MUSIC.

[From the London Musical Standard.]

Now that the universities have all closed their doors against candidates for musical degrees who will not or cannot furnish proof of having received at least some part of what is usually described as "a liberal education," doubts are beginning to find utterance as to whether those literary qualifications will be of any further use to a candidate after they have served as the first stepping-stone to the acquisition of the degree. These doubts emanate, for the most part, from the same quarters as the complaints about the utility of musical degrees, and it is only natural that they who attach no importance to such degrees should attempt to cast ridicule upon the educational tests by which those degrees must now be preceded. The people who tell us that the science of acoustics has no connection with the art of music will, of course, contend not only that a musician will be no better in any way because he can translate Xenophon and Horace, work all the problems in the first six books of Euclid, or arrive at a rapid solution of a difficult numerical puzzle by means of an algebraic equation, but that he can be fully equipped for his art without a knowledge of harmony and counterpoint. For, if it means anything at all, this is what is involved in the outcry, long ago raised, and recently revived, against musical degrees. This part of the question, however, lies within very narrow limits. A composer, be he great or small, known or unknown, cannot work without harmony, and if it be contended that genius can dispense with counterpoint, harmony, fugue, etc., we can only say that the genius who has dispensed with these requirements has not yet appeared, but, if existent at all, has hitherto wasted his sweetness on the air of some desert unknown to fame. It is absurd in the extreme to talk of writing fugal choruses without a knowledge of fugal rules, or of composing harmonious music without first studying the laws of harmony; and this being so, it is equally absurd to rant against degrees which prove a man's fitness to exercise the calling by which he has elected to live. Every musician who is not a charlatan ought to know the things against which this outcry is raised; the great masters — with the exception of that one wisecracker who strives to show that Handel was not a musician — all knew them; it is impossible to be a musician without knowing them; and a musical degree is a proof to the world that its holder does know them. Less than this a degree cannot be; more than this it does not pretend to be. To sneer at musical degrees seems to us to indicate but little knowledge and less wisdom.

But, on the other aspect of the case, — the advantage of literary culture to a composer, — there is also much to be said. The modern apostles of a musical *agnosia* think apparently that they have made out a grand case when they have triumphantly asked, in a tone which implies that a reply will never be forthcoming, "What the better will a musician be for knowing Latin, Greek, Sanskrit, quadratic equations, or conic sections? Of what use can these things be to him, either as

a composer, executant, or teacher?" Much every way. The advantages of culture to the musician are incalculable; and if the advocates of ignorance could point to a single great musician who was not also an educated man, we should yet contend that education, culture, and acquaintance with other arts, would have widened his views and refined his intellect, and made him to that extent a greater musician than he was. We shall not be astonished at any wild statements which may be made for the purpose of supporting a weak cause; and if it should be alleged that the most brilliant stars in the musical firmament were not cultured men, we should, even after receiving evidence in support of such an assertion — which evidence we venture to think would not be forthcoming — still dare to believe that if they were so great without culture, they would have been far greater with it. We have never heard of musical degrees being despised by those who had by sheer force of intellect obtained them, nor have we yet seen learning or culture derided by those who possessed either.

Culture — the mental discipline which real education ensures — is advantageous in many ways to any one who intends to follow music as a profession. It gives, to begin with, that mental grasp, that grip, that firm hold of a subject, that concentration of mind upon one thing at a time, and that energy of purpose, the absence of which has squandered so many lives, made abortive so many noble resolves, and utterly ruined so much of what would otherwise have been magnificent art-work. The man whose mind has been trained by translating involved Latin sentences, or solving intricate mathematical problems, is accustomed to hard thinking, close reasoning, clear definition, and the tracking out of subtle distinctions; he carries these habits of mind into all his work, and whether he possess a genius for composition or not, he can no more help being influenced through life by such a training than he can alter his stature. His music, as well as his whole life, will bear the unmistakable impress of his culture. The entire man is moulded by it, and he could not, even if he wished it, escape from its benign influence.

The actual benefits which a rigid classical and mathematical training confers upon a man, whether he be a genius or not, are many, and among them are these — *power of concentration*, which enables a man to bring his whole soul to bear upon the work in hand; *clearness of mind*, which stamps his mental work, as it were, with the brand of lucid, logical, sequential thought; *vigilant power*, which helps him to lay hold of suggestions or inspirations at the moment of their advent even though that may not be a fitting time for their elaboration, and lay them by for future use; and an *exalted standard of perfection*, which, by excluding low aims, effectually prevents him from frittering away his powers upon work which is unworthy of him. Now, if these advantages are bestowed by culture, — which no cultured man will for a moment doubt, — it becomes necessary, in order to avoid confusion of thought, to point out what genius can and cannot do for its possessor. Men of genius, especially musicians, are coming to be looked

on from an art point of view much as the apostles of Christianity are too often regarded from a religious point of view, as exalted beings who had pleasures, did work, and lived lives quite beyond the ken of common mortals. These ideas are not healthy, and do grievous injury to art and to religion. Those apostles were "men of like passions with ourselves," who had to live pretty much under the same conditions as other men lived, and do their work amid the ordinary, common relationships of every-day life. The same is true of any one of the great composers. The part which "genius" (as the word is commonly understood) took in the production of any inspired musical work was not nearly so great as most people seem to imagine, while the influence of those qualities of mind which we have indicated as the result of culture, and which are not peculiar to men of genius, was far greater than many are prepared to admit. Genius no doubt originated the divine melodies of Spohr's "Power of Sound," or Beethoven's B-flat Symphony, or Mozart's "Jupiter" Symphony; but it was not, we think, genius which developed the "form" in which those deathless works are cast, seeing that "good form" is found in many works which do not contain one spark of genius; and it was certainly not genius which enabled these composers to write correctly for the instruments in an orchestra, or to mould their divine thoughts in a shape which should render them intelligible to the ordinary mind. Genius can suggest, in a vague way, — at times a very vague way indeed, — thoughts which are without doubt inspired; but genius alone does not and cannot enable its possessor to benefit the world by his inspiration. It is here that the work of genius ends and that of culture begins; and when details have to be considered, ways and means found out, and practical ends accomplished, unaided genius is powerless, and even inspiration sinks baffled if it cannot fall back upon those mental qualities which only culture can bring to perfection. Men of genius are numerous; and we speak in all earnestness when we say that thousands are the recipients of inspired ideas of whom the world never hears, because they have not received that culture by which alone their genius can be made manifest and their inspiration utilized for the benefit of their fellows. It is inexpressibly painful to think of what the world loses when her men of genius are not also men of culture. Inspiration comes to one and to another, here and there, and genius is born in more men than the world knows of; but it is only when it finds a cultured mind that it thrives and grows. How much good work is lost because men lack concentrative power, clearness of thought, reserve force, and high ideas of perfection! The great masters of music were all inspired men; but they were more than this — they were cultured men, trained thinkers, logical reasoners, systematic workers; their works prove this beyond all controversy. If they were not all trained by means of Latin, Greek, or mathematics, they were trained by means which produced the same results. Had it been otherwise, they could not possibly have left behind them those works which have shed upon their names an undying lustre.

Whatever position a musician may be called to fill, he will be a better man if he be a cultured man, even though he have no more culture than is implied in the preliminary literary test which is now the indispensable first step to a musical degree at the three universities, — not because so much Latin or Greek will effect certain results, but because the mental effort necessary to attain those languages trains the whole mind, brings a man, so to speak, within his own grasp, subdues his mind to his will, and gives him that self control which is the best preparation for the work of life. If he is to be a cathedral organist, his culture will widen his views, and make his *dicta* on art-matters respected as well as worthy of respect. If he is called to act as a parish organist, he will carry with him into the service of the church a delicacy and refinement which will be of priceless value to sacred art. If he be a conductor, his trained mind will act like magic on those who place themselves under his guidance and obey his *bâton*. If he is a teacher only, he will be free from that rudeness which too often marks the unlettered musician, and renders him contemptible in the eyes of those who employ him only because there is no other teacher. And if, in any of these positions, he have genius as well as culture, he will be able to bring to bear upon his inspired thoughts a clear, logical, well-trained mind; he will be able to use to advantage those odd minutes which are all that most men can in these days spare for composition, and he will, above all, be saved by his cultured intellect from composing anything "common or unclear," or falling into the deadly snare of writing down to popular taste.

"Sæpe stilum veritas iterum que digna legi sit  
Scripturus, neque te ut miretur turba labores,  
Contentum paucis lectoribus."

Nothing so much as culture will give to an inspired composer that divine satisfaction in his work which will enable him to be "content with few readers," and confident in the verdict of posterity. It is culpable folly to despise culture, and to try to convince musicians that they will be no better for their learning, seeing that no man, whatever his genius, unless he be aided by those powers of mind which culture (and not genius) must develop, can prevent his inspired thoughts from being lost in eternal silence.

#### IN MEMORIAM: AUGUST KREISSMANN.

ADDRESS BY F. H. UNDERWOOD.

[On Friday evening, June 13th, the Orpheus Musical Society, of Boston, held at its rooms a memorial service in honor of its first conductor, AUGUST KREISSMANN, who died in Germany March 12, 1879. The exercises, which were private, were very impressive, consisting (1) of the singing, by the Orpheus, of the German Grave Song, "Du entan ist Friede." (2.) An address by F. H. Underwood, Esq. (3.) Part-Song: "Ueber allen Gipfeln ist Ruh." (4.) Address in German by Dr. B. De Gerodorf. (5.) *Agnus Dei*, from Cherubini's *Mass*, for male voices. Mr. Underwood has kindly furnished us the manuscript of his address for publication.]

We are met to do honor to the memory of August Kreissmann. The elder members of the Orpheus Society do not need to be told what manner of man he was. To those who knew him he was more than a name. But new generations press on; the glad and eager eyes of youth look forward and not backward; and after

the lapse of a very few years, when the most beloved and honored among us passes away, we come to realize the terrible truth of the Roman poet: *Pulvis et umbra sumus*. We are dust and a shade.

To brighten the fading lineaments of our lamented friend, and to restore for the time the semblance of life to his person and character, it may be allowed briefly to recount something of his history and of his work in the world.

He was born in 1823 in Frankenhäusen, Thuringia; probably in humble circumstances. He studied music at Rodolstadt, and had learned to play the bassoon. The Princess Caroline, of Schomburg Lippe, had observed his bright face, his look of intelligence, as well as his proficiency, and, finding that he had also a fine voice, became his patroness.

He went to Bueckeberg, where he soon came into society and was recognized as a rising man. There he studied history and languages, as well as music and harmony. There, too, he found powerful friends in the family of Langerfeldt, two of whom are members of our society to-day.

In 1844 he went to Leipzig and entered the Conservatory, where he remained a diligent student for two years. He next passed two years at Milan for the purpose of perfecting his vocal training. Upon returning to Leipzig he married, and shortly after sailed to America, arriving in New York in 1849.

The Princess Caroline died in 1848, but the Prince, who was himself interested in the young musician, continued the payment of the allowance she had granted him up to the time of his leaving Milan.

The patronage of the great only aided in the development of Kreissmann's artistic nature; it is hardly necessary to say that no culture can create a poetic soul. The sense of beauty, the instinct of grace, the perception of symmetry and fitness, are inborn: and they will manifest themselves, whether in the tones of an orchestral player, in the natural voice and untaught mastery of a singer, in the forms of a sculptor or wood-carver, or in the fine lines and harmonious colors of the painter.

Kreissmann was born an artist, and felt in his soul the overpowering influence of the ideal in art. It was fortunate indeed that he was assisted in his early days; but it was the world's good fortune as much as his own. The Princess was one of the instruments of Providence.

Upon his arrival in New York he had the good fortune to make the acquaintance of Dr. Lowell Mason, then at the height of his reputation and influence, and through him was introduced to the musical public. He attended musical conventions as a solo singer under Dr. Mason's management, and after a time came to Boston.

Here his true musical life began. Here he became known to those who loved music for music's sake; and he brought with him the freshest and finest songs then known. From him the Boston public first heard the incomparable beauty of Schubert, Franz, and Schumann, the more mundane graces of Abt, and the immortal strains of the "Aidelaid" of Beethoven. The classic forms, the perfect accompaniments, — all that makes the typical German song the interpreter of thought and emotion, — were first revealed in any large way to the Boston public by August Kreissmann. It is a trite but significant phrase, but he became the fashion. People who had starved upon the inanities of modern psalmody, who were tired of the forced brilliancy of Italian opera, and were disgusted with the commonplace of British composers, found in the overflowing fountain of German song the sources of the keenest and most lasting pleasure. Directly or remotely the musical knowledge, feeling, and capacity of

every person in this region has been affected in this way.

Before the time I am speaking of we were confined to indigenous music, — much as one speaks of domestic cigars and native wine, — to fragments of opera imperfectly rendered, and to English ballads and glees. I am not depreciating the music of other nations, and I do not consider that Germany, by any means, has the monopoly of vocal art or composition. But it was from Germany that we learned that a song, whether for a single voice or in parts, was a composite idea, — that words and music, thought and form, melody and accompaniment, should be parts of one whole.

Whatever was best in musical society became friendly to Kreissmann. To count the names of his friends is to mention the musical families of Boston. The Chickering, in particular, were his ardent supporters; and the Dwights, Schlesingers, Drosels, Uphams, Apthorps, Loring, and many more, were constant and devoted to him.

Here was the sphere of his activity. German by birth and training, he became a Bostonian to his heart's core. He left his native land at maturity, upon completing his studies, and only returned there when disease had totally incapacitated him for labor. It was a second transplanting of a full-grown tree. His own country, therefore, knew but little of him. Boston was his heart's home, and Boston knew him.

He was largely occupied with church music, and sang at first in the Rev. Mr. Coolidge's church, at the corner of Harrison Avenue and Beech Street, since demolished. Afterwards, for a considerable period, he led the choir at the Rev. Edward E. Hale's church. This situation he resigned on account of ill health. Subsequently he sang at St. Mark's, and later at Brookline. All the time he was engaged in composing or adapting anthems and motets for the services. Though he was not in any sense a great composer, his work was marked by an original vein of melody, by refined taste, and religious feeling.

During his season of greatest prosperity he lived at No. 14 Hudson Street, where he gave lessons and entertained his musical friends. Those were his happiest days, — days of active and contented labor, crowned with success, and devoted to dear and enduring friendships. Equally free from penuriousness and prodigality, he lived a life of serene pleasure, cheered by the thought that his modest savings would render his last days comfortable.

In this period he had many pupils whose voices and style he formed, and who yet remain with us, glad to acknowledge their obligations to the master.

We are chiefly interested, however, in another sphere of his activity. Within a year after his coming to Boston he began to drill choruses, both mixed and male voices. A society of male singers, called the Liederkreis, was organized, and met for some time at Pfaff's Hotel. Afterwards it was called the Männerchor. Finally, in 1854, all the eligible members were brought together under the name of Orpheus.

You can see them in that most interesting old photograph in the steward's room. There are to be seen in youthful bloom Kreissmann, Weissbein, Langerfeldt, Heidenreich, Housman, Engelhardt, Gomis, Isador Eichberg, Esbach, Roeth, Hetzer, Schraubstedter, whom you will recognize as the fathers of the society. Some are dead, and some are far away. God preserve and long continue with us those that are left!

The Orpheus was the first among societies of the kind in America. Now every city boasts its club, all modeled from their prototype. Kreissmann was leader and first tenor. He arranged



or composed their music. He was an assiduous and skillful drill-master; and being himself singer as well as conductor he accomplished unexpected results with scanty numbers. He was able and courteous, never swerving from principle, but maintaining his leadership with rare and exquisite tact. All this he did freely, for the love of art; wholly unselfish, because he toiled for the pleasure and improvement of others, and without a thought of reward.

In those days there were no cabals or whisperings; none were absent or tardy; the society was compact as the Greek phalanx. Rehearsals, as well as concerts, found every man in his place, proud of the growing renown of the society, and entirely loyal to its self-sacrificing and energetic leader.

There were not then many skilled and accomplished male singers in Boston, and the formation of the Orpheus was a work requiring patience. Since that time music has been taught in common schools, and the knowledge and practice of the art are widely diffused; and it has been an easier task to form an Apollo or a Boylston chorus. The infancy of the Orpheus was in the day of small things.

When we hear the magnificent concerts of these later and much larger societies, and when we honor, as we ought, the ability, liberality, and taste which have called them into being, let us not forget the labors of the pioneer conductor that made these grander successes possible.

"Other men labored, and ye have entered into their labors." I confidently, therefore, call upon the members of whatever societies are highest in renown to join with us in doing honor to the memory of August Kreissmann.

Our friend came to this country in his early manhood, but in truth he was always young. With sound physical health and steady nerves, he had more than the usual exuberance of feeling; and this was not expended wholly on his art; his joyous spirit and sunny smile irradiated every circle in which he moved. Hence he was, more than most musicians, a positive force and a controlling influence in the musical world. There are many fine natures that have not the faculty of communication. There are many musicians to whom the laws of harmony and the aesthetics of music are matters of familiar knowledge, who yet preserve a cloistered privacy, and whose powers are known only to a few most intimate friends. However profound these men may be, and however worthy of admiration, they cannot hope to wield any extended influence nor to enjoy any general appreciation. There are distributors of musical as of literary thought, men who interpret the ideas of the great masters, and bring their conceptions within the popular apprehension. These men have something more than the possession of power; their natures are magnetic, and they kindle the hearts of pupils and friends with their own enthusiasm. This, I think, was the supreme quality of our friend Kreissmann. When he stood in his place as conductor, every person within reach felt his commanding influence. Those who looked at his earnest eyes and his strong compelling gestures felt that they must sing; and when, after rehearsal, he took his place with the first tenors, his voice sounded like the call of a chieftain to battle. Those who heard him, however, and particularly those who knew him, need not be reminded that the power of the man was not the result of mere animal vigor. He did not revel in noise. He had the finest appreciation of what was lovely, tender, and pathetic; and the strains of his chorus could be as soft as the west wind on a tranquil summer evening.

In this hurried sketch you will observe a man of fine physical powers, with attractive features

and presence, with a voice that was noble by nature and refined by art; with a generous, unselfish heart; with singular enthusiasm in his profession, fortunate in every musical undertaking, gathering around him troops of devoted friends, living a pure and simple life, exerting an influence unparalleled before his time, and leaving behind him a memory of love and reverence.

What could I say more? He lived, and he loved. He followed the path of duty and performed his appointed tasks.

It was not necessary for him to have reached the coveted bound of threescore and ten in order to have filled out a perfectly rounded life.

In the summer of 1865 his health began to fail. He tried the effects of medicinal springs, but with little result. The physicians could do nothing for him. He was reluctant to give up, but as the symptoms became more urgent he began to think that a change of climate might be beneficial. At all events a season of rest amid the scenes of the fatherland would be a relief. He had accumulated a modest competency, — so he supposed, — though by what mishaps and mismanagement (not his own) that property was scattered and lost, need not be related here. He went to Germany in 1866, and was for a time, I believe, at Carlsbad, where he obtained temporary relief.

The following year he returned to this country in improved health, though still feeble and a sufferer. The struggle continued for some years between the strong will and the insidious disease. He gave lessons when he could, and strove to be cheerful and to think of himself as getting the better of the enemy. For some time he was one of the corps of the Boston Conservatory. But he was not improving, nor even holding his own. His infirmities increased, and he was sinking almost to helplessness.

In 1873 he went to Germany and settled in the little principality of Gera. He did not know that he had gone to meet his fate. He taught as long as his infirmities would permit, but was compelled finally to desist; and I am afraid we must say that his later days were passed in gloom, if not in actual want. When his condition became known here, friends hastened to send him relief; and plans were in progress which would have placed him in easy circumstances. But death came, and with kindly touch ended his sorrows with his life, and left him in the long repose to which we are all tending.

All we can do is to be silent in the presence of the great mystery, — a mystery as inscrutable now as when the first man obeyed the resistless summons.

We know we shall not again look upon his bright and cheerful face, nor listen to the beloved tones of his voice, nor again clasp his friendly hand.

Affection may picture him in the Elysian fields, joining in the melodies of the immortals; but with our finite faculties we have no ears for the sounds beyond sense. — All that remains to us is the noble image which arises in thought's interior sphere at the sound of his name.

He is at rest.

Warte nur, warte nur! balde  
Ruhest du auch.

#### THE SÄENGERFEST AT CINCINNATI, JUNE, 1879.

In matters of musical criticism, when circumstances tend for the time to prejudice or bias one, it is doubtless conducive to an impartial opinion that a period of time be permitted to elapse before venturing to express it. While, therefore, the following remarks on the "Sängerfest" (a word which may now be called an Americanism in the

vocabulary of Cincinnati journalists) may seem to be somewhat belated, I hope they may yet prove of interest to some of your readers, as they have been postponed with the object of making them more reliable and free from all extraneous influences. It is certainly a pleasant custom to celebrate extraordinary feasts of song, in which hundreds participate, with festivities which assist in creating enthusiasm and make the people more susceptible for the art-repert in store, provided the necessary preparation for the latter is not made impossible by the social pleasures of the former.

When thirty years ago the humble foundation was laid for the "North American Sängerbund," it was certainly not intended that the social features at the biennial feasts should in any way interfere with their artistic success; for the different clauses of the constitution and the by-laws all testify to an earnest desire to make the musical features the chief end and aim of these gatherings. There is a trait in the German character called *Gemüthlichkeit*, — this word alone can express it, — which, when well directed, is a great help toward concentrated action, but when unbridled is inclined to lead to excess. This tendency soon became prominent at the "Sängerfests," and proved a decided drawback to the efforts of those who were interested in carrying out the original object of making them instrumental in furthering the progress of musical art. In Cleveland this was so unpleasantly evident that steps were at once taken to remedy the evil, and, as the sequel proved, with the best success. At the "Sängerfest" in Louisville, a mixed chorus for the first time took part, and the measures instituted to secure attendance on the rehearsals gave it a new musical importance. When Cincinnati was decided upon as the place for holding the next festival it became evident to every one that, in view of the remarkable musical and pecuniary achievements at the May festivals, no effort must be spared to uphold the dignity of the gatherings of the "Sängerbund," by making this one, at least, an artistic success. And it is a pleasant duty to chronicle that this end was gained.

Mr. Carl Barus, who was elected musical director, left nothing undone to insure thorough preparation on the part of the societies attending. So strictly were his injunctions obeyed that a large and influential society of male singers was refused permission to participate, having been found insufficiently prepared. At the Reception Concert the usual formalities of transferring the banner of the "Band" were dispatched as rapidly as possible. Mendelssohn's *St. Paul* was then performed under the able direction of Mr. Otto Singer, by a chorus of singers from Cincinnati only. It was a promising inauguration of the series of concerts. The choruses, especially of the first part, were sung with spirit and precision. The volume of sound was quite sufficient to produce a powerful effect in the vast hall, while the balance of the parts, and in consequence the tone-color, was very good. The opening chorus was rendered with such spirit and enthusiasm as to put the audience into the happy frame of mind so essential to keep up the energy of the singers and the interest of the listeners. The short dramatic choruses, which form a characteristic feature of the oratorio, were given with intense effect. In the second part there was a perceptible falling off in spirit and accuracy, owing, doubtless, in a great measure to the late hour and the growing restlessness in the audience. The soprano solos were sung by Miss Otto-Alvsleben, who, at the recommendation of Carl Reinecke, had been engaged to come from Dresden as "prima donna" for this festival. Her voice is phenomenal neither in quality nor quantity, but

she uses her resources so artistically that nothing appears wanting. Her phrasing is most excellent, evidently the result of long and serious study; her vocalization very good, as was shown in her singing of the bravura aria from *l'Étoile du Nord*, in one of the matinées. In the recitatives her declamation was admirable. Miss Josie Jones-Yorke, one of the alto-soloists of the Carl Rosa Opera Company in London, made the most possible of the little allotted to her in the oratorio. In the arioso, "But the Lord is mindful," she proved herself possessed of a beautiful voice, well-cultivated, and of a thoroughly artistic conception of the music. The impression she made was deepened by her singing at a subsequent matinée. Mr. Bischoff and Mr. Remmertz are so well known that it is scarcely necessary to say that they were fully equal to their parts in the oratorio.

The programme of the second concert contained, as principal numbers, "German Battle Vow and Prayer," by F. Möhring, for bass solo and male chorus; "Easter Morning," F. Hiller, soprano solo and male chorus; and in the second part, "Paradise Lost," by Rubinstein, for solo voices and mixed chorus. There were about 800 male singers on the stage when Mr. Barus appeared at the conductor's desk. From such a number the audience had a right to expect a grand volume of sound; but when the first chord after the instrumental introduction burst forth, not a few of the thousands of listeners looked at each other in utter astonishment. Such an overwhelming tone-wave had never rolled through the immense hall. The effect was indescribable. Trumpets, trombones, and tubas were completely drowned; the robust, powerful German voices alone were heard. It was repeatedly said by persons qualified to pass judgment that such a male chorus had never been heard before in this country. Mr. Remmertz, in the bass solo, displayed his powerful voice to the best advantage. In the "Easter Morning," Madame Alvsleben sang at a disadvantage when the irresistible power of the male chorus is considered, but, nevertheless, she succeeded in bringing her part into the prominence given it by the composer, and in bringing out the original effect which the peculiar combination of a soprano-solo with male voices produces. Notwithstanding the size of the chorus, the singing was throughout precise and accurate, and in some passages remarkable for the dynamic gradations observed. The selections from Rubinstein's "Paradise Lost" introduced the "full mixed chorus," made up of societies from Louisville and Indianapolis, in addition to the local singers. Some parts of the composition are commonplace, others very interesting. In all the choruses Rubinstein's peculiar talent for making effects with masses is noticeable. The performance was very satisfactory, and, although after the singing of the male choruses, it was difficult to hold the interest of the audience, it was duly appreciated. The solo parts were in good hands, having been assigned to Miss Hecke, a Cincinnati singer, recently returned from a year's study with Stockhausen in Frankfurt, Mr. Bischoff, and Mr. Remmertz.

The musical event of the festival to which every one looked forward with the greatest interest was the performing of Verdi's *Manzoni Requiem*. For months this work had been most carefully rehearsed with the chorus; and the orchestra, too, had been carefully prepared for the difficult task which the composer has allotted to it. With a large, well-trained chorus, an orchestra sufficiently numerous to execute the full score without omitting any one of the instruments or substituting one for the other; finally, with eminent soloists, an excellent rendering was to be expected. And the expectations were realized.

Verdi's work is one which, if justice is to be done to it, must be spoken of at length. The occasional predominance of the opera composer over the evident desire to preserve the church style in the mass makes it of very unequal merit. The perfect control, however, over all the resources of the solo, chorus, and orchestra, which is shown on every page, must be admired. In many places the scoring is almost audacious, bordering on the very extreme limits of what is beautiful in art, while other passages are treated with the greatest moderation and taste, at the same time with perfect originality; for instance, the "Quid sum miser" with the bassoon accompaniment. But in the space of this letter it is impossible to give even a superficial idea of the character of the work. The difficulties which in the course of the composition are thrown on the soloists, chorus, and orchestra are numerous, and frequently almost impracticable. While they were generally successfully surmounted, there were features in the performance which were most admirable. The "Dies Ira," the weighty bass passage with the syncopations in the other parts of the "Rex tremendus," were sung with thrilling effect, while the "Sanctus," which the composer calls a "fugue for two choirs" (it is nothing more than a *fugato*), and the closing chorus, likewise a fugue, received a correct and transparent rendering. The soloists were Mme. Otto Alvsleben, Miss Crane, Mr. Fritsch, and Mr. Whitney. In the solo parts the mass presents the greatest difficulties; not only are the voices constantly employed in their widest compass, but in modulation there is an arbitrariness which makes perfect intonation and the preserving of the pitch extremely uncertain, as, for instance, the solo quartet, *à capella*, "Pie Jesu." It speaks well for the artistic conscientiousness of the soloists that, almost without exception, the ensemble parts were sung faultlessly in every respect; evidently they had been carefully prepared. The excellences of Mme. Alvsleben's singing, her perfect control of the voice, her fine declamation, and her artistic discrimination in producing effects, for which the mass presents such ample opportunity, became more than ever before evident. The mezzo-soprano part, which is really the most important of the solo voices in the mass, was rendered by Miss Crane in most admirable style. In addition to perfect vocalization and pure intonation in the most difficult intervals, there was a dramatic intensity and genuine feeling pervading her singing, which created a profound impression. The duet "Recordare, Jesu pie," for soprano and mezzo-soprano, marked the climax in the performance of the soloists, and worked up the audience to the highest pitch of enthusiasm. The understanding of the two singers in every respect, in breathing, phrasing, dynamic changes, was perfect, and produced a most delightful effect. Mr. Fritsch was at his best. He never sang in Cincinnati to better advantage, although the tenor part is very exacting. Mr. Whitney, in the bass solo, "Confutatis," had occasion to display his beautiful voice and the dignity of his style, while in the ensemble number he, as well as Mr. Fritsch, showed praiseworthy moderation.

I cannot close this short sketch of the evening concerts without making favorable mention of the orchestra. While the nucleus consisted of local musicians, the best available talent was engaged from neighboring cities, and the number swelled to about 110 pieces. Especially noticeable was the size of the string orchestra in comparison to the wind instruments. The effect was most excellent. The brass instruments, even in the loudest passages, never became unpleasantly prominent; the coloring was always subdued by the mass of strings, a feature which made a most favorable impression on me.

Of the three matinées I will not speak in detail, as they offered nothing of special interest. Besides the soloists already mentioned, there appeared on these occasions Miss Friedenheimer, of Louisville; Miss Balatka, daughter of the well-known director, Hans Balatka, now of Chicago; Mr. Andres, with an organ solo; Mr. Carpe, in the E-flat piano concerto of Beethoven; and Mr. Michael Brand as 'cello-soloist, — the last three from Cincinnati. The musical success of the Singers' festival was beyond a doubt highly satisfactory, and will doubtless assist materially in raising the standard of the coming festivals. The next one is to be held in Chicago in 1883. The deficit, which entails on the subscribers of the guarantee fund a loss of twelve per cent. on their subscriptions, will be covered without much difficulty. Mr. Harus, the musical director, and all those connected with the preparing of musical as well as business affairs, can rest satisfied with the result. M.

CINCINNATI, July 15.

## TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

### X.

THE finest shadows of things are seen by painters. Talk about mathematics! They don't develop a person like painting.

You must love a thing in order to go on. L. T. comes down to the sea-side and finds a little atom of a thing, — a new moth. That moth is a success. If people would only sing the little note which they are intended to sing! J. — sings her note. She has such love that I think she will leave after her things that will excite an emotion that some smart things do not. She has individual expression; lives and communes with nature.

It has got to be from your heart's-blood, if it's only two marks on a shingle.

I can feel enough in that apple-tree (sketch) to last three months, but I am too volatile to pass my time so. I see a sunset, a twilight. I can't carry both into that apple-tree; but if I live long enough I may put something into that apple-tree, and do it in five minutes.

A great deal has got to be done materially in order to render things aesthetically.

Very few who paint have any idea of subtle expression. Ingres could not bear Rembrandt. At the time of Rembrandt his contemporaries thought little of him. They thought more of some of his scholars.

Plenty of people admire Jacques; but I would not turn my head to see the best Jacques that ever was put on canvas. I don't like his works. They are masks. There are very few things that fascinate me. Among the pupils' sketches I see things that make me feel that they have a power that is not developed.

A picture is not necessarily complete in itself. When the time comes another person will come, who will take that up and go on farther.

I like Millet's work, and I like that of a baby

I hate conveniences. That's my pet economy. I don't generally have conveniences. Once I was at Berville's shop in Paris, and he wanted me to buy a box of materials for charcoal-drawing. I didn't want it a bit. But he kept pressing it upon me, and at last I took it because I could not hold out any longer. I give you my word, that box was the beginning of all the charcoal-drawing that's been done in America; of my having any class in fact. I took it down into Brittany with me, and liked it very much.

<sup>1</sup> Copyright, 1879, by Helen M. Knowlton.

I had hardly ever used charcoal before; and when I made sketches they were on scraps of paper, and easily lost. This little box kept my things together, and interested me in that way of drawing.

The people who live by accumulated wealth, with which they do nothing, are a set of lugs. The community carries them. Every time they die there's a song of angels. If people respected themselves there would be no such class, for they are made such by being bowed down to. It's the giving muscles that we ought to use, not the grasping. Paralysis means having all the muscles turned in one direction.

I own all the greatness in Europe. I remember the best pictures. They are mine; but I'm willing those old kings should take care of them. If you see a flower, pick it and smell of it; that flower is yours.

The individual is nothing. The men who built the pyramids are dead; but the pyramids stand.

Unconsciousness is superior dignity. Assumption of superiority is the one thing that arouses my indignation. I have a feeling of respect for a certain kind of humility. I believe, with Rousseau, that every one we meet is superior to us in some respect. I can't see the first brutal thing in what is called the brute creation. Every human being has the elements of the animal creation.

There's a call for everything that's fine; but there is n't a market for so much competition.

## Dwight's Journal of Music.

SATURDAY, AUGUST 2, 1879.

### HEARING MUSIC ON COMPUSSION.

Music is an excellent thing, in its place. But too much of a good thing is not good. At all times and seasons, but especially in summer, one hears perforce a never ceasing melody and Babel, or at least a general hum, of instruments and voices, loud blasts of brazen harmony (or discord), or half finished periods and phrases, idle scraps and bits of melody, mere haunting echoes of tunes so popular that they persecute us everywhere and turn the musical sensibilities into a source of torment, — things which we must hear and cannot escape, and yet to which we almost never listen. Now music to which one does not listen is of very doubtful benefit. It only distracts and dissipates the mind; it confuses and bewilders, calls the attention off from other things, without commanding any real, full attention to itself. Music, which is merely incidental to something else, to something which makes a more direct appeal, had in most cases better be left out altogether; its presence is impertinent, irrelevant to what is going on. Only when it is in itself the main thing, the direct, objective point of interest, does it really speak to us, or do us any good, while in the way of musical culture it is worse than nothing; it begets a habit of listless inattention to that which, if it be of any account, is certainly entitled to a full and careful hearing, — not an involuntary hearing with the ears alone, but a considerate hearing with the mind, and with a yielding up of heart, soul, and imagination to its influence. Musical babble is unedifying. It spoils the appetite for music that means something; tends to bring on musical dyspepsia.

This text comes round with summer. Bands in the streets and gardens and on every steamboat, hand-organ grinders, whistlers of *Pinafore*, keep the air full of melodies that cross each other in all directions, to some of which, could you select, you might listen, in safe seclusion and get the good of them; but such "Stille Sicherheit" is seldom found. We would be choosers both of the what, the how, the when, and the where; — then we can listen; but "on compulsion? No!" Yet on the simple ground of general cheerfulness, we all like this tuneful Babel well enough; no one would have the air emptied of the commingling, crossing sounds; they incite a general disposition to enjoyment, to free, rhythmic, genial life, a good reaction from the old Puritanic narrowness and stiffness. It is all well enough in that sense; only it hardly counts in the sense of musical culture; it does not elevate the taste in music, nor does it prove us to be a musical people. The regular provision, whether municipal or private, of open-air concerts for the people in the cool evenings, on the Common and the smaller parks and squares, is really commendable. To these throng young and old, obedient to the desire to hear and listen to good music of its kind; we doubt not, most of the crowd try to hear, and give their best attention to the music that is offered, though it be merely music by a band, and by a band all of brass, and it may lead to something better.

With the inevitable out-door summer music we have no quarrel; we only take from it the suggestion of our present topic, which is hearing music "on compulsion;" and we wish to speak of certain forms of this, which we think may be capable of remedy. It is not for the first time that we allude to them.

(1.) Here is a recent experience. It is the great annual academic festival at our oldest university, whom so many of us call *Alma Mater*, and delight to honor. It is a grand sight, — a thousand of her sons, age after age, in long procession winding through the shady grounds, and entering that vast dining-hall, to take their seats at table. Nowhere, probably, can you see such a number of such men assembled at a banquet; in such a gathering the humblest shares the inspiration of the whole. But during the half hour (nearly) which it takes them to get all seated, the band, to whose martial strains they have been marching, having found its way to a high-arched gallery at one end of the resounding hall, continues all the while its loud, ringing, stunning march, with full *fortissimo* of brazen monster tubas and shrill cornets; the terrible rimbombos making it impossible for the guests and classmates to converse with one another, or even think, all are so crazed by the unmeaning, utterly irrelevant, tyrannical, oppressive noise. In some such scene, years ago, may Holmes have been moved to pray for "silence, like a poultice, to heal the blows of sound." Such occurrences are common on all such occasions. And though the band, a portion of them, may then take gentler instruments, as violins and cellos, to play interludes between the speeches, it is commonly with no plan of any fitting of the music to the word or topic, but all at random, like the music that we hear in theatres between the acts. And this for an audience of educated men, of men of culture and refinement, who have been trained to a sense of fitness and of taste in all things! One would say that such a dinner party would demand either music after a carefully studied programme, fitted to the other exercises and calculated to enhance their meaning and idealize and somewhat perpetuate their influence, or else to be relieved from the presence of the disturber. Harvard has her Musical Professor at last, and her musical classes, her fifty or more earnest

students of the theory of music. Is it not time that she begin to treat the music of her festivals as an element of some significance beyond the mere timing of the march to dinner and relaxing the strain of attention to speeches dry or eloquent? Should not her music set a worthy example of selections and performance, classical and tasteful and inspiring? Now it is no better than one hears at a political rally in old Faneuil Hall; indeed, the latter is more relevant to its occasion, since it brushes up old patriotic tunes. This is one way in which we become victims to the music of compulsion.

(2.) But nowhere is the infiction quite so flagrant as in theatres. You go to see and hear a play, a drama humorous or tragic, and you have to hear something else which you don't want, which is simply a bore and a distraction, which breaks the spell of the good acting, and rudely interrupts the continuity of the drama, will not let you talk with your neighbor, or even think the matter over to yourself, but leaves you scatter-brained and with a headache. In this respect a thing like *Pinafore*, which turns it into an opera, and makes the music paramount, the element that chiefly claims attention, is a real blessing; and even to the poorest opera we can grant one virtue, if it had no other, namely, the *silence of the orchestra between the acts*. For the music commonly played while the curtain is down is wholly irrelevant, and even in a vulgar sense, impertinent. It has nothing to do with the play, either as preparation or continuation and improvement of its mood and its effect. It is a rude assault upon the ear and sense just when one requires a little rest and silence; it keeps up what seems an endless and relentless repetition of a dance tune or hackneyed sentimental melody; and when the ambitious cornet-solo man begins to caricature the death-song of Elgar, or to imitate a flute and revel in all sorts of florid variations, it is enough sometimes to drive one to despair. The appeal is to the lowest taste in the audience, and is sure to elicit much clapping of hands, while it fatigues and sickens those of finer culture.

In the best German theatres for the spoken drama, there is no music between the acts, and no orchestra is present, except when pieces like Goethe's *Egmont*, or the *Midsummer Night's Dream* are presented, for which composers of genius, like Beethoven and Mendelssohn, have made music specially adapted to the play, and such as to render the illusion more ideally complete. Without any real interruption of the drama you can relax attention for a moment, and look round or talk with friends, and find yourself fresh for the next installment of the play, with brain not distracted, brayed as in a mortar by coarse, senseless, tedious noise called music. We are sure many persons would go to a good play oftener than they do, were this the practice in our theatres. But if there be music, let it be for music's sake, a thing that claims attention on its own account, and worthy to be listened to as such; not flung at our heads while we are cornered and cannot escape it. In an opera, however light, like *Pinafore*, it cultivates the common taste; we do not think the musical *entr'actes* of the theatre, as a general thing, do that.

(3.) The very diffusion of musical taste and knowledge, so desirable in itself, has this uncomfortable side to it. It compels us, — not absolutely, not directly, but yet practically, through our sympathies, our interest in concert-giving debutants, whose name is legion, through a good-natured disposition to encourage, to recognize and duly appreciate all degrees and kinds of real merit — to attend concert after concert, in season and out of season, and sit through lengthy programmes of all sorts of compositions by all



the old and new composers, when one had much rather stay at home and make a little music by himself, or find an hour for once to study music, or take a walk or chat with friends, or go to a scientific lecture, or a reading, or a play, — in short, to anything rather than the nine hundred and ninety-ninth concert of a season still protracted into the midsummer heats and dog-days. This compulsion, to be sure, chiefly weighs upon musical editors and critics, who, because they have undertaken to give such notice as they can conveniently of the more significant phases of the advancing cause of music, seem therefore to be held in duty bound to make discriminating (and that means in too many cases flattering) reports on everything that passes in the way of musical publication or performance. The most unsatisfactory aspect of all such expected, and therefore half-compulsory, listening and reporting ("criticizing," if you please) is that it uses the poor editor and critic as an involuntary advertising medium! But his is not the only class that suffers; all who have a name in the community for musical enthusiasm, taste, or knowledge, are more or less appealed to in the same way to listen to the new comer, to subscribe to, or at least accept a complimentary invitation to, the complimentary concert of the newly arrived singer or instrumental virtuoso, or the exhibition recital, matinee or concert, of such singing and piano teacher's pupils in their turn. It is a penalty we all pay for our love and taste for music. It has its pleasant and its irksome side. We do not know that there is any remedy to be found for it, or that it would not be surly and unamiable to seek one. We must make up our minds to hear much that we do not wish to hear, much that is good intrinsically, but not good coming in the wrong time, when we can only hear with ears, not listen heart and soul, simply as the consequence of happening to be somewhat musical.

We might pursue the theme indefinitely; but these specifications will suffice to show how Music, often welcomed as a heavenly visitor, may also be a persecuting bore, to none so aggravating as to the victim who is the most truly musical.

**THE "RUTH BURRAGE ROOM."** — Mr. B. J. Lang has furnished to the Boston correspondent of the *Music Trade Review* the following interesting description of a little practical scheme, successfully put in practice under his (Mr. Lang's direction), for the benefit of earnest young piano-forte students. We had long been intending to make some account of it ourselves; but since the New York paper has the start of us, we are glad to borrow, hoping that by so doing we may lead some to avail themselves of the opportunity so generously and wisely offered. Mr. Lang writes: —

"In the upper story of Chickering & Son's building, accessible by an elevator, there exists a tastefully furnished room, containing two concert grand piano-fortes and a beautiful mahogany case containing every piece of music that exists for two piano-fortes, two players, and for two piano-fortes, four players (eight hands). Every symphony, concerto, overture, suite, etc., to the extent in value of about three thousand dollars, is there, conveniently bound, with catalogue complete. Under appropriate rules for the convenience of the beneficiaries, this room is absolutely free to all, even without the asking. That this wonderful place is in constant use from morning until night, and has been from the moment it was inaugurated until now (nearly two years), is a matter of course.

"From whence came all this?

"A few years since there died in Boston a lovely girl of twenty-two (a fine pianist herself), a daughter of the Hon. A. A. Burrage, who, on her death-bed, expressed the wish that the little property of which she was possessed should be given, under the direction of Mr. B. J. Lang, to deserving musical students. The before mentioned collection of music was purchased with Miss Ruth Burrage's money. The Messrs. Chickering & Son allowed Mr. Lang to construct the room, and to retain it free of rent for the purpose, as

long as they (the Messrs. Chickering) occupy the building; and, furthermore, do generously supply, free of cost, the two grand piano-fortes.

"Consider what delight one can get from this place. Have you two grand piano-fortes? Have you a hundred and fifty volumes of music for these two piano-fortes? This is a very expensive sort of music, while it is not just what one needs to own year in and year out. This attractive place is called the "Ruth Burrage Room." May this little description lead some generous mortal to carry out the same idea in some other of our musical centres."

The rules attached to the use of the room are simple, and not hampered by red tape:

"This room, with its piano-fortes and library of four-hand and eight-hand music for two piano-fortes, is intended for the use of persons who play such music tolerably well at first sight.

"For the convenience of those who may use it, and the preservation of its valuable contents, the following rules are established:

"1. The hours for the use of the room are from 9 A. M. to 5.30 P. M. only.

"2. The names of all persons using the room must be entered in advance in a book kept for the purpose on the third floor of the building.

"3. One hour or two hours at a time may be engaged by a party of two or four persons, by entry of the names of the party opposite the hour or hours decided; but such entry is never to be made more than seven days before the desired time.

"4. No party is to have the right to engage more than two hours in any one period of seven days.

"5. The same hour or hours, week after week, may be secured by the entry of the names of the party on their arrival each week for the same hour or hours in the following week.

"6. One hour on each of two days may be taken instead of two hours on one day, if preferred.

"7. Parties are to assemble on the lower floor, in order that the elevator may be used once only to reach the room. They are expected to use the stairs in descending.

"8. On reaching the room, umbrellas and clothing should be left on the rack provided for the purpose outside the door.

"9. The best care must be taken of the music; it must never be taken from the room, and never used as a seat, and the corners of the leaves must not be turned up.

"10. The pianos must be carefully treated, and be closed on leaving the room; the music must be returned to its proper place, the book-cases locked, and the keys of the case and of the room put into the place assigned for them (unless the party having the next claim to the room stands ready to take them), and the window-shades drawn down.

"Implicit obedience to these rules, or to others hereafter established, is required from all who may avail themselves of the benefits of the room."

## MUSICAL CORRESPONDENCE.

CINCINNATI, JULY 15. — The close of the winter term of the College of Music was preceded by six examinations of the pupils under instruction. Five of these examinations were semi-public, while the sixth took place before a very large invited audience in Music Hall. The numbers consisted in vocal solo and ensemble numbers, and solo selections for the violin, cello, violin, and the organ. Space will not permit of any enlarging on all the performances of the different students; of two I will only make mention, that of Miss Fusch and of Master Bendis, both pupils of Professor Jacobson. The former played the *Pastorale-Caprice* of Vieuxtemps, not only very smoothly in execution, but in a style which was more that of an artist than of an amateur. Master Bendis, in the first movement of a concerto by Viotti, showed himself very proficient both technically and in point of taste.

The convention of the National Association of Music Teachers, which gathered here on July 1st, was not largely attended. Mr. De Roode, of Lexington, acted as president. The programme was carried out to the letter. The essays read were by Mr. Parsons of New York, "The Relation of Music to Morals;" by Madame Seiler of Philadelphia on the "Physiology of the Voice;" by Mr. Krebbs of Cincinnati on "The Sacred and Profane Influence in Musical Development;" by Mr. Van Cleave now of Cincinnati, on "Realism in Music;" and by Mr. Mees of this city on "Instrumentation, its Origin and Development." The last paper was illustrated, through the kindness of Mr. Thomas, by his orchestra, in a concert at the Highland House, in which selections from the works of Bach, Handel, Haydn, Mozart, Beethoven, Liszt, Wagner, Berlioz, and Strauss, were performed in chronological order. At the afternoon session Miss De Roode Rice of Chicago, gave a piano recital with an excellent programme, and Mr. Sherwood, of Boston, created genuine enthusiasm with his rendering of a long list of classic and modern compositions.

The Netherlands Society for the Promotion of Musical Art celebrated its fiftieth jubilee in Amsterdam, May 23-25. The works performed were: Handel's *Jonas*; a Mass by Verhulst; "Der fliegende Holländer," by Richard Hol; the third part of the oratorio *Bonifacius*, by Nicolai; and the Ninth Symphony of Beethoven.

## NOTES AND GLEANINGS.

**THE NEXT OPERA SEASON.** — Mr. J. R. G. Hammond writes home from London to the New York Tribune: "Mr. Mapleson's plans for the next season in America are still vague, and I presume that they will be governed by circumstances not altogether within his control. Mrs. Gerster will certainly return; I believe there is no doubt that we shall have Campanini, and Gelsati also; and you have probably learned that Mapleson has captured from Strakosch no less a prize than Miss Annie Louise Cary. Here is an admirable quartet to begin with; but a double set of singers is needed for a good season, and negotiations with the others are incomplete. Mr. Mapleson informs me that he is making strenuous efforts to secure Nilsson. Nobody believes that he will succeed. Mrs. Nilsson is engaged for next winter in Madrid, and I presume that neither she nor the manager is anxious to pay the forfeit of £3000 to which she would become liable by accepting the American engagement. Nilsson and Gerster would do well together, for their special rôles are entirely distinct. Del Puente will doubtless return, and among the less important members of the troupe are Mlle. Ambre and Mlle. Lido. I am sorry to say that there is more or less uncertainty about our enjoying Sig. Ardit's services again this year, for he, too, is wanted at Madrid. Sig. Muzio has made several engagements for Mr. Max Strakosch's next season in the United States, of which, as you know, the dramatic soprano, Teresa Singer, is to be the principal attraction. The tenor is Petrovich, a Russian, who was the first representative of the "King of Lahore" when Massenet's opera was performed in Italy. The baritone, Storti, — Italian, of course, — made a name, I believe, at Milan, where he sang with Mme. Bassi in the "Guaraní" of Gounod. Castelnary, the French basso, is not unknown to fame; he has lately been heard in the "Mefistofele" of Boito. I wish I could add that Sig. Muzio had engaged himself as conductor of the troupe; but there is no such good news. Pantakoul, the baritone, who sang with the Strakosch company last season, is about to join Mapleson here. Mr. Max Strakosch has just arrived in London, and you will doubtless soon hear of his further arrangements."

From the same letter (London, July 5), we learn: "A German vocalist who has taken a distinguished rank here is Henschel, the bass, distinguished especially as an interpreter of German songs, and remarkable alike for the beauty of his voice and the purity of his method. A man of varied accomplishments, and a favorite in society, he is in general request. He steadily refuses to give lessons, but to this rule he has made a solitary exception in favor of our young countrywoman, Miss Lillian Bailey of Boston, who sang not long ago at one of Dr. Dausbruch's concerts in New York. I heard her at a private assembly the other night, with Henschel at the piano, and was charmed and astonished at the progress she has made since she came abroad. Herr Henschel tells me that he intends to visit America in 1880. Miss Thuroby is in London, singing frequently at private concerts and universally admired. The reports of her brilliant successes in London and Paris were not in the least exaggerated. She has lately received a letter full of compliments, constituting her a perpetual member of the French Association des Artistes Musiciens, and signed by Gounod, Ambrose Thomas, Jules Massenet, Victor Massé, H. Heber, and others well known to the world. She is engaged for the Harvard, Bristol, and Gloucester festivals, after which she will return to America, probably in October. Several managers are in treaty with her for the United States, but she has not yet closed with any of them."

In addition to the promises for orchestral concerts made by the Harvard and Philharmonic organizations, the Esterpe promises this year to give its subscribers a rare treat in the way of chamber music for strings mainly. A series of eight concerts is proposed, and a plan is in contemplation which may give Boston musicians an opportunity to improve the record of this association over that of its initiatory season. The field for the association is one which offers rich attractions for its members, and, with such acknowledged ability at its head, the Esterpe can hardly fail to win a high position among the musical organizations of the city.

Notwithstanding all these attractions, Boston is also to enjoy the presence of the Mandelsohn Quintet Club during a large part of the season. Only two concert trips are contemplated by this organization during the season, one in October and November, the other in April and the late spring, thus affording an opportunity for it again to become a standard feature of the home musical season during December, January, February, and March. Its membership will be made good by the addition of artists of established reputation, whose names will be duly announced, and the long and honorable record of the club will be fully maintained during the coming season.

While the instrumental concert field will be thus richly provided for, the home opera season will be one of the leading features in the attractions of the coming month. The "Ideal" company will fill a month's engagement at the Boston Theatre, beginning late in September, or early in October, and present *Pirolfo*, *Fatinita*, and possibly a third opera during the season. By the withdrawal of Tom Karl, who goes to fill an engagement with the Emma Abbott Company, a change will be made in the Ralph and the Cur. respondent in the two operas, Mr. W. H. Fossenden assuming both rôles in place of Mr. Karl. Mr. M. W. Whitney

resumes his place as Captain Corcoran in *Pinafore* and assumes the rôle of the Russian General in *Fatinitza*, materially strengthening the cast of the latter opera. Mr. Frothingham continues as the Ideal Deedley in *Pinafore*, and assumes the rôle of Scipiano in *Fatinitza*, again strengthening the cast of the opera. Miss Adelaide Phillips will assume the rôle of Buttercup, as originally planned in the organization of the company, and will assume the dual rôle of Fatinitza and Vladimir, in which she made such a pronounced success upon the first night of the season. It will be seen that all these changes go to strengthen the company in both operas, and a successful season seems to be a certainty. — *Boston Herald*.

THE RÉPERTOIRE of the Maretzki opera company for the coming season will include *Czar and Zimmerman*, by Lortzing, which will be called *The Two Peters*, an ingenious and sprightly work, known principally through orchestral arrangements; *Robuchon*, by Gluck; *La Colombe*, of Gounod, which will be called *The Dove*; Grisar's original *Doctor of Alcantara*, the French name of which is *Bonair*; *M. Puntillon*; *Sleepy Hollow*, the new opera by Max Maretzki himself, and *Fatinitza* to fill in.

POPULAR ORCHESTRAL CONCERTS. Mr. Listermann's Boston Philharmonic Orchestra, of about thirty of our best musicians, has issued a prospectus, from which it appears that the first venture will consist of five concerts, beginning in the latter part of October, at the Music Hall, their programmes to include the following among other works:

Beethoven: Symphony in F, selections; overture, "Egmont"; overture, "Leonore No. 3."  
Schumann: Symphony in D-minor, selections; overture, "Maendchen."  
Bach: "Lenore Symphony" selections.  
Spohr: Overture, "Jesonda."  
Mendelssohn: Overture, "Midsummer Night's Dream."  
Wagner: Overture, "Tannhauser."  
Bach: Air and gavotte.  
Schubert: Unfinished symphony in B-minor.  
Liszt: Preludes; Hungarian rhapsodies; polonaises in E; "Faust" symphony, Gretchen movement.  
Mozart: Overture, "Magic Flute."  
Weber: Overture, "Oberon"; "Invitation à la Danse."  
Saint-Saëns: "Dance Macabre"; "Le Rouet d'Omphale."  
Tschalkowski: Andante for string orchestra.  
Accomplished vocal and instrumental soloists will contribute to each programme.

SYRACUSE UNIVERSITY. — A Commemorative Musical Service of the College of Fine Arts was held in the Wieting Opera House on Monday evening, June 23. We presume it was under the direction of our old friend William Schuler, the musical professor of the university. Pupils of the institution, with their teachers and managers of the place, took part in the following programme: —

Concerto in C, for three Pianos, two Violins,  
Viola, Violoncello and Bass . . . . . Sebastian Bach.  
Solitaria . . . . . Peckor.  
Pieta Signora (Prayer) . . . . . Stradella.  
Homage to Handel, Grand Duo for two Pianos, *Musicals*.  
Par Diesis . . . . . Lotti (1690).  
Sal Campo Della Gloria, from Belmonte . . . . . Donizetti.  
Capriccio Brilliant, for Piano, with Quintet Accom-  
paniment . . . . . Mendelssohn.  
Songs: (a) La Violetta, (Romance) . . . . . Mozart.  
(b) O Lac (Meditation) . . . . . Nindheimer.  
Hymn, "I come to Thee for rest!" . . . . . Otto H. Wenschinski.  
Vocal Duet, "Vieni" . . . . . Lucet.  
Ave Maria . . . . . Cherubini.  
Rondo Brilliant in B, for Piano and Violin . . . . . F. Schubert.

OHIAN RECITAL. — Mr. Charles H. Morse, Professor of Music at Wellesley College, gave a recital on the great organ of the Boston Music Hall, on Saturday, June 14, with the following programme: —

Pennsylvia in C minor . . . . . Bach.  
Organ Hymn, "Sancta Maria" . . . . . Whiting.  
Benediction Nuptiale . . . . . Saint-Saëns.  
Sonata in D. Op. 43 (Largo e maestoso, Al-  
legro — Pastorale — Allegro Assai.) . . . . . Guitlitz.  
"Air du Dauphin" . . . . . Roedel-Hest.  
Andantino from the Symphony, "The Power  
of Sound" . . . . . Spohr.  
Overture to "Oberon" . . . . . Weber.

#### FOREIGN.

M. MAENET'S "IL RE DI LAHORE." — The following is a portion of an elaborate article in the London *Times* of June 30: —

"Maenet's new opera, the Italian version of which was played for the first time in England at Covent Garden on Saturday night, may be judged from two very different points of view, and the amount of merit granted to it will vary accordingly. If we look in an opera for the emanation of highest dramatic pathos combined with striking originality of melodic invention, and in connection with it of formal development, we must certainly shall be disappointed in Maenet's work. If, on the other hand, we are

satisfied with flowing, though not very deep or very new, melodic expressive of the sentiments common to heroes and heroines of the lyrical stage, with admirable musical workmanship aided by gorgeous scenery, — with a work, in short, after the model of the grand opera as established by Meyerbeer and Halévy, the *Roi de Lahore* will command our approval and in parts our admiration. But before speaking in detail of the music it will be necessary to give a brief outline of the story which it serves to illustrate. Nair the heroine, a priestess of Indra, has inspired an unholy passion in Scindia, the all-powerful minister of Alim, King of Lahore, who claims her hand from Timur, the high priest. In the conversation between the two men which ensues it transpires that Scindia suspects Nair of receiving the visits of a stranger in spite of her sacred vows, and when questioned by him, Nair herself confesses her strong but pure love for a youth who, at the sound of the evening prayers, enters the temple nightly through a secret door. Scindia promises secrecy and forgiveness on condition that the girl will follow him as his wife; but this Nair firmly refuses to do, whereat her disappointed lover denounces her to the priests and priestesses, who assemble at the sound of the sacred gong. Death will be her punishment; but before it is indicated the companion of her guilt must also be discovered, and for that purpose the priestesses intone the evening hymn, at which signal the secret door opens and lets in King Alim himself. The state of affairs is now entirely changed, and Nair from a culprit is converted into a royal bride. Even Timur, the priest, cannot oppose the will of his sovereign, who, to pacify the gods, promises at once to do battle with Mahometan armies invading the kingdom. Thus, among warlike and festive songs, closes the first act, Scindia only vowing secret revenge. In the second act we are in Alim's camp. A battle has been fought, and the King's army is beaten and he himself wounded to death. This opportunity Scindia uses for avenging treason among the fugitive soldiers: who, abandoning their King, proclaim him ruler of Lahore. Only Nair refuses to forsake the unfortunate Alim, and it is not till after his death that by force she is compelled to follow the usurper. In the natural course of things, *Il Ré di Lahore* would now be an opera without a hero and a tenor. But such a contingency had to be avoided at any price, and M. Gallet, the librettist, not satisfied with a single *deus ex machina*, accordingly introduces a whole system of heavenly machinery. When the curtain rises for the third time we are in the heavenly abode of Indra, the supreme god, who is surrounded by minor deities and the spirits of the blessed. The songs and dances of heroic and other celestial maidens enliven the scene, which seems to draw inspiration from the Koran rather than from the Vedas. Alim, whose spirit is soon discovered approaching the throne of Indra, alone refuses to take part in the universal joy. Amid the beauties of Paradise he remembers Nair, and his ardent prayer is to be once again united with her. This prayer Indra grants, and in the fourth act Alim, restored to life, is at Lahore to thwart the designs of the treacherous Scindia, who is just on the point of crowning his success by the possession of the unwilling but powerless Nair. A stormy meeting of the rivals ensues, before the assembled people, and Alim is saved from the wrath of the tyrant by the priests, who give him shelter in the temple of Indra. Here, in the fifth and last act, he has a secret meeting with Nair, but their plans of flight are frustrated by the vigilance of Scindia, who enters the temple followed by his soldiers and threatens Alim with second death. Rather than become the tyrant's wife Nair seeks destruction by her own hand, and, according to Indra's decree, her lover joins her in death. In the final tableau the pair are seen ascending to the abode of bliss, while the baffled Scindia, according to the English version of the libretto, "regards them with deep emotion, then prostrates himself, hiding his face in his hands." The weakness of this plot from a dramatic point of view is at once apparent. The characters are little more than shadowy conventionalities, the celestial interlude is obviously introduced for the purpose of scenic display alone, and the air of unreality pervading the whole is intensified when the resuscitated Alim appears among the living people in his own form as if nothing had happened, and continues to act and to suffer exactly as he had wont to do. But perhaps it is unfair to judge by the canons of common sense a libretto which contains at least some effective situations and no end of opportunities for celestial and terrestrial marches, pageants, dances, and other attractions of the operatic stage. That on these the success of the work must to a great extent depend, the management at Covent Garden had fully recognized, and nothing more splendid, and, for the greater part, more tasteful, could be imagined than the way in which the piece is put upon the stage. The dresses throughout are gorgeous, and a perfectly dazzling effect of color and light is produced by the scenery and the grouping of dances and *figurants* in the third act, where Indra's abode is represented. To sum up, M. Maenet's opera, although not a work of genius proper, is one of more than common merit, and contains all the elements of at least temporary success. The reception it met with augurs well for its immediate future at Covent Garden, a circumstance no doubt largely due to the excellent performance and misc-en-scène."

THE great novelty of the Rhenish Whitsuntide Festival, held this year at Aix-la-Chapelle, was the performance, under the direction of the composer, of Max Bruch's new

cantata of *The Lay of the Bril*. There was a band of 125 and a chorus of 400, so that the cantata was accorded, on the whole, a better chance than it had at its previous performances at Cologne and Berlin. Schiller's fine poem has before now tempted musicians, who have performed their work with more or less success. Zelter, Hülke, Bartels, and Lindpaintner have set *The Lay of the Bril* to music, the setting by Rombert has long been popular, and Herr Carl Stör of Vienna, a few years ago, wrote music intended as an accompaniment to, and in illustration of, the declaimed text of Schiller. Carl Stör's work gained a good deal of success in Germany, and it has also been performed at the popular concerts of Brussels. *The Lay of the Bril* of Max Bruch is, however, of larger dimensions, and is far more ambitious than its predecessors; while a special point has been made by the division of the poem into recitatives for such parts of it as are didactic and philosophical, and into odes and choruses for such portions as are merely descriptive. The opinions of the German critics as to the effect of this division are by no means unanimous. Some of the critics aver that it gives great variety to the ensemble without detracting from the unity of the work. Others, like the Cologne *Populär-Gazette*, regret that the composer has not treated the declamation in the modern spirit. The paper quoted is, indeed, of the opinion that "the verses of Schiller, which are, according to Moritz Hauptmann, music of themselves, ought not to have been treated with the dryness of the ancient recitative, although it is true that Herr Max Bruch obtains great effects by the contrast which his melodious solo and magnificent choruses afford with these arid recitatives." The work is said to be well scored; but some of the critics aver that it is not remarkable from the point of view of originality, and lacks the grandeur and the power of inspiration with which Schiller's poem is so strongly impregnated. At the Rhenish Festival the chief part was undertaken by the bass, Standig, who shared the honors with the composer-conductor, Herr Max Bruch. — *Boston Courier*.

HANDEL IN ITALY. — The first performance in Italy of Handel's oratorio, *Israel in Egypt*, which took place at Rome on the 20th of May last, is an event of more than ordinary interest in the musical world. The Maestro Mustafà, Director of the Società Musicale Romana, to whom the merit belongs of having been the first to introduce *The Messiah* to Italian amateurs, has now rendered a similar service to his countrymen with regard to the great choral masterpiece just named; and to judge by the comments made on the occasion in the Roman press, there can be no doubt that he has found an audience fully prepared to appreciate the noble music of the great representative of musical Protestantism. The work was most carefully rehearsed, and its production was looked forward to with the keenest interest by the musical public, the performance being attended by the élite of the artistic and even the fashionable world. The execution is spoken of as highly finished, the well-trained choir consisting of upwards of 100 singers, and the orchestra numbering sixty performers: the solo portions of the work were rendered by the following artists, namely, Signor Alari and Borgia del Panto (soprano), Signor de Antonia (alto), Signor Cologni (tenor), Capelloni and Calzavara (bass.) All the Roman journals refer to the event at some length, giving sketches of the composer's career, and expressing the belief that the introduction of Handel's compositions into Italy will mark an epoch in the musical history of the country. As regards the effect produced upon the audience by the performance, the *Quotidiano Romano* remarks as follows: "Every one appeared to be listening with profound attention and reverent wonder to those gigantic choruses, those sweet arias, those imposing fugues with which this classical oratorio of the great German master abounds. At every pause of the performance the universal admiration broke out into long-continued applause, thus doing homage to the celebrated master and bestowing also a well-merited reward upon the Maestro Mustafà, and all those who assisted him in the rendering of the work. Some of the most prominent numbers were re-demanded and had to be repeated." The Italian version of the English words is the joint work of Signori Guido Guidi and Girolamo Caddani. There have been several repetitions since the above first performance, each time before numerous audiences, and the interest taken in the work by the public appears as yet unabated.

MR. ARTHUR SULLIVAN, who has just been created Mus. Bac. by Oxford University, is a very great favorite with the undergraduates of that institution. At the granting of degrees the other day, the chief event was the descent from the upper gallery of an immense pinecone. Then followed from the undergraduates one of the most popular of the Pinecone choruses, which was received with tremendous and general applause, checked, alas! in the end by a stern proctor.

M. MEHMET, author of "Jeanne d'Arc," has, it is said, finished an opera, the words and music of which are both by himself. Its subject is "Bacchus," and its plot deals with the conquest of India by the wine-god: a paraphrase, it has been suggested, of "Drink." The new opera will, however, hardly be of much use to London impecunios, as a leading feature of it is a number of wild beasts. Fancy Signor Fancelli as Bacchus and Madame Nilsson as Hecate singing with the roaring of a lion obligato! — *Figaro*.

## SEVENTH EDITION.

## THE LADY OF THE AROOSTOOK.

By W. D. HOWELLS.

12mo . . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Christian* (New York).

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicitous of expression. — *Boston Gazette*.

## Previous Writings of Mr. Howells.

His observation is close and accurate; his knowledge of women is simply marvelous; he is an artist in his description of scenery. — *Boston Advertiser*.

VENETIAN LIFE. 12mo. \$2.00.

ITALIAN JOURNEYS. 12mo. \$1.00.

SUBURBAN SKETCHES. 12mo. \$2.00.

THEIR WEDDING JOURNEY. 12mo. \$1.00.

THE BANA. "Little Classic" style. \$1.25.

A GRABO ACQUAINTANCE. 12mo. \$1.00.

THE BANA. "Little Classic" style. \$1.25.

A FOREGONE CONCLUSION. 12mo. \$2.00.

[?] These 7 vols. in box, half calf, \$36.00.

FORMER. "Little Classic" style. \$1.25.

OUT OF THE QUESTION. \$1.25.

A COUNTERFEIT PRESENTMENT. \$1.25.

A DAY'S PLEASURE. Vest-Pocket Series. 50 cents.

THE PARLOR CAR. Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers. His books are not only artistically fine but morally wholesome. — *Magazin für die Literatur des Auslandes*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD &amp; CO., Boston.

## POEMS OF PLACES.

Edited by HENRY WADSWORTH LONGFELLOW.

Complete in 31 "Little Classic" Volumes.  
\$1.00 each. The set, in box, \$31.00.

- 1-4. England and Wales.
5. Ireland.
- 6-8. Scotland, Denmark, Iceland, Norway, and Sweden.
- 9, 10. France and Savoy.
- 11, 12. Italy.
- 13, 14. Spain, Portugal, Belgium, and Holland.
15. Switzerland and Austria.
- 17, 18. Germany.
19. Greece and Turkey (in Europe).
20. Russia, including Asiatic Russia.
- 21-23. Asia.
24. Africa.
- 25, 26. New England.
27. Middle States.
28. Southern States.
29. Western States.
30. British America, Mexico, South America.
31. Oceania, including Australasia, Polynesia, and Miscellaneous Seas and Islands.

If one wishes to see how the world looks through a poet's spectacles the best way is to purchase and read this charming series of books. — *The Christian Intelligencer* (New York).

These little volumes are perfect mines of poetic wealth, containing a choice selection of the finest poems in the language. — *Commercial Bulletin* (Boston).

Whoever travels in any land, or upon any sea, or river of the globe, will find in these convenient little books the best poetry relating to the particular locality in which he is interested. — *The Reader*.

\* For sale by all Booksellers. Sent, postpaid, on receipt of the price by the Publishers.

HOUGHTON, OSGOOD &amp; CO., Boston.

## Musical Instruction.

MR. ARTHUR FOOTE, *Pianoforte Teacher*,  
149 Tremont Street, Boston.

MME. BERTHA JOHANNSEN, *Professor of the Art of Singing*,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

125 MUSIC LESSONS FOR \$15  
AT THE

NEW ENGLAND CONSERVATORY,  
MUSE HALL. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 20,000 students since 1867. Situations secured for its graduates. For prospectus, address E. TOWLER, MUSE HALL, BOSTON.

NEW ENGLAND MUSICAL BUREAU,  
Address E. TOWLER, MUSE HALL, BOSTON.

MADAME SEILER'S  
SCHOOL OF VOCAL ART,

No. 1104 Walnut Street, Philadelphia.

SUMMER COURSE,

Beginning June 10, and closing Aug. 1, 1879.

This course is especially for Teachers and those who are not able to attend during the winter season.



## Constipation and Indigestion

Are nearly certain to afflict sedentary brain workers. Medicines usually increase the difficulty. **FRUIT FOOD** and **WHITE WHEAT GLUTEN** relieve all, and establish normal digestion. We have Food Remedies for Brain and Nerve Troubles, for Consumption, Diabetes, Dyspepsia, Bright's Disease, and all abnormal conditions. We Relieve Fatness by nitrogenous foods, without drugs and without starvation.

Pamphlets Free.

HEALTH FOOD CO.,

Brooklyn Office, 9 Clinton St.

74 Fourth Av., cor. 10th St., New York.

Boston Agency, 63 Commercial St.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

## PROSPECTUS FOR 1879.

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew: —

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time —*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD &amp; CO., Boston.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## NEW BOOKS

## THE LIFE AND EPOCH OF

## Alexander Hamilton.

A Historical Study. By the Hon. GEO. SHEA Chief Justice of the Marine Court, New York With portraits of Hamilton, Mrs. Hamilton Talleyrand, Burr, and Bishop Seabury; a facsimile of a letter by Hamilton, and a map. 1 vol. 8vo, gilt top, beveled boards. \$4.50.

## Spain in Profile.

By JAMES A. HARRISON, author of "Greek Vignettes." "Little Classic" style, 18mo, red edges. \$1.50.

A book of travel and observation, marked by the same enthusiasm, learning, and readability which characterized Professor Harrison's "Greek Vignettes."

## The Philosophy of Music.

By WILLIAM POLE, F. R. S. Vol. 15 of the Philosophical Library. Crown 8vo, gilt top. \$3.50.

A book of great value and interest to all who love music and who wish to understand the secret of its charm.

## British Poets. Riverside Edition.

SURREY and WYATT. 1 vol.  
SHAKESPEARE and BEN JONSON. 1 vol.  
\$1.75 each.

Jonson's Poems are here, for the first time, included in this edition. The British Poets as originally published are now complete in 65 volumes. Chaucer will be added some months hence.

## Illustrated Library Dickens.

LITTLE DORRIT. 2 vols.  
BARNABY RUDGE. 2 vols.  
GREAT EXPECTATIONS. 1 vol.  
\$1.50 a volume.

## Illustrated Library Waverley.

QUENTIN DURWARD. 1 vol.  
THE MONASTERY. 1 vol.  
GUY MANNERING. 1 vol.  
THE ABBOT. 1 vol.  
THE PIRATE. 1 vol.  
\$1.00 a volume.

This completes the WAVERLEY, in 25 handsome volumes, printed on good paper, substantially bound, and containing nearly 60 steel plates. Price of the set, \$25.00.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony, and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

## JOHN BURROUGHS'S BOOKS.

## LOCUSTS AND WILD HONEY. 16mo. \$1.50.

Contents: The Pastoral Bee; Sharp Eyes; Strawberries; Is it going to Rain? Spooked Trout; Birds and Birds; A Bed of Boughs; Birds'-Nesting; The Hairyco in Canada.

A new book by this author is like a burst of sunshine on a cloudy day. Mr. Burroughs knows more about cat-cods than any man since Thoreau. — *New York Herald*.

## WAKE ROBIN. Second edition, revised, enlarged, and illustrated. 16mo. \$1.50.

Contents: The Return of the Birds; In the Hemlocks; Adirondack; Birds'-Nests; Spring at the Capital; Bird-Broodings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Bethune. — *Hartford Courant*.

## WINTER SUNSHINE. New edition, revised and enlarged, with frontispiece illustration. 16mo. \$1.50.

Contents: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — *Boston Gazette*.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation* (New York).

## BIRDS AND POETS, with Other Papers. 16mo. \$1.50.

Contents: Birds and Poets; April; Touches of Nature; A Bird Motley; Spring Poems; Our Rural Divinity; Remembrance; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sang of them. — *London Examiner*.

John Burroughs is one of the most delightful essayists of the time. — *Providence Journal*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

## EXCELLENT BOOKS FOR SUMMER READING.

Novels Short Stories, Sketches, Essays, Poems.

## F. B. ALDRICH.

MAJORIE DAW AND OTHER PEOPLE. Paper, \$1.00; cloth, \$1.50.  
PRUDENCE PALFREY. Paper, \$1.00; cloth, 1.50.  
THE QUEEN OF SHEBA. 1.50  
THE STORY OF A BAD BOY. 1.50  
Summer Edition. .50  
CLOTH OF GOLD AND OTHER POEMS. 1.50  
FLOWER AND THORN Poems. 1.50

## H. H. ROYENEN.

GUNBAR: A Norse Romance. 1.25  
TALES FROM TWO HEMISPHERES. 1.25

## JOHN BURROUGHS.

WAKE-ROBIN. Illustrated. 1.50  
WINTER SUNSHINE. 1.50  
BIRDS AND POETS. 1.50  
LOCUSTS AND WILD HONEY. 1.50

## JAMES T. FIELDS.

YESTERDAYS WITH AUTHORS. 2.00  
UNDERBUSH. 1.25  
BARRY CORNWALL. .50

## BENNY HARTY.

LUCK OF ROARING CAMP. 1.50  
MRS. SKAGGS'S HUSBANDS, etc. 1.50  
TALES OF THE ARCHAISTS. 1.50  
THANKFUL BLOSSOM. 1.25  
TWO MEN OF SANDY BAR. 1.00  
STORY OF A MINE. 1.00  
DRIFT FROM TWO SHORES. 1.25  
POEMS. 1.50  
EAST AND WEST POEMS. 1.50  
ECHOES OF THE FOOT-HILLS. 1.50

## W. D. HOWKES.

VENETIAN LIFE. 12mo. 2.00  
ITALIAN JOURNEYS. 12mo. 2.00  
SUBURBAN SKETCHES. 12mo. 2.00  
THEIR WEDDING JOURNEY. 12mo. 2.00  
THE FAME. 18mo. 1.25  
A CHANCE ACQUAINTANCE. 12mo. 2.00  
THE FAME. 18mo. 1.25  
A FOREGONE CONCLUSION. 12mo. 2.00  
POEMS. 1.25  
A DAY'S PLEASURE. .50  
THE PARLOR CAR. .50  
OUT OF THE QUESTION. 1.25  
A COUNTERFEIT PRESENTMENT. 1.25

## HENRY JAMES, JR.

A PASSIONATE PILGRIM, etc. 12mo. 2.00  
TRANSATLANTIC SKETCHES. 12mo. 2.00  
RODERICK HUDSON. 12mo. 2.00  
THE AMERICAN. 12mo. 2.00  
WATCH AND WARD. 1.25

## SARAH O. JEWETT.

DEEPHEAVEN. 1.25  
LUCY LANCOM.

POEMS. 1.50  
AN IDYL OF WORK. 1.50  
ROADSIDE POEMS for Summer Travelers. 1.00  
HILLSIDE AND SEASIDE in Poetry. 1.00

## LITTLE CLASSICS.

STORIES, SKETCHES, POEMS, per vol. \$1.00

1. Exile. 9. Comedy.  
2. Intellect. 10. Childhood.  
3. Tragedy. 11. Heroism.  
4. Life. 12. Fortune.  
5. Laughter. 13. Narrative Poems.  
6. Love. 14. Lyrical Poems.  
7. Romance. 15. Minor Poems.  
8. Mystery. 16. Authors.

ONE SUMMER. 1.25  
THE FAME, illustrated by Hepple. 3.00  
ONE YEAR ABROAD. 1.25

## ELIZABETH STUART PHELPS.

THE GATES AJAR. 1.50  
MEN, WOMEN, AND GHOSTS. 1.50  
HEDGED IN. 1.50  
THE SILENT PARTNER. 1.50  
THE STORY OF AVIS. 1.50  
POETIC STUDIES. 1.50  
THE TROTTY BOOK. 1.50  
TROTTS WEDDING TOUR. 1.50

## HORACE E. SCUDDER.

DWELLERS IN FIVE SISTERS COURT. Paper, \$1.00; cloth, 1.25  
THE BODLEY FAMILY. 1.50  
THE BODLEYS TELLING STORIES. 1.50  
DREAM CHILDREN. .75  
SEVEN LITTLE PEOPLE. .75  
STORIES FROM MY ATTIC. 1.00

## J. C. SHAIRP.

POETIC INTERPRETATION OF NATURE. 1.25  
STUDIES IN POETRY AND PHILOSOPHY. 1.50

## MARY P. THACHER.

SEASHORE AND FRAIRIE. 1.00  
MRS. CELIA THAXTER.  
AMONG THE ISLES OF SWEDEN. 1.25  
POEMS. 1.50

## GEORGE E. WARING, JR.

A FARMER'S VACATION. 2.00  
WHIP AND SPUR. 1.25  
VILLAGE IMPROVEMENTS. .75  
THE BRIDE OF THE RHINE. 1.50

## CHARLES DUDLEY WARNER.

MY SUMMER IN A GARDEN. 1.00  
SAUTERINGS. 1.50  
BACK-LOG STUDIES. 1.50  
BADDECK. 1.00  
IN THE LEVANT. 2.00  
BEING A BOY. 1.50

## MRS. A. D. T. WHITNEY.

LESLIE OLDTWEAITE. 1.50  
WE GIRLS. 1.50  
THE OTHER GIRLS. 2.00  
REAL FOLK. 1.50  
SIGHTS AND INSIGHTS. 2 vols. 2.00  
FANSIE. Poems. 1.50

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1001.

BOSTON, SATURDAY, AUGUST 30, 1879.

VOL. XXXIX. No. 18.

## THE EMERSON PIANO-FORTES

Born from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the OCTAVE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltham St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Installments, Exchanged, and to Let.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. PAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 26th March, 1879.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours,

JOHN K. PAINE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,  
Marble Building, 1299 Washington St., Boston.

## THE ATLANTIC MONTHLY FOR SEPTEMBER.

### CONTENTS.

Cæsar's Art of War and of Writing.

Miss Magdalena Peanuts. PHOEBE YATES PEMBERTON.

On Latmos. MISS L. W. BACKUS.

Mountains in Literature. THOMAS SERGEANT PERRY.

Irene the Missionary. XXIII-XXVI.

Married Bohemians. EDGAR FAWCETT.

The Use of Numbers in Society. N. S. SHALER.

The Race, and Why Yale Lost It.

American Finances from 1789 to 1835. II.

JOHN WATTS KEARNEY.

Genesis. ERNEST DALE OWEN.

Songs and Eccentricities of Birds. WILSON FLAGG.

A Tennysonian Retrospect. JULIUS H. WARD.

Recent Novels.

A Lesson in a Picture. SALLIE M. B. PIATT.

"Nobility and Gentry." RICHARD GRANT WHITE.

A Word to Philosophers. CHRISTOPHER P. CRANCH.

Story-Paper Literature. W. H. BISHOP.

The Contributors' Club.

Recent Literature.

Terms: \$4.00 a Year, 25 cts. a number.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD & CO.

A new and elegantly printed Catalogue (forming a book of 235 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philosophy, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 250 Devonshire Street, Boston.

## HELIOTYPE.

### PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of Illustrations by the Heliotype, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIOTYPE PRINTING CO., 230 Devonshire St., Boston, Mass.

## A SACHEL GUIDE

*For the Vacation Tourist in Europe.*

With Maps. 16mo. Roan, flexible. \$2.  
This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

Houghton, Osgood & Co.'s "Satchel Guide" is so general a favorite among Americans who travel, that in announcing the edition for 1879 we have no need to repeat the commendations given to it in former years. The real wants of the traveler are fully met, and the work has the advantage of a thorough and intelligent annual revision, which frees it from the faults that mar too many guide-books. — *New York Evening Post*.

HOUGHTON, OSGOOD & CO., Boston.

### Music Publishers.

DO NOT BEGIN YOUR SINGING CLASSES  
BEFORE EXAMINING L. O. EMERSON'S  
NEW BOOK

## THE VOICE OF WORSHIP

While containing a large and valuable collection of Church Music in the form of Tunes and Anthems, it is perfectly fitted for the Singing School and Congregation by the large number of Songs, Duets, Glee, etc., and its well made Elementary Course. Price \$2.00 per dozen. Specimen copies mailed for \$1.00.

Send for circulars and catalogues, with full list of standard Singing School Books.

The new 50 cents edition of *Pinefore* (complete), sells finely, and *Patience* (\$2.00), *Sorcerer* (\$1.00), *Trail by Jury* (50 cents), are in constant demand.

EMERSON'S VOCAL METHOD, by L. O. EMERSON (\$1.50), is a valuable new book for Voice-Training, containing all the essentials of study, plenty of exercises, and plain explanations, and costing much less than the larger works on the same subject.

SUBSCRIBE NOW for the *MUSICAL RECORD*, and receive weekly all the news, and plenty of good music, for \$2.00 per year. In Press. *WHITS ROSS*, a charming new Sunday School Song Book.

OLIVER DITSON & CO., Boston.

## THE SOVEREIGN,

By H. R. PALMER,

Bids fair to outstrip all competitors. The concise and practical methods of instruction, the superior treatise on Voice Culture, the variety and excellence of its material, all combine to make it the most useful work offered for Teachers, Musical Conductors, and all singing people. 192 large Pages, in beautiful style. Only \$7.50 per dozen; 75 cents each by mail. BE SURE TO EXAMINE IT BEFORE YOU SELECT A BOOK FOR THE COMING SEASON.

BIGLOW & MAIN,

76 East Ninth Street, NEW YORK. 73 Randolph Street, CHICAGO.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	3.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	3.00
Complete in Books.....	12.00
SUPPLEMENT. Music for Church Service, Book 1.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

ARTHUR P. SCHMIDT,

446 TREMONT STREET. BOSTON, MASS.  
Importer and Dealer in

## Foreign & American Sheet Music.

Sole Agent in the U. S. for the Catalogues of **ABHDOWN & FERRY** of London, Eng., and **HENRY LITOLFF** of Remscheid, Germany. The best and cheapest edition of Classic and Modern Music. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminaries made a specialty.

**Litolff's Musical World:** A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number. JUST ISSUED.

**Album for Children.** By O. W. MASTON. 12 charming little pieces for young pianists. 20 cts. a number.  
**Ave Maria.** For Tenor or Soprano. By HENSHAW DANA. 60c.  
**Beside the Summer Sea.** Contralto " " 40c.

GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,  
Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;  
BOOSEY & Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

NOW READY.



The REQUISITE is brim full of good points and good music, and is emphatically NEW in every respect. Price 75 cts. per copy, \$7.50 per dozen. Address FILLMORE BROS., Publishers, CINCINNATI, O.

## THE AMERICAN LADIES' QUARTETTE,

OF PHILADELPHIA,

Are prepared to give Concerts of VOCAL QUARTET AND SOLO MUSIC, or to accept engagements to sing Quartets, etc., in other Concerts. Address,

MME SEILER'S SCHOOL OF VOCAL ART,  
1104 WALNUT STREET, PHILADELPHIA, Pa.

FOR SALE CHEAP,

ESTABLISHED PAYING ORGAN SCHOOL, and Two-Manual Pedal Pipe Organs, built for teaching and practice, with Water Blower. Address Room 6, 418 Walnut Street, Philadelphia, Pa.

## Tanagra Figurines.

Illustrated with Heliotypes ..... 12mo, \$1.50.

This book describes the statuettes and images found recently at Tanagra, in Boeotia, twenty-two of which are now in the Boston Museum of Fine Arts. It also contains an interesting account of the mode of making these figurines, and their significance.

For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

21 AVON PLACE, NEW YORK.

# AMERICAN GUIDE-BOOKS.

By M. F. SWEETSER.

We now have a guide-book library which, as far as it extends, is every whit as good as Baecker. The information given is that of fact, and not of fancy. It is very important for the traveler to know what hotels to stop at; and these books tell him, at the same time carefully noting the price. — *The Independent*.

Nothing better suited to the wants of the traveler could be desired than these neat, compact, portable manuals. The information is minute to the satisfaction of the most curious, embracing every particular that is likely to awaken his interest. — *College Courier* (New Haven).

## NEW ENGLAND.

A Guide to the Chief Cities and Popular Resorts of New England, and to its Scenery and Historic Attractions; with the Western and Northern Borders, from New York to Quebec. With Maps of New England, the White Mountains, the Hudson River, the Environs of Boston, Lake Winnepesaukee, and Nahant; and Plans of Boston, Hartford, Montreal, New Haven, New York, Newport, Portland, Providence, Quebec, the Central Park, and Mount Auburn Cemetery. 16mo, flexible cloth, \$1.50.

Before you begin to travel in New England, be sure to provide yourself with Sweetser's "Hand-Book." It is a small compact volume, with maps and plans and tours; with history condensed, and such illustrations as make it a constant help and

pleasure to the tourist. It is admirably put together. — *Rev. Dr. Parker in New York Observer*. The information in regard to the different localities is full, minute, and exact. — *Boston Transcript*.

## THE MIDDLE STATES.

A Guide to the Chief Cities and Popular Resorts of the Middle States, and to their Scenery and Historic Attractions; with the Northern Frontier from Niagara Falls to Montreal; also Baltimore, Washington, and Northern Virginia. With Maps of the Middle States, the Adirondack Mountains, the Catskill Mountains, the Hudson River, Long Island, and the Environs of New York and Philadelphia; and Plans of Baltimore, Brooklyn, Buffalo, the Central Park, Greenwood Cemetery, Montreal, New York City, Niagara Falls, Ottawa, Philadelphia, Pittsburgh, Rochester, Saratoga, Toronto, and Washington. 16mo, flexible cloth, \$1.50.

No previous manual is so copious or so exact in its treatment, or can be consulted to so great advantage by the tourist in the Middle States as a trustworthy guide. — *New York Tribune*.

The maps alone are worth the price of the volume, which is crammed with information like a traveler's valise with luggage. — *New York Daily Graphic*.

## THE WHITE MOUNTAINS.

A Guide to the Peaks, Passes, and Ravines of the White Mountains of New Hampshire, and to the adjacent Railroads, Highways, and Villages, with the Lakes and Mountains of Western Maine; also Lake Winnepesaukee and the Upper Connecticut Valley. With Maps of the White and Franconia Mountains, Western Maine, and the Lake country of New Hampshire, and Panoramas of the Views from Mount Washington, Mount Kearsarge, Mount Pleasant (Me.), Mount Prospect (Plymouth), Mount Haynes, and Jefferson Hill. 16mo, flexible cloth, \$1.50.

The book contains a really wonderful amount of information. . . . It is simply indispensable to all who visit or sojourn among the White Mountains. — *The Congregationalist* (Boston).

Combines all the information that any intelligent being can possibly need for making a thorough exploration of the White Mountain country, on foot, by rail, by stage or carriage. — *Philadelphia Bulletin*.

## THE MARITIME PROVINCES.

A Guide to the Chief Cities, Coasts, and Islands of the Maritime Provinces of Canada, and to their Scenery and Historic Attractions; with the Gulf and River of St. Lawrence to Quebec and Montreal; also Newfoundland and the Labrador Coast. With Maps of the Maritime Provinces and Eastern New England and Canada, Newfoundland and Labrador, the Basin of Minas, and the Land of Evangeline, the Lower St. Lawrence River, and the Saguenay River; and Plans of the Cities of St. John, Halifax, Quebec, and Montreal. 16mo, flexible cloth, \$1.50.

Every place in the Province, on the rivers and lakes, is referred to; and little bits of tradition and history and poetry are so woven together as to make the volume most interesting of itself, while it causes every point which the traveler visits to bristle with interest, and to leave some thing more than a passing impression upon his mind. — *St. John (N. B.) Globe*.

By its intrinsic value, copiousness of information, and impartiality, it is likely to take the place of all other guides or handbooks of Canada which we know of. — *Quebec Chronicle*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & COMPANY, BOSTON.



BOSTON, SEPTEMBER 13, 1879.

Entered at the Post Office at Boston as second-class matter.

## CONTENTS.

SANZIO. <i>Stuart Sterne</i> . . . . .	145
THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN. From the German of Carl Van Bruyck . . . . .	146
ARTHUR SULLIVAN . . . . .	148
MUSICAL CLUBS OF HARVARD: THE PIERIAN SOCIETY . . . . .	147
THE ORIGIN OF ENGLISH OPERA. John Gay and his "Beggar's Opera," the Forerunner of "Pinafore" . . . . .	148
TALKS ON ART: SECOND SERIES. From instructions of Mr. William M. Hunt to his Pupils. XIII. . . . .	149
FAVORITE MUSIC HALL . . . . .	150
MUSICAL CORRESPONDENCE . . . . .	151
St. Louis.—Milwaukee . . . . .	
NOTES AND GLEANINGS . . . . .	151

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 229 Dames Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PROFFER, 30 West Street, A. WILLIAMS &amp; Co., 243 Washington Street, A. K. LORING, 269 Washington Street, and by the Publishers; in New York by A. BRUNNEN, Jr., 39 Union Square, and Houghton, Osgood &amp; Co., 21 Astor Place; in Philadelphia by W. M. BOWEN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## SANZIO.

BY STUART STERNE, AUTHOR OF "ANGLO."

(Continued from page 137.)

Again the new young Spring,  
With happy, sunlit eyes and golden hair,  
With garlands crowned and scattering flowers before him,  
Had come into the world and filled the air  
With balmy odors, and from out his hand  
Let fly his singing birds to build their nests,  
And with his joyous voice and smile made glad  
Even the gray, old streets. And yet a cloud  
Hung darkly o'er the city, every heart  
Was grieved and heavy as with coming tears.  
For, as upon the wind's invisible wings,  
Had the sure news gone forth and swiftly spread, —  
Sanzio, the pride of all the land, beloved  
Of high and low, lay ill of some hot fever,  
So ill, that soon the wise men, hastily called  
To learned council, drew their shoulders up,  
And gravely shook their heads.

From morn till night

Wore his familiar floor beset by those  
Who asked with eager lips for latest news,  
And poor old Nina most unwillingly  
Must leave at last the care of her sweet boy  
To the good sister from the Hill, who came  
To tend and soothe and help, while she herself  
Answered the questioners, and suffered none  
To enter, save perchance a few old friends  
And first among them all 't was Baldassar,  
Who flew to Sanzio's side, and for an hour  
Sat chatting near him, with a cheerful brow,  
Concealing 'neath his wonted gaiety  
A heart that bled at sight of that dear face,  
So changed from what he knew it once.

"One thing, —

One thing before you go, my best of friends!"  
Said Sanzio as he rose to take his leave,  
"Send for my little sister, no," but marking  
That a faint smile passed o'er the other's lips  
And he drew up his eyebrows, he cried out  
In a deep voice quivering with earnestness,  
"Nay, Baldassar, pray you doubt it not!  
I swear to you even by my soul's salvation,  
And as I hope for everlasting life,  
She was no more to me than this! — though scarce, —  
Precious as she, — if I, — yet let that pass,  
It matters little now, and sinks away  
As other earthly things! I tell you, friend,  
She is a flower of such fine exquisite mould,  
Of such divine simplicity and grace,  
Such sacred innocence and purity,  
Not like the breath of passion stained and marred  
The heavenly fairness of her virgin heart,  
It were a pity and a sin!"

"Sanzio,"

Said Baldassar most gravely, "I believe,  
Surely believe you on your simple word,  
Without such solemn pledge? Eternal life  
Is what men call on in their dying hours!"

"Then is it time for me!" said Sanzio softly,  
But Baldassar, heeding not, went on,  
"And they, please God, are yet far off for you!"  
And then more lightly, "Aye, the hours when we  
Gave up our valiant souls to some kind priest,

To purify and make them fit for heaven, —  
But you have yet full time enough!"

"That hour

Has come for me, friend!" Sanzio said again,  
Gentle yet firm. "Wherefore would you deceive me,  
Even were that possible! I am not quite  
Unready nor unwilling to depart.  
But send for Benedetta, — I would see  
Her sweetest face once more! Send for her soon, —  
At once, — methinks I have not long to wait!"

"I will ride out to her this very eve,  
So with the early morn she may be here."

"Thanks, thanks, my Baldassar! And then, I pray,  
Nay, I beseech you, by the generous love  
You ever bore me, — by the undimmed faith  
Our friendship ever knew, — when I am gone  
Watch o'er her you, and have a care of her  
To whom the last love of my life was given!  
I have no friend but you to whose pure hands  
I venture to confide this priceless charge.  
This too you promise?"

"Aye, with all my heart!"

Yet no, my Sanzio! — You and I will yet  
Have many a long, glad ride across the hills!"

Sanzio shook his bowed head. "I nevermore  
Shall ride across the hills!" he said unflinching,  
Yet with a shade of sadness in his voice,  
Though Baldassar would not be dismayed,  
And parted from him with a brave, bright smile.  
But when he closed the door and wandered off  
Down the long corridor, he suddenly paused  
With heavy feet, and covering up his face,  
His strong frame shaken by convulsive sobs,  
Cried out, "Great God, I fear he speaks the truth!"

The morning came, and with it Benedetta.  
As she sped breathless up the well-known stairs,  
She met a holy father, and in haste  
Received his benediction; then flew on  
To Sanzio's chamber.

He lay back, awake

But weary, on the cushions of his couch,  
Yet turned his head and mutely greeted her  
By a faint, happy smile.

Without a word

She hastened to his side, sank on her knees,  
And clasped in hers, and kissed the burning hands  
That looked so white and fine. He suffered it,  
Still gazing down upon her tenderly,  
For one brief moment, then he gently drew  
One hand away to lay it on her head,  
And said in husky tones, —

"My Benedetta,

My blessed one! Oh you were wisely named!  
To me you were in truth a messenger  
Sent down from heaven, — the peace and hope and help  
Of a life brief in years but long in sin!  
Thou purest star that ever smiled on me,  
Thou sweetest dream of all my wayward days,  
My own, my sister, — more than friend or love, —  
Would I could tell thee in a single breath  
All thou hast been to me, — what deep content,  
What joy untold, I drank from the fresh spring  
Of thy dear love!"

And through the whole long day,

Though he spoke little more, he fixed on her  
Eyes strangely radiant, yet so firm and calm,  
That Benedetta, full of trusting hope,  
Thought, surely, surely he will soon grow well!  
As many times she clasped her hands in prayer.  
But when she asked him once, he only said,  
"Love, that shall be as the dear Lord decrees, —  
He ordereth all, and ordereth all things well;  
His will be done!" And thus the anxious hours  
Crept slowly by.

(Conclusion in next number.)

## THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN.

FROM THE GERMAN OF CARL VAN BRUYCK.

(Continued from page 139.)

HAVING thus briefly spoken of the Suite, the Partita, the Fugue, and the Variation, I have yet to say a few words about the Sonata and the Concerto, the consideration of which will lead us immediately to the next following art period.

As the name of that earlier form, the Suite, points to a French, so does that of the later Sonata point to an Italian, origin. In fact, the most prominent piano compositions we

possess by Italian masters of the Bach period, those of Domenico Scarlatti, are already entitled Sonatas, without bearing the least resemblance in their spirit, style, or whole form and structure, to that art form which since the Haydn-Mozart epoch has become the standard for the idea of the Sonata. They are in great part genial compositions (of only one movement), pervaded mostly by a fiery, nay, a bold and reckless, almost extravagant spirit, too often hurried away into nonsensical musical jokes; yet often, on the other hand, they show a very fine and tender feeling. They form, for that epoch, a striking, even an isolated and remarkable phenomenon, the like of which, at that time, had not come to light on German soil. By their individuality and by the artistic value they possess in single instances, they belong to the little which has kept itself in vogue out of the Italian art productions of this kind.

The name "Sonata" seems at its origin to have had no characteristic signification, but only to have been invented in order, generally, and without designating thereby any precise form, to distinguish instrumental from vocal music. Thus, for example, even with Bach we find very short (though most masterly) compositions — of which I shall speak hereafter — entitled "Symphonies." And so, too, we meet with a not inconsiderable number of Bach's works — important ones — which he has superscribed as Sonatas: six for piano and violin (which might well take the highest place among all), the same number for the violin and the violoncello alone (the first in the highest degree remarkable), several for the organ, also for the flute and viola-gamba with piano. But even these Sonatas, although of several movements, distinguish themselves from the Suite only through the smaller number of movements (two Allegros and an Adagio), and through their on the whole more earnest and severe style, while in them the polyphonic, mostly the fugued style, predominates, and the lighter dance form seems to have departed. But in their structure these Sonatas, too, are wholly different from the later art form, while their several movements all have, as in the Suite, the same key.

Of Bach's Concertos, of which we possess some for the piano, as well as for other instruments, — among them the most powerful, at any rate the best known, is perhaps the one in D minor, — we need but repeat in general what has been expressed already.

Hence it only now remains to mention a series of thirty little piano compositions, which Bach has left us under the title of "Inventions" and of "Symphonies," since Bach probably wrote them for the definite end of serving for the instruction of his pupils, as even the aforementioned six Partitas, which in their fully free and purely artistic mould betray not the slightest intention of any use in school, are included under the extremely modest general title of "Pianoforte Practice." Of that series of compositions, the so-called "Inventions" are written purely in two, the "Symphonies" in three parts, mostly in contrapuntal, even fugued, style; the latter particularly (perhaps called "Symphonies" on account of their richer fullness of sound) are true cabinet pieces of fine, sonful work, in-

aspired by all the Muses and the Graces. I simply mention them because they, together with the Partitas and a Concerto known as the "Italian," which contains a most remarkable and wonderful Adagio, to which I shall return again, seem to have been written by Bach with the same express purpose with which later authors have composed their *Études*, which, for the most part, wear their pedagogical design quite unmistakably upon their forehead, and in many cases have no further artistic significance.

It is well known that Sebastian Bach, who, taken all in all, so far as the purely musical faculty of form, especially of combination, is concerned (though by no means in this direction alone!), may be called the mightiest tone-master of all times, properly concludes the epoch of the so-called strict, contrapuntal style, which also in Italy was already, in the seventeenth century, approaching its dissolution, and concludes it in the grandest way conceivable. Music, under the influence of the new mental and moral direction of the times, as we have before remarked, was stepping more and more out of the service of the church, and in so far as it still remained within it was losing more and more that lofty earnestness, that serious sentiment, with which the earlier masters were inspired. At the same time the fondness for the play of tone combinations, as such, exhausted itself; and composers strove for greater freedom both of form and movement. Bach himself, with his high, profoundly earnest striving, filled with the very soul of art and of humanity, stood there in his time and upon German ground entirely isolated. Nor, with all the lofty fame which certainly surrounded him during his life, did he by any means acquire the popularity which other composers, far inferior to him, although remarkable, like Telemann and the opera composer Hasse, won. On the whole, we may designate the truly German (*ur-deutsche*) art of Bach as the highest triumph of the Christian spirit, which lived in this exalted genius in all its purity and deep inward beauty.

It is an interesting fact that one of Bach's immediate offspring, one of his numerous sons, all destined and educated by him for art, Philip Emanuel Bach, had a great influence on the change of form which music, particularly instrumental and piano-forte music, underwent. It seems to us, indeed, as if more of the powerful spirit of the great father were transmitted to another of these sons, the unfortunate Friedemann (who was by no means a "Friedensmann," or man of peace), than to the thoroughly gentle, and, so far as I can judge, rather weak Emanuel. — at least, in comparison with the rock-splitting, fiery spirit of Sebastian. Of Friedemann we possess, among other things, some exceedingly attractive, deep-souled so-called "Polonaises;" but under this name we must in no sense think of such music as we know in Chopin's Polonaises. But Emanuel, being of a firmer and more balanced character than his erratic brother, reached a purer ethical, as well as artistical, completeness in himself. While, with happy talent, he struck into a new direction, of which the elements, to be sure, lay all prepared before him (largely through Kuhnau, the predecessor of

Sebastian Bach in the Thomas School at Leipzig), he became of great importance to the further development of art, particularly by the fact that through his efforts the youthful genius of Haydn was first inspired. Following the path which he had opened, Haydn developed into the great artist that he was; so that he can be designated as the "father" of the new art period, which embraced, besides himself, Mozart and Beethoven as its chief representatives; although Haydn himself, in his amiable way, so full of filial piety, used to say in his later years, "He [Emanuel] is the father, and we are the — boys." He would not pass himself off for the Emanuel, or Immanuel, of the new art, but claimed this title for the other.

In fact, the amiable "Sonatas" of Emanuel Bach, even to this day valued and respected, in spite of their rooco character, approach essentially the form now in vogue, although this reached its last formal development through Haydn; and then, first through Haydn himself, but finally through Beethoven, the form was filled with an ever higher, freer, and more mighty spirit.

As in the seventeenth century the "Suite," so in the eighteenth the "Sonata," became the reigning larger art form in instrumental music, and in piano-forte music especially. I do not enter here into a description or a characterization of it, because it is generally well known; it is described at length in numerous theoretical works and treatises (for example, in Dommer's "Musical Lexicon"), and it is not difficult to deduce its characteristics through analysis of actual specimens. Only so much must I here remark: that in this new art form strict contrapuntal work retreats more into the background, and free melodic invention comes more to the front; that the polyphonic gives way to the homophonic style, the contrapuntal to the harmonic treatment; and that the great law of contrast comes in play not only in the working out and richer modulation of the single movements, of which the Sonata commonly counts four, but also in the alternation of keys (of course related ones). Thus greater freedom and a much wider field are given to imagination, to the plastic faculty; and now soul and feeling, which also demand expression in tones, as well as the more intellectual ideal life, no longer held in check within the narrow limits of the earlier art, can resound and vibrate with full power. The forms as a whole become wider and broader, in detail softer, more flexible, more beautiful; the spirit that pervades the tone-pictures takes an ever freer, bolder flight. In the highest productions of this new art, the purely musical working or shaping is scarcely noticed or considered, although it is not less great, nor has it changed its nature, and it still remains the main thing, at all events the foundation; for now the forms have become altogether an expression of the soul's life, whereas before they claimed validity too much upon their own account. Upon the whole, therefore, in spite of the special excellences which are peculiar to other earlier, more restricted forms, especially the fugue, the Sonata seems to be the highest, richest, ripest art form which instrumental music so far has developed. And it shows itself in its full splendor in the

works of BEETHOVEN, who first, with titanic power, carried on to the end the grand new art-creation which Haydn had begun. But the reader must bear in mind that, when we speak of Beethoven's Sonata creations, we think first, to be sure, of his piano-forte Sonatas, but that all his Duos, Trios, and Quatuors, even to the Symphonies, belong to the same art kind, inasmuch as their formal build is thoroughly alike in fundamental outlines, and only the different material for which the artist works requires certain special peculiarities of style; so that, for example, a Quartet for string (or bow) instruments, or an orchestral Symphony, will always show, *ceteris paribus*, a richer, stricter polyphony than a solo piano-forte Sonata. Now this Sonata, from that of the piano solo to the Concerto and the Symphony, formed for about a century the focus of the whole activity of art on the domain of instrumental music; and decidedly its greatest representative was Beethoven, about whom the other eminent masters in this kind of art stand naturally grouped.

(To be continued.)

#### ARTHUR SULLIVAN.

SULLIVAN was born in 1844 in London, and inherited his musical taste from his father, who was a teacher of music in Kneller Hall, a training school for band-masters in the army. His precocity may be judged by the fact that when only three years old he was a singer in the Royal Chapel, and at fourteen received the Mendelssohn medal, being the first to be thus honored. He was at first taught by his father, and afterward pursued his studies at the Royal Academy under John Goss and Sterndale Bennett, and at the Leipzig Conservatory under Rietz, Hauptmann, and Moscheles. The latter took a great fancy to him, and pronounced him "a lad of great promise," and one who he was "sure would do credit to England." When seventeen years old his music (Op. 1) to Shakespeare's "Tempest," performed at a trial concert, created quite a sensation, and much delighted Prof. Moscheles, who saw in the work good promise of the fruit of his predictions. In 1862 his "Enchanted Isle" was brought out at Covent Garden, and was received with much favor. His cantata of "Kenilworth" was given at the Birmingham Festival in 1864, and in 1865 a "Te Deum" of his was given to the public. About this time a number of excellent songs and an anthem were published; also a few piano solos, one of which was performed by Mme. Schiller in Boston, in 1874. In 1869 his "Prodigal Son" was performed in Worcester, England, and a selection from it has often been sung in concert by Mr. John F. Winch. "On Shore and Sea" was written for and produced at the International Exhibition, London, 1871, and was sung in Chicago, in 1877, at an Apollo club concert. The "Light of the World" was brought out in Birmingham in 1873, and the Pastoral Symphony and Overture of it have been given in America. His "Miller and his Men" was composed in 1874. He has written many duets and part-songs for male voices, and his compositions of this class are great favorites with concert people everywhere. Of his published works, we

refer last to his dramatic compositions, which all belong to the school of comic opera. We believe they are all included under the titles of "Thespis," "H. Contrahandista," "Sorcerer," "Box and Cox," "Trial by Jury," and, "H. M. S. Pinafore." The last three are well known, "Box and Cox" being often heard, and "Trial by Jury" has become a general favorite, certainly in this country, having been performed at numerous theatres since it was first given here at the Globe, in 1876, by the Soldene Tronpe. In the recent performance of his "In Memoriam" overture by the Paris Societ  des Concerts du Conservatoire, Mr. Sullivan has received a compliment which is said to be the first of the kind ever accorded to a living Englishman by this national institution. The work gave entire satisfaction. "H. M. S. Pinafore" has been more instrumental than all the others in making his name known to the whole world. In fact a sort of lunacy seems to have taken possession of the public in its admiration of this sprightly work. Mr. Sullivan holds two honorable and responsible positions in England: that of Principal of the National School of Music at South Kensington, and Professorship of Harmony at the Royal Academy of Music. He is a Doctor of Music by virtue of a degree of the Cambridge University, and is highly esteemed, not only as a successful composer, but as a friend and companion. In disposition and character, he is said to be of the most genial and generous kind. We have a somewhat positive assurance that he will visit America in October, and should he do so, he may expect such a welcome from all his "sisters and his cousins and his aunts" on this side the salt pond as is — hardly ever — accorded to any but our most distinguished visitors. — *Kunkel's Musical Review.*

#### MUSICAL CLUBS OF HARVARD: THE PIERIAN SODALITY.

(From *The Harvard Book*, 1875.)

THE musical clubs of Harvard, although they may contribute nothing to the history of music, have always formed a pleasant element in the college social atmosphere, and, on the whole, however frivolous at times, have had a really refining influence among the students. Their record, could it be fully written, would be full of interest. But that is by no means an easy task, nor do the materials for such a narrative, save to a very limited extent, exist. It would be useless to attempt, in this brief space, anything more than a very general sketch.

There doubtless had been musical clubs in college at various times before the most enduring one, the Pierian Sodality, was founded. Evidence of one, at least, we find in a curious little book containing "The Accounts of the Treasurer of the Singing Club of Harvard College," begun November 9, 1786, and continued to May, 1803. How much earlier or later this club may have flourished, we have no means of knowing. The little oblong, leather-bound, well-worn, and yellowed volume, in shape resembling a common psalm-tune book of pocket size, shows from year to year the dues and payments of the several members, all set down in shillings and pence, — pounds seldom figuring, — until the Federal currency comes in, in 1797. From such entries as these, — "3 vols. Worcester Collection, 4th ed., 15 shillings;" "Holden's Music, 8 shillings;"

"Harmonia Sacra;" "Harmonia Americana;" "Law's small Collection," etc., — it is clear that the Singing Club mainly, if not exclusively, courted the muse of old New England psalmody; while several mentions of incredibly small sums (£2, or so) spent for a bass-viol, and frequent pence and shillings for strings and bows, intimate that the vocal *consortium* was not altogether without instrumental accompaniment. The writer well remembers one of those old 'cellos standing in the corner under the paternal roof, where it was still cherished in his boyhood's years. Some honored names appear in this old record: in 1780, for instance, President Kirkland, Judge Samuel Putnam; in 1799, Leverett Saltonstall, etc., etc.

Of clubs or bands for instrumental, or "pure," music, we know of none earlier than the most famous and long-lived among them, which still flourishes, The Pierian Sodality, founded in 1808. The secretary's records for the first twenty-four years of its checkered experiences have strangely disappeared. For all that period our only sources of information (though doubtless one who could devote himself with singleness of purpose and with one-ideaed persistency and zeal to such a task, might gather quite a mass of pleasant reminiscences from veteran survivors) are an old MS. volume of music, dating back to the foundation, and a printed catalogue of officers and members down to the class of 1850. From this last it appears that the "founders" were Alpheus Biegelow, Benjamin D. Bartlett, Joseph Eaton, John Gardner and Frederic Kinloch, all of the class of 1810, and all long since enrolled among the *Stettigeri*, as well as their associates of that and several succeeding classes, with the single exception of Nathaniel Doering (oldest surviving Pierian), who still lives in Portland, Me. Among Pierians of 1811 we find the names of Thomas G. Cary, William Powell Mason, and the Rev. Samuel Gilman, author of "Fair Harvard;" of 1812, the Rev. Dr. Henry Ware and Bishop Wainwright; of 1816, William Ware (author of the "Palmyra Letters," "Zenobia," etc.); of 1817, George B. Emerson and General H. K. Oliver, the latter still among the most active and enthusiastic spirits in the musical life of Eastern Massachusetts. But we forbear to single out more names from the rich catalogue.

The writer's personal recollection of the club begins with the year 1827-28. What it had been socially, as a *sodality*, down to that time, appears most creditably from a perusal of the catalogue of names. What it was musically is for the most part matter of conjecture. Probably it varied in form and color, as in degrees of excellence, from year to year; your musical undergraduate is but a bird of passage. The old book of copied music, however, appears to contain the club's essential *repertoire* (at least fair samples of it) from the year 1808 to 1822. A long string of once popular marches comes first (Swiss Guards', Valentine's, Grand Slow March in C, Massachusetts, Dirge in the Oratory (*sic*) of Saul, Cadets' March, March in the Overture of Lodoiska, Buonaparte's March, etc., etc.). These are all written out in regular orchestral score for *Primo* and *Secondo* (doubtless violins), *Oboe*, *Corn*, *primo* and *secondo*, *Tenor*, and *Bassoon*. Some of these scores, however, show above the first and second violins another "primo" and "secondo" (perhaps flutes). Evidently the little band originally took a more orchestral form (with violins) than it had afterwards for many years in the long fluting and serenading, — what we may call the middle — period of the Pierian career. We find also Rondos by Haydn and Pleyel, interspersed among more marches; the Downfall of Paris; waltzes; a Divertimento by Pleyel, with pairs of flutes and clarinets, besides the strings; a

portion of Handel's Water Music; airs, like Robin Adair, Yellow-Haired Laddie, Fleuve du Tage, Aria in the Brazen Mask, etc. (These, of the more sentimental kind, occur more frequently as we come further down; doubtless the tender melodies were mingled with many a student's finer dreams — and many a maiden's.) The name of the copyist — possibly in some cases he was also the arranger — is affixed to each piece. Some of these copyists survive, and could, we doubt not, tell us more of the musical complexion and accomplishment of the Pierians of their day.

When the Sodality began to play at college exhibitions, or when the flutes came in, and, with those soft, persuasive instruments, of course the serenading, we are not informed. Both practices were fully in vogue when we first heard the Pierians, in 1827-28 (the days of E. S. Dixwell, and of Winthrop, and the late lamented F. C. Loring), and were kept up, with occasional short interruptions, for many a year afterwards. Shall we forget the scene of Exhibition Day, when the Latin School boy, on the eve of entering college, eager to catch a glimpse beforehand of the promised land, went out to University Hall, and for the first time heard and saw, up there in the side (north) gallery, the little group of Pierians, with their ribbons and their medals, and their shining instruments, among them that protruding, long, and lengthening monster, the trombone, wielded with an air of gravity and dignity by one who now ranks among our most distinguished scholars, orators, and statesmen? Had any strains of band or orchestra ever sounded quite so sweet to the expectant Freshman's ears as those? And was not he, too, captivated and converted to the gospel of the college flute, as the transcendent and most eloquent of instruments? Nevertheless within a year or two he chose the reedy clarinet, wherewith to lead a little preparatory club, — the purgatory which half-fledged musicians of his own ilk had to pass through before they could be candidates for the Pierian paradise. This was called the Arion Society, and if its utmost skill was discord, the struggle of its members for promotion into the higher order was persistent. We think it was founded some years later than the Sodality, for which it was in some sense the noisy nursery; how long it lasted we know not. The Sodality in our day (1850-52), under the presidency of accomplished flutists (Isaac Appleton Jewett, Boott, and Gorham), was comparatively rich in instruments; besides the flutes (first, second, third, and several of each) we had the clarinet, a pair of French horns, violoncello, and part of the time a nondescript bass horn. But with the graduation of the class of 1852 the band was suddenly reduced to a single member, who held all the offices and faithfully performed the duties, meeting and practicing (his flute parts) on the stated evenings, and so keeping the frail deserted shell above the waves, until one by one a little crew had joined him. On such a slender thread did the existence of the proud Sodality once hang! Perhaps more than once, before and since.

Plainly, the club was not at all times in a condition to respond at exhibitions to the *expectant musica* of the venerable Præses. But the records, from 1832 down, show that to bring themselves into fit condition for that service, and thereby shine in the good graces of the fair ones, as well as of their fellow-students, on that day assembled, was all the time the highest mark of their ambition; and oftentimes they borrowed aid from ex-Pierians, or amateur musicians from without, to eke out the harmony and help them through the task. For the same cause the serenading joys and glories were in like manner intermittent; there was now and then a season when the sum-



mer nights of Cambridge and vicinity were as full of melodies as Prospero's island.

We are saved the necessity of entering into any details of these things by the reminiscences of a Pierian of the class of 1839, which furnish a vivid inside view of the Pierian life during his time. We append it as a representative description equally good for any time in twenty years or more.

In July, 1837, several ex-Pierians passed a pleasant social hour with the actual members of the club after an exhibition. It was at a room in Holworthy, and then and there was the first suggestion made, and the first steps were taken, for the formation of the Harvard Musical Association, which, for a few years, was composed of past and present members of the Sodality; but afterwards the connection was dissolved, and the Association has carried on its separate life in Boston, replenishing its membership from year to year, however, principally from the graduate Pierians. The Harvard Musical Association has always had among its chief objects to promote musical culture in the University; and it is in great measure due to its appeals and influence that the college has, for fifteen years or more, employed a learned and accomplished musical instructor, on whom it has only during this last year conferred the rank of Assistant Professor (now Professor) of Music.

So much of what we have called the middle period of the Pierian history, — the fluting, serenading, exhibition-playing period. We may remark, however, that music has its shifting fashions, and that there was a time (about the year 1844) when a new sentimental brazen siren, under the various forms of cornet-a-piston, post-horn, etc., possessed the fancy of the college amateur, and was in vogue for some years, like the flute, between which and the heroic trumpet it was a sort of ambiguous cross; but it has had its day as the "instrument for gentlemen." Perhaps it was the germ that culminated in the great monster "Jubilee" of Gilmore!

With the year 1857-58 we may consider the third and present period to have begun. This was the time when violins were reinstated in the place of honor, and when the band was led by players of the violin, among whom was young Robert G. Shaw, heroic martyr of the late war; there was also Crowninshield's 'cello, a double-bass, and a piano-forte to fill out the harmony. Since then the tendency of the club has been more and more toward the character and the proportions of a *bonâ fide* orchestra. And, naturally, the classic instrument ("fiddle" no longer) brought in with it intermittent aspirations for a higher kind of music, though the chief occupation of the club has always been with music light and popular, and of the day. Thus in the record of a meeting in May, 1859, we read as follows: "We had obtained from the library of the Harvard Musical Association of Boston (an aftergrowth of the Pierian Sodality) copies of twelve of Haydn's Grand Symphonies, arranged for piano, two violins, 'cello, and flute; and, after our regular pieces for full orchestra, we proceeded to try these, and became so infatuated by their harmony that we continued playing until one o'clock in the morning."

We believe serenading soon went out altogether; and in the place thereof, the brave little band began to feel its strength sufficiently to venture (with the Glee Club) upon the giving of concerts in Lyceum Hall to crowded audiences of their invited friends; and from that day to this the practice has been continued; more than once have Boston and the neighboring larger towns enjoyed the favor of such concerts.

This period has been also marked by the suspension of the college exhibitions; for a num-

ber of years the field of glory has no longer fascinated the young college amateur's imagination. For outward motive there remains to the Pierians the concerts, and for an inward and abiding spring (may we not hope?) a sincere zeal for music, and in a somewhat higher sense than heretofore. Probably the band was never in so good a condition, musically, as it was last spring, when it numbered two first and two second violins, one or two violas, two 'cellos, and a double-bass, besides flutes (reduced to the orthodox pair), a clarinet, a trumpet (if we remember rightly), and serviceable hands at the piano in the background.

Their performance, at a concert with the Harvard Glee Club, under their energetic conductor of the year before, now a member of the Law School, was said to be "in point of spirit and precision creditable, although it will cost more experience to keep the wind in exact tune with the strings." Already they have gone so far as to try their powers upon a Haydn Symphony, a Mozart Overture, etc., and with encouraging results; and possibly we have here the germ of what may one day be a proper college orchestra. J. S. D.

(To be continued.)

### THE ORIGIN OF ENGLISH OPERA.

JOHN GAY AND HIS "BEGGAR'S OPERA," THE FORERUNNER OF "PINAFORE."

[From the Springfield Republican.]

THE unexpected and very great success of "Pinafore" is not unprecedented in the history of English opera. The first work of the kind, "The Beggar's Opera," was also a happy combination of wit, melody, and satire, that hit the fancy of mankind and set them to laughing and humming.

This was one hundred and fifty years ago. Walpole, Chesterfield, Pope, Swift, Congreve, Cibber, and others were the great names of the day. Addison was but lately dead, and his brother essayist, Steele, was stricken with paralysis; the second "snuffy drone from the German hive" had just come to the throne, a disreputable, ignorant, passionate Hanoverian; Parliament was corrupt, and Walpole, for a quarter of a century prime minister, "judged human nature so meanly that one is ashamed to own that he was right;" but under this dissolute, boozing, card-playing government there was peace, plenty, and the three per cents nearly at par. England, torn for half a century by questions of loyalty (how history repeats itself), prerogative, church, religious freedom, and whatever cries of stalwart partisanship, was settling into peace, ease, and freedom. Walpole made no pretension to morality, public or private, but he knew that prosperity repressed the rage of faction; he sought no glory abroad, but by moderation and lenity he promoted the happiness of the people at home.

It was the "Merrie England" of song and story. London had not then, like a great wen, as Thackeray says, drawn all the blood from country life. Gentlemen lived on their own estates, rarely going to town, hated foreigners, and indulged in hearty sports and simple amusements. Travelling was not easy, for the roads were quagmires the greater part of the year, in that oozy climate, and the lonely heaths were infested by bold highwaymen who "took to the road" when fortune frowned at the gaming table; but there was sport enough at home, every large town had its assemblies, race-meetings, cocking mains, and every hamlet its games. There was much sound of junketing and fiddling all over the land; a coarse, hard-riding, loud-bawling people are pretty good drinkers; the opinions of the time are well expressed in a stanza of a song that was sung in the comedy of "The Provoked Wife": —

"What a potter of ists  
Have they kept in the state.  
About setting our consciences free!  
A bottle has more  
Dispersions in store  
Than the king and the state can decree."

The court of the first George had been inclined to much junketing, gaming, and riot. The King brought over a train of Germans, male and female, who were determined to get all they could while the game lasted. Italian opera, that had crept in during the reign of Anne, was much patronized. The Prince of Wales, who hated his father almost as much as he afterward detested his own son, like many other inharmonious, quarrelsome people, was devoted to music, and subscribed handsomely to the opera; in this he was followed by people of fashion and by the travelled aristocracy; but the general body of playgoers hated the foreign innovation; it was not only the constant subject of the ridicule of wits and jesters, but it was also denounced in the gravest manner by various censors of the public morals.

John Gay, poet and wit, patronized by the powerful duke and duchess of Queensberry, had written charming verses, and some successful "pastorals," idyls of the bucolic sort, in which imaginary shepherd lads and lasses disported themselves as they seem to be doing in china mantel-piece ornaments. Gay was one of the men that are fortunate in being much beloved; I imagine that he had a sympathetic feeling for others and did not spend his time in talking about himself and his own affairs. Cold, self-engrossed men grow rich offenders, wear purple and fine linen, but they are not loved and petted as John Gay was. Among his other conquests he had found a soft spot in the cynical, bitter heart of Dean Swift, who, with his usual contempt and scorn of human nature, suggested to Gay that he should write a "pastoral," introducing highwaymen, thieves, informers, and such other rogues as made the population of Newgate prison. Gay took the idea readily and wrote a comedy with songs; unlike the Italian opera it had no recitative, but it was the exact form in which English opera has remained to this day, a combination of singing and speaking; what might more properly have been called at first, ballad comedy.

The production was intended to satirize Italian opera, and it is rather a funny coincidence that the class of people who speak of Sir Joseph Porter as "the Admiral," say that "Pinafore" was written to ridicule Italian Opera. Gay's satire is mostly in the name of the production, "The Beggar's Opera," and in the prologue, spoken by a beggar, which contains a very stupid story of its origin. There was, however, pointed and clever satire upon the ministers of the crown and politicians in general, and the whole thing is a more terrific exposition of the administration of criminal law than Gay intended, or than his audience could understand. Gay's friends were deeply interested in the work and gave him their assistance; Dean Swift wrote the song, —

"When you censure the age;"

Sir Charles Hanbury Williams contributed, —

"Virgins are like the fair flower in its lustre;"

The great Lord Chesterfield wrote the song Macbeth sings to the air "Lillibullero," — "The Modes of the Court," while Fortescue, the master of the rolls, wrote the previous production, —

"Gamesters and lawyers are jugglers alike."

Dr. Pepusch composed an overture that is good music and set the many songs to popular airs. When all was done, cold water began to come — Dean Swift shook his head about it; Cibber, manager of Drury Lane, refused to produce it;

Congreve, who was crowned with the lays of a literary success never surpassed, oracularly declared that the piece would succeed greatly or be confoundingly damned. Failing to get inside the charmed circle of Drury Lane, they were compelled to go to Rich, the manager of Lincoln's Inn Fields, the house then celebrated for pantomime, in which Rich excelled as "Harlequin;" this manager is immortalized in Pope's "Dunciad" as one of the ministers of Dullness, —

"Immortal Rich! how calm he sits at ease,  
Midst snows of paper and fierce hail of pens,  
And, proud his mistress' order to perform,  
Rides on the whirlwind and directs the storm."

Rich was, like most of the theatrical managers of our times, a vulgar, ignorant showman, ready for anything, and he took up Gay's work because it was powerfully supported. Lincoln's Inn Fields was one of the "Patent" theatres, and enjoyed equal privileges with Drury Lane; it had a fine company of actors, at the head of which was Quin.

At that time to be an actor meant more than it means now. Players were not divided into tragedians, comedians, eccentrics, etc.; there were no "one part" men who, making special studies of idiocy, drunkenness, or what not, wandered about year after year until their performances became as dry and perfunctory as those of Sothern or Jefferson; there were no trumping tragedians, patronizing Shakespeare by reciting half a dozen "roles," until they became hard, cold, and vacant as the benches which the public refuse to fill. The actors of the last century have left a record of scholarship, wit, and accomplishment that we do not parallel. They acted before the same audiences for years, continually studying new parts and cast in a wide range of tragedy, comedy, and farce. If we believe their written lives, the history of literature, and the more trivial records of gossip and letters, they filled an important place in social life, and when Garrick died, the gravest and greatest literary authority declared that in the event "the gaiety of nations was eclipsed."

Quin was the head of Rich's company, and though easily the second best tragedian of the day, he filled all important parts of comedy, and it was not strange that he should be cast for Captain Macheath. When the first copies of *Pinafore* came to this country there was not a theatrical company in America that could produce it except that of the Boston Museum. I record this to the honor of that management. It was there cast, sung, and acted, without an addition to the company, and the performance was the very best, take it all in all, that the public saw. Mr. Wilson's performance of Sir Joseph was perfect in conception and rendering, and the other performers "acted up" to him. When the piece became a success other managers "faked it up" by taking on people from burlesque troupes, minstrels, church-singers, and a heterogeneous lot that could sing but not act, or act but not sing, so that no performance anywhere equaled that at the Museum. Does not this show that the management and company of the Boston Museum is for general theatrical purposes the very best in America? It certainly proves it to me. But we will leave the last opera and glide back through the many years to the scenes that heralded the birth of the first.

We left Gay and the actors rehearsing the opera, all doubtful and prophetic of evil. Quin disliked his part; one morning a sweet, fresh voice behind the scene was heard troling easily the music of Macheath. Quin remarked: "There is a man, Mr. Gay, can do you more justice than I can," and forthwith called in a manly, handsome fellow whom he presented as Tom Walker, an actor whose name is on the scroll of fame

connected with the success of Macheath. Other changes were made, but it was not until the last rehearsal that it was resolved to accompany the songs with the music of "the band," as the orchestra was then called, and as it should now be called.

Probably a curtain never rose on a more uncertain houseful than when the scene of *The Beggar's Opera* was revealed and Hipposley, as Peachum, opened with a song, —

"Through all the employments of life  
Each neighbor abuses his brother."

The audience remained cold and silent until the grand chorus at the end of the second act, "Let us take to the road," which was taken, scene and music, from the opera of *Rinaldo*, with accompaniment of drums and trumpets. At this the hitherto stolid audience burst into applause that soon became general, and the success of English opera was secured. Among the audience were Pope, the Duke of Argyle, Sir Robert Walpole, and his rival in the king's ministry, Lord Townshend; it was generally thought that the quarrel scene between Peachum and Lockitt, in the play, referred to a row in the ministry between these two statesmen, which went so far that they drew their swords.

It has always seemed strange to me that the success of this play and the remarkable event that it really was make so small a feature in the literature of the time. It is mentioned in Swift's letters (who happened to be in Ireland upon its production), and in the notes to the "Dunciad." Cibber's "apology" for his life, the most complete dramatic history ever written, and one of the most entertaining books, says little about it; probably because Cibber was mortified that he had refused it at his theatre. Dibdin's comprehensive "History of the Stage," does not recognize that it was the invention of a new and brilliant entertainment, and Doran in his famous "Annals" is equally obtuse. Victor's Register makes slight mention of it, and Thackeray, in his lecture upon Prior, Gay, and Pope, scarcely alludes to it. None of these writers looked upon it as important that a new form of entertainment had been invented, because until the production of *Pinafore*, English opera has not been important, nor is there a work of the kind between *The Beggar's Opera* and *Pinafore* except Sheridan's opera of *The Duenna*, that is of consequence.

It happened fortunately that Macklin was present at the first performance; he had also witnessed the rehearsals, he lived seventy years after it, seeing two centuries and almost touching the third (he was born in 1699 and died in 1797); and he is the source of most of the information that we have about the first performance. The success after the first night was unbounded, the town was wild about it; it was acted all over Great Britain, and like *Pinafore* was sung by amateurs and children. I have before me, in a copy of 1728, a cast of "Lilliputians" (Swift was then at the height of his fame), in which the various parts of thieves, highwaymen, prostitutes, etc., that compose the dramatic personae are taken by young misses! Italian opera, that had borne all down before it, was silenced; the shameless songs of *The Beggar's Opera* were in all months, printed on fans, and the scenes represented upon screens and chintzes.

But the world was not all of a mind; there were sober, decent people like Arbuthnot, the archbishop of Canterbury, and others, who denounced its cynical spirit and coarse brutality. Sir John Fielding declared it was a school for highwaymen, and that the number of them rapidly increased. But the public laughed and voted that the success had "made Gay rich and Rich gay." On the seventy-second night of the

performance, Rich, at the wing, noticed that Walker, as Macheath, was imperfect in his part, and as he came off attacked him: "Sir, I should think your memory ought to be good by this time." "Zounds sir!" cried Tom, "do you expect my memory to last forever!"

The great luck of the performance fell to Miss Fenton, the beautiful Polly; the Duke of Bolton fell in love with her, and in Swift's letters the blessed dean writes: "The Duke of Bolton hath run away with Polly Peachum, having settled four hundred a year upon her during pleasure and two hundred upon disagreement," but disagreement never came, for she lived with the duke twenty-three years, when, the Duchess of Bolton dying, he had the good sense to marry his faithful and beloved mistress, who had borne him several ante-nuptial children. She was a beautiful woman, a fine actress, and a sweet singer; in one of Dr. Warton's notes subjoined to a letter from Dean Swift to Gay, he says she had wit, good sense, a just taste in literature, and was much admired by the first men of the age.

Of course with the changes of manners and customs, *The Beggar's Opera* has become merely a curiosity; it was the origin of English opera, and it gives us a very clear view of the brutality, coarseness, and indecency of manners in the first half of the last century. No audience of our time could endure a single scene of it as it was originally written, yet we coolly look upon scenes that our ancestors would have hooted from the stage: "Autres temps, autres mœurs," — that is all. The plot and story would now be insufferably dull. We have no interest in highwaymen; the people who get away with our money are an unromantic, plodding set whom we trust in a fiduciary capacity.

After Gay's triumph he was more loved and petted than ever, for he was then not only available and clever but successful and rich. He was self-indulgent and a great eater. Congreve in a letter to Pope says: "As the French philosopher used to prove his existence by, 'I think, therefore I am,' the greatest proof of Gay's existence is, he eats, therefore he is." But ease, eating, drinking, and much petting made an end to John Gay. Few men have been so mourned as he was; for though he wrote *The Beggar's Opera* and "Trivia," he had also written the charming ballads of "T was when the seas were roaring," "Black-Eyed Susan," and many other sweet and tender things that had the touch of nature in them. They buried him in the abbey, where England has gathered her illustrious dead, and his ashes mingle with those of kings and heroes. On the stone that marks the spot are graven the worst lines he ever wrote: —

"Life is a jest, and all things show it,  
I thought so once, but now I know it."

WILDAIR.

## TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

### XIII.

In this country it is seldom that we get an artist's best work, because the critics grow so. People will never get their money's worth until they take things for what they are intended.

You will all find among your acquaintances a class of people who consider themselves of vital importance, and whose lives have never proved them to be of any utility to anybody. They are always foremost in their remarks to decry this and to discourage that. You must judge such

<sup>1</sup> Copyright, 1879, by Helen M. Knowlton.

people's opinions according to the amount of love which they have shown to humanity.

No one who has not devoted his life and soul to the pursuit of art can feel the same exultation in its brightest ornaments and loftiest triumphs that an artist does. "*Where the treasure is, there the heart is also.*"

In all our criticisms of art very little attention seems to be paid to what I should call Wit in Painting. I mean the effect produced by rapid, electrical work. When Stuart Newton was invited by an English gentleman to see his collection of pictures, and did not seem much pleased with them, the owner said, "Mr. Newton, at any rate it is a tolerable collection?" Stuart Newton replied, "How do you like a tolerable egg?" The argument of a day would not contain the pith of these few words.

By the same process in painting, three lines made by capacity, with conviction, will sometimes produce more effect than a year's painstaking tinkering. Labor is not necessarily effective. It is like damp powder, which kindles slowly, conscientiously, and surely, one grain at a time.

It is the suddenness of the explosion of powder which gives the irresistible power to the cannon-ball. Most men's work is like damp powder, and burns one grain at a time. There is a great smoke and a great smell, and the rock is not blasted.

It bores some people to think that any one can work except through their own long processes; and nothing so irritates a community as to witness rapid success.

Do your own work in your own way. Don't embroider other people's work upon your own, or you make an extinguisher to put out your own light. You can't have all the good qualities — the drawing of Raphael and the color of Titian! You may wish to draw like this one and paint like that one, but you can't work better than you know. So you must be content to sing your own song in your own way. Be content with one quality. I know how hard you are going to find it. Corot could not have developed himself in this country. He would have been snubbed and laughed at, and advised to paint like this one and that one, until he would have been pushed out of his own direction.

Why put a line under that eye when there is none? You put it there because you thought it ought to be there. Well, so it ought; but the maker of that cast did n't think so, so you won't have to make it. Let me tell you a secret. Don't tell anybody, but the best way to learn to draw is, *To draw only what you see.*

I lend you these heliotypes and photographs, and ask you to take as much care of them as you would of one of your own handkerchiefs that you had had washed for eight cents.

Don't try to paint better than any one else! Try to have other people paint better than you. That will help you to paint. We go on only by being among our superiors.

In preparing grounds to paint on, remember to paint light on dark, cold on warm, warm on cold. You want the struggle of opposites.

Nobody ever lived who began to be the colorist that Diaz was.

MRS. NEWTON has signed an engagement with M. Van-Corbell, the new Director of the Paris Opera House, for two years, beginning early next spring. She will "create" the part of *Francesca* in M. Ambroise Thomas's forthcoming opera of "*Francesca di Rimini*," and will possibly also take the principal part in M. Massenet's "*Herodias*," for which M.M. Meibach and Halsey have supplied the poem.

## Dwights Journal of Music.

SATURDAY, SEPTEMBER 13, 1879.

### SAVE THE MUSIC HALL!

MUSIC, in our great cities, and just now in Boston particularly, stands in need of two things: organization, and liberal endowment on the part of men of means. Musical culture — at all events the love and taste for music, and for the higher forms of art — now interests society as never before; it is one of the great topics of the times, as every newspaper of every day will show. At the same time music, like all refining public influences, now meets an enemy more dangerous, more ruthless and destructive than it ever knew before. That enemy is the soulless, grasping, and insatiable spirit of mere money-making business, as represented by a certain restless set of men whose highest ideal of a great city is a vast wilderness of trade, a dead level of mere business streets, one like another, all monotonous, uninteresting, wearisome. No matter for that so long as there is room enough for "business." For "bee's'niss is bee's'niss," saith the Jew, and that is all their argument. All that there is of picturesque and charming in an old town, all that attracts the feet of travelers towards it, all its historic monuments, all its fine buildings reared in the interests of art and education, all its cheerful, wholesome, and refreshing parks and shady avenues of trees, all that a city prides itself upon and that its children love, all, in short, that makes one place different from or better than another, all its individuality, its peculiar character and glory, must be sacrificed, razed to the ground the moment any little knot of avaricious, money-making people take it into their heads that the "interests of trade" require a new street running right through the Music Hall, the Art Museum, the high school, or the venerable church which happens to stand so as to "obstruct" their hankering for an increased valuation upon their private estates. At this moment it is our beautiful and noble Boston Music Hall which is the special object of attack; but the movement, rather say the dark conspiracy, is all part and parcel of a wider and a wilder dream, which contemplates the destruction of the Common, the digging down of Beacon Hill, the robbing Boston of its lungs and breathing spaces, of all its noble institutions and buildings, of all that in any way relieves the vulgar dead monotony of trade. It would in fact obliterate all that distinctively and properly is Boston. Probably there are some native-born sons of Boston whose souls are not superior to schemes and dreams like this; but doubtless the strength of all such movements lies in the increase of population from abroad, whereby we have a majority of voters who know not Boston, who feel no interest in its preservation and its honor, and who are only drawn here as to a great market-place where they may earn a livelihood and possibly get rich.

It is true that the narrow limits of this peninsula on which our fathers built are small for the present population and its active industry and trade. But why shall a short man compete in stature with a man that is tall? Why not compete in something else, and something that is better? Why will not Boston be content with being Boston? Why not make the most of our peculiar advantages, cherish the good things we have got, and not try to be Chicago or New York? Is Florence any the less glorious because it is not so vast a city as London? Is Leipzig a less important fact of European civilization than Berlin? But to come to the immediate point.

Cincinnati appears just now to possess both the requirements which music lacks in Boston. She

has rich men who give largely of their wealth for the support of music. There music has a music hall on a grand scale given outright to music, and not likely to be floated down into the stock market. It will probably be held in permanence sacred to the cause of music. With that hall for a nucleus and centre, the so-called "College of Music" has been successfully organized, and apparently almost the whole musical activity of Cincinnati pivots mainly upon that. This, or some such unitary, comprehensive and consistent organization, is what Boston needs for music. But music, now a more important interest than ever before, lacks the material means for further progress in this large organic sense. Worst of all, and very mortifying, it seems to lack the means of holding what it has got. We have a Music Hall, which we all fondly fancied was to be a permanent possession and stronghold of the musical art in Boston. It was built by those who intended it for that. To be sure it is private property and held in shares; but those who subscribed to its stock originally, did so for music's sake and with no expectation of reaping a pecuniary profit. But alas! the plan was faulty; it should have been a gift to art outright; there was debt incurred to make up the amount required; and so there were plenty of holes through which the Evil One, in the shape of the stock-jobber, could creep in and undermine. Its shares began by little and little to change hands; the sales were quoted in the reports current of the stock-market, with all sorts of fluctuations, and sometimes fictitious, fancy prices. In fact the Music Hall, supposing it to be a sensitive being, with a sort of moral consciousness of its own original design, almost ceased to know itself, it was so bawled about in the stock market and "mixed up" with other "babes." Once, when speculating outsiders, on a "still hunt," were picking up its shares with the hope of controlling the property and converting the building to mercantile purposes, the stock went up for a brief time to a fabulous height, although the hall had never paid a dividend. In that emergency it was saved for music through the generous investment by two of its friends in its stock, to an extent which gave them a controlling interest. Both of these friends are dead, their heir has failed in business, and, although anxious to have the hall preserved, is compelled to act in the interest of creditors to whom the Music Hall, as such, is of no concern compared with the income to be derived from it, whether by selling it to the city for the extension of Hamilton Place, or by any other means. Such is the strength that the enemy that seeketh to destroy, and such the weakness of the fortress.

How can the Music Hall be saved? The danger is immediate. The thing required is that the controlling interest in its stock should pass into hands that will hold it for music and refuse to sell for any vapid purposes like that now contemplated.

It would seem, then, that the case appeals distinctly to the wealthier friends of music in our city. With them rests the responsibility of the salvation or destruction of the Music Hall. Money alone can save it. Some one true friend of music, or a number of such combined, must purchase the five hundred plus a few more of the one thousand shares of its capital stock, and refuse to sell them for the threatened Hamilton Place extension, or for anything that would divert the Hall from its original and legitimate uses. Cincinnati has her Springer and her other generous donors of the funds for her great music hall and college; has not Boston men as rich, as public spirited, as generous in a thousand ways, and some of them as deeply interested in music as an important element in social culture? Surely her "merchant princes" are proverbial for their



munificent endowment of all kinds of noble, humane, or artistic institutions. They give most freely to found professorships even in branches of learning and of science which can expect only a handful (comparatively) of students. They give for all the other arts, for art museums, sculpture galleries, schools of art; but unaccountable as it may seem, no one has yet appeared who gives a handsome sum to Music, — music, which interests the whole community, and in its taste for which, in its halls and oratorios and concerts of the highest kind, Boston now prides itself. Yet here we are reduced to the mortifying strait, that we cannot even save what we have built up, not even the place which makes grand music possible among us, for want of money enough to outbid the destroyers! We do not say that it is the best music hall conceivable; or that we do not need one or more new halls in addition to the one we have (all the more now that Tremont Temple has been burned down); but we do need this one, and in the present emergency it is all-important to our musical interests that we "hold the fortress." It would not cost a hundred thousand dollars, perhaps not half that, to secure and hold that larger hall of the Music Hall stock which otherwise will join the march of the destroyers. Doubtless there are a dozen men, and more, in this city, who could do this single-handed, men who have some zeal for music. If not, let several men, and generous wealthy women, too, combine to do it. Or, were it not that the danger is so imminent, and time so short, it would seem to be an easy task to raise the required amount in single shares, widely distributed among musical people of moderate means. At all events it should be done; and these mere mercantile and selfish onslaughts upon institutions which are the ornament and pride of our good old city, should be signally rebuked.

And when this is done, when the stock of the Music Hall is once more held by the right sort of people, purely in the interests of music, then at once will vanish all those objectionable features in the administration of the Hall, which have made not a few of our most musical citizens indifferent to its preservation. Then it will no more be desecrated by dog shows, poultry shows, stupid and interminable walking matches, and even brutal and disgusting prize fights; nor will the Hall itself, directly or indirectly, compete with its own customers (musical societies who hire it) in the matter of concert giving. We want the Music Hall kept pure; we want it kept out of the stock-market; we want it held sacred to Art, unperchanceable and unassailable, as much as Harvard University, or Trinity Church, or the Art Museum, or the Capitol.

Questions of other possible and better halls, of other localities, etc., appear to us irrelevant just now. When we have saved what we have got, we may begin to think what more we might have.

These remarks perhaps require apology to many of our readers as being mostly of mere local interest, confined to Boston. But they involve principles with regard to the right organization and endowment of the public music, which are worthy of consideration in all other cities.

#### MUSICAL CORRESPONDENCE.

ST. LOUIS, MO., AUG. 25. — Your Chicago correspondent, in his vacation wanderings, finds himself in this old and wealthy city; and as he has enjoyed the opportunity of familiarizing himself with some of the musical affairs of the place, as well as making the acquaintance of many of the musical people, he takes the liberty of transmitting some of his reflections to the *JOURNAL*. The musical art often suffers in its progress in a city on account of the want of a concentration of effort on the part of those interested in it; for no matter how earnest are the individual members of the

profession, or how eager a number of musical lovers may be for good home music, yet without concerted action for the support of musical enterprises, it is impossible to advance the art to a sure position. It has been said by a wise writer on the subject of education, that to educate a person fully was simply to lift him from "a state of dependence to one which gave him the full power over his faculties and of himself." So it seems to me that every city that pretends to have a love of culture, and desires to advance the art, must make herself independent of all other places, by supporting within her limits all those artists who can best carry out all enterprises that have this aim in view. In St. Louis I find the material for a much greater degree of advancement than is at present indicated. In the other arts much enterprise is manifested, and the Washington University, with its comprehensive views of education, has an art department that is shaping its way toward a self-supporting independence. They have fine collections of pictures, casts, and artistic treasures, while cultivated artists give instruction in all branches of this art. Yearly courses of illustrated lectures are given; and sketch clubs and other enterprises are successfully carried out for the advancement of this branch of culture. It pleased me to learn that Mr. Fives, the gentleman who is the professor of Art at the University, had arranged a number of classical recitals of piano-forte music, which were given before the students of the institution, thus signifying his love of the sister art of music.

The Hærothen Conservatory of Music is the largest institution of a musical character in this city, and it gives instruction to a large number of students. Mr. W. McMené, the gentlemanly correspondent of many musical papers, has a music-school that is doing earnest work. Mr. Robert Gröbbeck also has an institution of like character under his direction. He is also conductor of a choral organization bearing the name of the "Harmonie Society." The German Musical Club — called the *Arion* — is one of the largest societies that the city contains. It gives a number of concerts each season. The "Operatic Society" also gave a number of operas during the past season, all the singers being from home talent. Their performances were most highly spoken of. I have had the pleasure of hearing a large number of the home vocalists of this city, and find that it is rich in voices of a good character; and indeed some of the singers have organs that have given them a much wider reputation than comes from simple local fame.

In orchestral matters St. Louis, like Chicago, suffers, and no home organization for symphony concerts exists, although there are a number of good men with whom to form a band, should a well-directed effort be made.

In regard to the public support given to musical enterprises of a home nature I heard much complaint, and was informed that nearly every endeavor made for the advancement of oratorio, or symphony concerts, failed for want of financial aid. Yet it must not be supposed that St. Louis does not contain music-lovers, for a most appreciative audience is often assembled to give welcome to some great artist who may visit the city. Yet it seems to me that the whole matter of its want of activity in music rests mostly upon the fact that it goes outside of itself for its dependence. If the musical profession would organize with the intent of advancing their art, by the formation of societies that could give in an adequate manner symphony, oratorio, and chamber concerts, and collectively try to awaken the public to the realization that the home talent was in earnest in its endeavors to cultivate a love for good music, I think the city would take a pride in her own, and give them of her wealth to support their undertakings. There might follow the large festivals after a season, and the city would draw from the outside world, and music-lovers would come to pay homage to the shrine of art. The dependent would find their own powers, and use them with a self-satisfying certainty. There are golden opportunities for the earnest lovers of art, if they will only concentrate their endeavors until they are stamped with a true purpose.

St. Louis is the home of Dr. W. T. Harris, the learned editor of the *Journal of Speculative Philosophy*, and his pen has been active for music, in so thoughtful and brilliant a manner as to call the attention of the great minds of the country to new reflections upon this wonderful art. The oneness of the beautiful in all arts, the aim of all culture toward the elevation of the spirit of man to the infinite in perfection, should so enlist the minds of all earnest thinkers everywhere, that co-operation in endeavor would win that recognition that comes from a cause that is universal in its intent to promote the true and the good. C. H. B.

MILWAUKEE, WIS., SEPT. 3. — I have been silent a long time, mainly because there has been no music here the record of which need take up the valuable space of *DWIGHT'S JOURNAL*. The summer concerts have had their interest, but mainly for the week after hot weather recreation. The programmes, however well given, have all been light, as befits the season.

But I ought not to omit recording the work of Mr. W. S. B. Mathews's Normal School at Evanston, of which I saw a good deal. It is long since I have been in such a thoroughly musical atmosphere. I found there numbers of earnest, thoughtful, enthusiastic teachers and their pupils, who had cause to get what could be got out of five weeks of work, under the stimulus of excellent teaching, and of mu-

sical companionship; I found also, stimulating lectures, or rather, off-hand talks, by Mr. Mathews and others, and equally stimulating and interesting recitals of the best music, both songs and piano-forte.

There were some twenty of these recitals in all. The song recitals were given by Miss Grace A. Hiltz, of Chicago, a pupil of Mrs. Hershey-Eddy. I adjoint one of her programmes, and must express my hearty approval of the way it was sung. Miss Hiltz has evidently been thoroughly well taught; and though she has still a good deal to learn, she sang much of this programme in a way that left nothing to be desired. Her singing of the Schubert and Strauss songs, was especially delightful. But see what a fine programme this is!

1. (a) "On wings of Music" . . . . . Mendelssohn.  
(b) "Zuleika"  
(c) "Song of Spring," Op. 71, No. 2.
2. Five Songs, from the "Poet's Love" . . . . . Schumann.  
(a) "T was in the lovely month of May."  
(b) "Where fall my bitter tear-drops."  
(c) "The Rose and the Lily."  
(d) "When gazing on thy beauteous eye."  
(e) "A Young Man loves a Maiden."
3. "Blood's Song" . . . . . Schumann.  
4. Nine Songs . . . . . Franz.  
(a) "Dance Song in May," Op. 1, No. 6.  
(b) "In Vain," Op. 10, No. 6.  
(c) "Two Faded Roses," Op. 13, No. 1.  
(d) "May Song," Op. 13, No. 3.  
(e) "The Lotus Flower," Op. 1, No. 3.  
(f) "Rosemary," Op. 13, No. 4.  
(g) "Shanter Song," Op. 1, No. 10.  
(h) "Oh tell me is my wandering Love," Op. 40, No. 1.  
(i) "The Woods," Op. 14, No. 3.
5. Five Songs . . . . . Schubert.  
(a) "Thou art the Rest."  
(b) "Hark! Hark the Lark."  
(c) "Faith in Spring."  
(d) "Hercule."  
(e) "Whither."

A good many of the piano recitals were given by Miss Lydia S. Harris, a pupil of Mr. Mathews, and a young lady who will be heard from by and by. Her most satisfactory work to me was her playing of the *Eulour* concerto of Chopin: a difficult work, but done so well that many artists of more pretensions need not have been ashamed to have played it as she did. There were also several pupil recitals, among which, one by a Miss Jones, a pupil of Miss E. W. Scott of Cincinnati, was especially creditable. There was also one by Miss Amy Fay, which I did not hear; one by Miss Bertha Burge, a pupil of Carl Reinecke, and an excellent pianist of the classical school, and one by Mr. Emil Liebling, a pianist, who has great execution. I ought not to omit to mention the vocal teaching and chorus directing of Mr. Wm. B. Chamberlain, a pupil of Mme. Emma Seiler, and a teacher in the Conservatory of Music of Oberlin College. So far as I can judge, his methods are thoroughly scientific, and his work is certainly effective.

Altogether, I am certain this "Normal" did a great deal of good. J. C. F.

#### NOTES AND GLEANINGS.

NEW YORK AND BROOKLYN have the prospect of an abundant supply of Symphony Concerts, Oratorios, etc., during the coming season, according to the following schedule in the *Tribune*: —

Nothing is known as yet of what the principal compositions will consist that the different societies will select, but each announces, as is the wont of such societies, that it has important novelties for production. The concerts will be given at the usual places, the New York Philharmonic at the Academy of Music, the Symphony Society and the Oratorio Society at Steinway Hall, Mr. Carlberg's concerts at Chickering Hall, and the Brooklyn Philharmonic at the Brooklyn Academy. The Philharmonic Societies of New York and Brooklyn will be conducted by Theodore Thomas, the Symphony and Oratorio Societies by Dr. Damrosch, and the Chickering Hall Concerts by Mr. Gottfried Carlberg. The dates of the rehearsals and concerts will be as follows: —

- November 6 and 8, Symphony Society.
- 13 and 15, Carlberg Concert.
- 17 and 18, Brooklyn Philharmonic Society.
- 21 and 22, New York Philharmonic Society.
- 28 and 29, Oratorio Society.
- December 4 and 6, Symphony Society.
- 11 and 13, Carlberg Concert.
- 15 and 16, Brooklyn Philharmonic Society.
- 19 and 20, New York Philharmonic Society.
- 26 and 27, Oratorio Society.
- January 8 and 10, Carlberg Concert.
- 15 and 17, Symphony Society.
- 21 and 23, New York Philharmonic Society.
- 29 and 30, Carlberg Concert.
- February 6 and 7, Oratorio Society.
- 12 and 14, Symphony Society.
- 16 and 17, Brooklyn Philharmonic Society.
- 20 and 21, New York Philharmonic Society.
- 26 and 28, Carlberg Society.

March 11 and 13, Symphony Society.  
15 and 16, Brooklyn Philharmonic Society.  
19 and 20, New York Philharmonic Society.  
April 1 and 3, Symphony Society.  
8 and 10, Carlberg Concert.  
16 and 17, Oratorio Society.  
19 and 20, Brooklyn Philharmonic Society.  
23 and 24, New York Philharmonic Society.

MME. JULIA RIVE-KING, assisted by Mme. Anna Dravid, will give recitals in Boston and other cities this season, commencing in October.

Max Maretzek has selected the 24th of September for the initial performance of his new opera of "Sleepy Hollow" at the Academy of Music, the same date as that of the first concert of the Carlotta Patti Company.

Mr. W. R. DRETSCH, who has just arrived home from Europe, makes known the fact that he has engaged for the ensuing season a musical company composed of twenty-two persons, and styled the "Estudiantina Figaro." The English name will be "The Spanish Students." This company is, in fact, a band made up entirely of guitars and mandolins. The performance that it gives is said to be poetical, delicate, and charming, and also to be extraordinary for the attribute of unanimity. The spectator, in fact, sees these twenty-two musicians, as the poet Wordsworth saw the cattle, when he said "there are forty feeding like one." — *N. Y. Tribune.*

Miss ABIE CARRINGTON, a Boston lady, who has been singing in Milan with considerable success, was introduced a short time since to an invited audience in Boston at the rooms of Henry F. Miller. The *Transcript* says of her: "Her voice is a clear and powerful soprano, agreeable and uniform in quality, its upper notes being better developed than those of the lower register, whilst her execution, even in the most trying passages, is exceptionally fine. Her delivery is marked by earnest expression, intense dramatic feeling and distinct utterance, her attack of high notes admirable, and her intonation correct and satisfactory. Although she has yet to demonstrate her ability as a dramatic artist, enough was shown last evening to prove that she has decided talent in that direction."

A BOSTON VOCALIST, who was especially esteemed and valued here some few years ago on account of her musical ability, as well as for her personal character and worth — we refer to Calisto M. Huntley, now Signora Piccoli, of Milan, — will return next month to her city and home, after a twelve-years' absence. During this period she has acquired a vocal and operatic experience and recognition that are not often so well accorded to our native artists in the profession abroad. Since Miss Huntley (for so we must really recall her in remembrance) left Boston she has sung in opera and concerts, principally in Milan, but also in the chief musical cities and centres of Germany; fulfilled operatic engagements in Liverpool, Edinburgh, and Dublin, and, crossing and recrossing the Atlantic twice, made successful trips to South America, singing in opera at Buenos Ayres and Montevideo, winning in every place the best commendation for her lyric gifts and capabilities of vocal expression. Now, with a longing desire to visit her relatives and former friends, and musical companions and associates, she will return to Boston for a time. So many of our musical *habitués* will recollect her vocal ability in her fine participation in the first Boston performance of Mendelssohn's "Hymn of Praise," under Mr. B. J. Lang's enterprise and directorship; in her subsequent accomplishment of the exciting soprano part in Schumann's "Paradise and the Peri," when Mr. J. C. D. Parker first introduced it to musical Boston; and further, in her successes in a more florid and operatic school of vocalism under Signor Boudelari's pretentious style and teaching, that there can be no mistake about the pleasurable interest that will be taken by musical people in the lady's presence again in her home-city, and among familiar musical sojourners. — *Transcript.*

THE *New York Times* says: "New York is not likely to suffer during the coming season from a lack of pianists. In addition to the hosts of aspirants for artistic fame, and the innumerable performers of the second and third rank, whom it will hardly do to name in this connection, we are certain to have ample opportunities to hear Messrs. Franz Hummel, S. B. Mills, Max Kinner, Joseph, Ketten, W. H. Sherwood, Mrs. Julia Rive-King, and Miss Teresa Carreno. Miss Anna Mehlig has it in mind to revisit this city, where she formerly won both fame and money, but as yet she has not made any definite arrangement looking to this end. The announcement which has been several times made that Nicolo Rubinstein was to come to New York in the season of 1881-82 is pronounced, on good authority, to be at least premature. This famous artist cannot leave Moscow, owing to his engagement as director of the concerts of the 'Friends of Music' and at the Moscow Conservatory."

OUR VOCAL CLUB. — The *Herald* of last Sunday has the following: —

"The season with the Baynton Club begins on the 19th of this month. The chorus promises to be finer than that of last year, and the concert, so far as their character has now been determined, not only more interesting, but more

important. The first concert will occur on the 14th of November. Its leading feature will be the performance, for the first time here, of Astor's world-renowned "Sabbat Master." It is very likely that the chief objects of importance in the remaining concerts of the year will be, "By the Waters of Babylon," by the much-lamented gifted composer, Hermann Goetz; some one of the more noteworthy psalms of Orlando di Lasso; and, possibly, Max Bruch's new setting of the "Lay of the Bell." New part songs by Rheinberger, Herlienger, Rubinstein, and Raff, will make up the balance of the work. Among the novelties of the first concert will be the famous madrigal, in ten parts, by De Persall, entitled, "Sir Patrick Spens," a new song for the female chorus by Raff, "Now the day is at last departing," and Schubert's "Nachtlied" for the men.

The Apollo Club will, as usual, present many novelties in the way of compositions for male voices, though the selections are, as yet, undecided upon. The leading work of the year will be the "Edipus" of Mendelssohn, which will be given complete, with orchestra and reader, for the first time in this country.

The Cecilia will give but four concerts during the season, but they will each be of an unusually attractive character, even for this society. Some additions to the honorary membership will be made, and the music committee proposes to fully maintain the high standard of excellence reached by the members in their concerts last season."

We may add that the Cecilia sent out orders for the music of Goetz's two cantatas ("By the Waters of Babylon," and "Nema") some months ago.

THE musical festival at Worcester, Mass., will be held this year on the 23d, 24th, 25th, and 26th of September. Gonod's "Cecilia Mass" will be given in full, and the "Messiah," besides six smaller choral selections. Henrietta Beebe, Annie Louise Cary, Ida W. Hubbard, Mrs. H. M. Smith, Jennie Sargent, Theodore Todd, Alfred Walkie, W. H. Beckett, Clarence King, D. M. Babcock, and many others appear.

BOSTON'S OPERATIC PROSPECTS are thus presented by the *Herald*: —

The "Home Opera Company" will open the season of this class of attractions with the "Ideal Pinafore," at the Boston Theatre, Monday, Sept. 23. The cast of last season will be presented, with slight variations, Miss Adelaide Phillips assuming the role of Buttercup, and Mr. W. H. Fessenden that of Ralph. Similar changes will be made in the cast of "Fatinizza," which follows in the engagement, and a third opera will be shortly put in rehearsal to be presented during the season. The exceptional success which attended this company's performances last season seems to warrant a belief that it will become a permanent organization, to which the musical public of this city can look for the presentation of standard operas of the lighter and more popular style. It is more than probable that, beginning the musical season in this way, this company will repeat its successes at the close of the Boston Theatre season, when musical entertainments of a light character are so popular.

The Emma Abbott English opera company begin a two weeks' season at the Park Theatre Oct. 20, opening with Massé's "Paul and Virginia," an opera which had a decided success on its production in Paris with Capoul and Mile. Helbron in the title roles. Here Mr. William Castle will be the Paul, and Miss Abbott the Virginia. An English version of "Carmen" will probably also be produced during the season, with Mrs. Zella Seguin in the title part, as well as an English version of Gonod's "Roméo and Juliet." The troupe will include Mesdames Abbott, Marie Stone, Seguin, and Pauline Manrel, and Messrs. Tom Karl, Castle, MacDonald, Stoddard, Ryse, and Edward Seguin. Mr. Caryl Florio will be the musical director, and Messrs. Pratt and Morrissey the managers.

In the way of grand opera the probabilities point to only one season of two or four weeks, by the Mignon company, the date being as yet undecided, though the chances are that it will follow the opening season in New York, as last year. Manager Mapleton's plans are as yet rather vaguely outlined, but should he come with even his last year's company he will receive a hearty welcome and profitable patronage from the musical public of this city. A visit from Manager Serakush is also one of the doubtful matters as yet undecided, though the chances are that Boston will not hear his new organization during their season. The route contemplated for the company now will be to the Southern cities during the best part of the season North, after the Christmas holidays, and their dates until Christmas are definitely fixed in the Western cities.

NEW ARRIVALS. — Among the artists who will probably make their appearance here early in the season, we may mention a young Polish violinist, Tnoskie d'Adamowski, a graduate of the Warsaw Conservatory in 1874, where he took the first prize. During the last few years he has held high rank among the resident musicians in Paris, and his name frequently occurs in programmes of the best concerts there. His tastes and style are classical. He is full of youthful fervor, has a thoroughly musical temperament, and a sincere, earnest, winning manner. We have had the pleasure of hearing him in private, when he played the Mendelssohn Concerto, some of the violin solos of Bach, and a very difficult and very interesting Sonata-Duo of Grieg with Mr.

Lang. He has a large, rich tone, a remarkable legato, and he plays with fire, with pure intonation, fine execution and expression, entirely free from all the cheap tricks and false sentiment of mere concert virtuoso.

Mme. Chatterton-Bohrer, a distinguished solo harpist, has been in Boston this week, and will probably appear in concerts here and in New York during the season. She is a daughter of the English composer and harpist, J. B. Chatterton, who succeeded Bozza as professor of the harp at the Royal Academy, and in 1844 was appointed harpist to the Queen. She has recently been giving concerts in Canada with great success. She is accompanied by her husband, a classical pianist, who is a son of Max Bohrer, the violinist-virtuoso, who visited this country at least thirty years ago.

Mme. Persis Bell Campanari, who will be remembered as one of the first and most brilliant fruits of Mr. Bachberg's violin school, and who used to play the Bach *Chaconne* so well, returns to Boston concert halls as a soprano singer. Sig. Leonardo Campanari accompanies his wife, and is open to engagements as solo violinist, consulting instructor by Sir Julius Benedict of London.

## FOREIGN.

THE famous "Harmonious Blacksmith" of Handel has had numberless stories told of the origin of its name, most of which have been poetical, and all of them more or less false. The following interesting information concerning this well-known air is given by a correspondent of *The London Times*, and would seem on the face of it to be true: "The famous air in No. 5 of the *Suites de Pièces pour le Clavecin* was originally named 'The Harmonious Blacksmith' by Lintott, a music publisher at Bath, who, on being asked why he so called his edition of the music, replied that his father was a blacksmith, and that it was one of his favorite tunes. In 1820, one hundred years after the piece was first published, a newspaper writer of the time concocted the tale of the blacksmith's shop, and Mr. Richard Clarke was deceived by the fiction. Mr. Clarke went to Edgware, found out the descendant of Powell, the blacksmith, whose shop was near Canon's Park, bought the mill, and satisfied himself that he had verified the newspaper writer's account of an incident in Handel's life. A more absurd delusion never existed. As Schaeffer, Handel's biographer, says, 'the "Harmonious Blacksmith" has been published a thousand times under that title, but Handel himself never called it so; the name is modern.' The air is found in a collection of French songs printed by one Christopher Ballard, in 1563. It is not likely that an English blacksmith ever heard it, and still less probable that Handel, with his love of fiery and dignified manners, would have adopted an air heard under the circumstances believed in by Mr. Clarke."

A MUSICAL TREASURE-TRUVE. — An authentic portrait of Mozart has just been made accessible to the German public by photographic multiplication. The fortunate possessor was M. Eckert, a Berlin bookseller, who received it as a present from his foster father, Francis Förster, the friend and companion of the poet-soldier, Theodore Körner. Förster had obtained it from Körner's mother, whose sister, Doris Stock, was the artist. The style differs from the usual portraits of the great musician, but is far more striking and effective. The reverse bears two inscriptions. One, "Given to Förster," written by Körner's mother; and the other, "This likeness of Mozart, drawn from life by Doris Stock, in Dresden, 1787, was given to me by Theodore Körner's mother, and by me to Karl Eckert. Berlin, 22 May, 1859. F. Förster." The portrait is in crayons, a half length, in a small oval, and represents Mozart in the dress of the period, with wide collar, frill, and hair brushed back and united in the queue. The features are more finely cut than those of the usual portraits and bust, and bear a slightly hectic stamp. The nose is rather large, and, with the entire lower half of the face, somewhat prominent. The mouth has a peaceful, pleasant expression. But the impressive features are the fine and ample forehead and the enchanting eyes.

MR. HULLAH, in his report to the British Education Department on Music on the Continent, says a very unexpected thing. He is pleased with the system of teaching in Holland, and of some instances in Belgium; but as for Germany, he is of opinion that the instruction given is worse than useless, and its results absolutely nothing. In Switzerland, Mr. Hullah says, the natural aptitude for musical instruction seems low, while in Belgium, though taste and inclination both foster the study of music, the schools where it is most appreciated, are not rich enough to obtain the high instruction they deserve. Mr. Hullah is so pleased with the results of musical instruction in Holland, that it is considered probable that he will urge upon the English the adoption of a system modeled on the Dutch.

THE contra-Wagnerian movement, already powerful in Germany, has been invested with fresh force by the proposed Mozartian programme to be set forth by Herr Jauner, of Vienna. The whole of Mozart's operas are to be mounted, the Wagnerian artists are dismissed, and Mme. Pauline Jaccot, Mme. Schuch-Prokha, and Mile. Bianchi are to be retained in their stead. On the other hand, for the benefit of the tourists, the whole of the "Nidelungen Ring" is to be performed at that Wagnerian stronghold, Munich, between August 23 and 28.

**Musical Instruction.**

**MISS JULIA WYATT** will resume lessons in Singing at No. 100 Boylston Street, October 1st.  
Pupils are taught **READING AT SIGHT** if desired.

**MR. ARTHUR FOOTE**, Pianoforte Teacher,  
149 Tremont Street, Boston.

**125 MUSIC LESSONS FOR \$15**

AT THE  
**NEW ENGLAND CONSERVATORY,**  
Music Hall. The Largest Music School in the State.  
Open all the year. 75 eminent professors. Nearly 20,000 students since 1857. Situations secured for its graduates. For Prospectus, address **E. TOURJEE**, Music Hall, Boston.

**NEW ENGLAND** { Furnishes and fills situations.  
**MUSICAL BUREAU.** { Address **E. TOURJEE**,  
Music Hall, Boston.

**SCHOOL OF VOCAL ART.**

**MRS. SEILER'S SCHOOL OF VOCAL ART,**  
1104 WALNUT STREET, PHILADELPHIA.

Reopens for the Winter Session September 29th,  
And offers, beside Artistic Culture of the Voice, a thorough Education in all other branches of Music.

**SEVENTH EDITION.****THE LADY OF THE AROOSTOOK**

By W. D. HOWELLS.

12mo . . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Churchman* (New York).

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicitous of expression. — *Boston Gazette*.

**Previous Writings of Mr. Howells.**

His observation is close and accurate; his knowledge of women is simply marvelous; he is an artist in his description of scenery. — *Boston Advertiser*.

**VENETIAN LIFE.** 12mo. \$2.00.

**ITALIAN JOURNEYS.** 12mo. \$2.00.

**SUBURBAN SKETCHES.** 12mo. \$2.00.

**THEIR WEDDING JOURNEY.** 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

**A CHANCE ACQUAINTANCE.** 12mo. \$2.00.

THE SAME. "Little Classic" style. \$1.25.

**A FOREGONE CONCLUSION.** 12mo. \$2.00.

These 7 vols. in box, half calf, \$28.00.

**POEMS.** "Little Classic" style. \$1.25.

**OUT OF THE QUESTION.** \$1.25.

**A COUNTERFEIT PRESENTMENT.** \$1.25.

**A DAY'S PLEASURE.** Vest-Pocket Series. 50 cents.

**THE PARLOR CAR.** Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers.

His books are not only artistically fine but morally wholesome. — *Magneten für die Literatur des Auslandes*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, OSGOOD & CO., Boston.**

**POEMS OF PLACES.**

Edited by **HENRY WADSWORTH LONGFELLOW.**

Complete, in 31 "Little Classic" Volumes.  
\$1.00 each. The set, in box, \$31.00.

- 1-4. England and Wales.
5. Ireland.
- 6-8. Scotland, Denmark, Iceland, Norway, and Sweden.
- 9-10. France and Savoy.
- 11-12. Italy.
13. Spain, Portugal, Belgium, and Holland.
14. Switzerland and Austria.
15. Germany.
16. Greece and Turkey (in Europe).
17. Russia, including Asiatic Russia.
18. Asia.
19. Africa.
20. New England.
21. Middle States.
22. Southern States.
23. Western States.
24. British America, Mexico, South America.
25. Oceania, including Australasia, Polynesia, and Miscellaneous Seas and Islands.

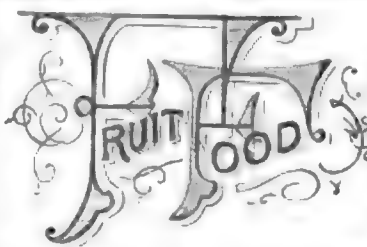
If one wishes to see how the world looks through a poet's spectacles the best way is to purchase and read this charming series of books. — *The Christian Intelligencer* (New York).

These little volumes are perfect mines of poetic wealth, containing a choice selection of the finest poems in the language. — *Commercial Bulletin* (Boston).

Whoever travels in any land, or upon any sea, or river of the globe, will find in these convenient little books the best poetry relating to the particular locality in which he is interested. — *The Reader*.

\* For sale by all Booksellers. Sent, postpaid, on receipt of price by the Publishers.

**HOUGHTON, OSGOOD & CO., Boston.**

**Constipation and Indigestion**

Are nearly certain to afflict sedentary brain workers. Medicines usually increase the difficulty. **FRUIT FOOD** and **WHITE WHEAT GLUTEN** relieve all, and establish normal digestion. We have Food Remedies for Brain and Nerve Troubles, for Consumption, Diabetes, Dyspepsia, Bright's Disease, and all abnormal conditions. We Relieve Fatness by nitrogenous foods, without drugs and without starvation.

Pamphlets Free.

**HEALTH FOOD CO.,**

Brooklyn Office, 9 Clinton St.

74 Fourth Av., cor. 10th St., New York.

**Boston Agency, 196 Washington St.**

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852.

**PROSPECTUS FOR 1879.**

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of **OLIVER DITSON & Co.** into the hands of **HOUGHTON, OSGOOD & Co.** It remains under the editorial charge of **JOHN S. DWIGHT**, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the **JOURNAL OF MUSIC** has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the **JOURNAL**, and now promised anew: —

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time —*

1. **Critical Reviews of Concerts, Oratorios, Operas;** with timely analyses of the notable works performed, accounts of their composers, etc.
2. **Notices of New Music** published at home and abroad.
3. **A Summary of Significant Musical News,** from English, German, French, Italian, as well as American sources.
4. **Correspondence** from musical persons and places.
5. **Essays** on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. **Translations** from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the **JOURNAL** offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: **WM. F. APTHORP**, **A. W. THAYER** (biographer of Beethoven), **Dr. F. L. RITTER**, of Vassar College, **W. S. B. MATHEWS**, of Chicago, etc.

The **JOURNAL** takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from **F. H. UNDERWOOD**; poems, letters, essays, from **JULIA WARD HOWE**, **C. P. CRANCH**, **FANNY RAYMOND RITTER**, "**STUART STERNE**" (authoress of "Angelo"), and others; art notes, by **WILLIAM M. HUNT**, **THOMAS R. GOULD** (of Florence), **THOMAS G. APPLETON**, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the **JOURNAL**, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the **JOURNAL** more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The **JOURNAL** is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

**HOUGHTON, OSGOOD & CO., Boston.**

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.90 " "

\* The Atlantic portraits of **LONGFELLOW**, **BRYANT**, **WHITTIER**, and **LOWELL** will be sent for \$1.00 each additional.

Specimen copies of **DWIGHT'S JOURNAL OF MUSIC** will be sent to any address on application. The **JOURNAL** is for sale at **CARL PRUFER'S**, 30 West St.; **A. WILLIAMS & Co.**, 283, Washington St., and **A. K. LORIN'S**, 369 Washington St., Boston.



## AMERICAN POEMS.

Containing Poems selected from the works of LONGFELLOW, WHITTIER, BRYANT, HOLMES, LOWELL, and EMERSON. With Biographical Sketches and Notes. 1 vol., 16mo, 463 pages, \$1.25.

This book has been prepared with special care for use in Grammar and High Schools and Academies. The poems chosen are among the best in American literature; the biographical sketches give the leading facts in regard to the lives, especially the literary careers, of the poets; and the foot-notes explain the personal and historical allusions that occur in the poems. It is a peculiarly attractive book for the study of American poetry, and is hardly less desirable to the general reader than for school use.

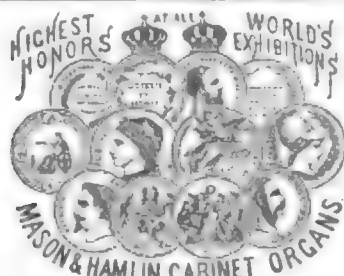
## ENGLISH LANGUAGE:

Its Grammatical and Logical Principles. By HARRIS R. GREENE, A. M. 12mo, \$1.05.

A careful and exhaustive discussion of the various organic forms of expression common to all languages, also of the various elements of thought. Thus while giving the English student the best introduction to the important principles of the syntax and of the grammatical and logical analysis of his own language, it gives him also the principles of structure in all languages, and so facilitates the study of foreign languages, ancient or modern.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston



## THE MASON & HAMLIN ORGAN CO.

INVENTORS AND ORIGINAL MANUFACTURERS of the American Cabinet or Parlor Organ, now the most popular and widely used of LARGE MUSICAL INSTRUMENTS, have received in recognition of the superiority of the organs of their make the HIGHEST HONORS AT EVERY WORLD'S EXHIBITION FOR THIRTEEN YEARS. No other American Maker ever received such of any. DR. PHANZ LIEST characterized these organs as "miracles," "unequaled." In a letter written by him within a few weeks, he expressed his satisfaction with the one he has now had more than two years, adding, "Should a larger, two manual instrument be needed for the Concerts in the new hall of the Academy of Music at Pesth (Hungary), I will purchase another Mason & Hamlin Organ."

FIFTY STYLES, at prices little more than those of inferior organs, namely, \$54, \$66, \$78, \$94, \$99, \$104, \$105, \$110, \$114, \$120, to \$500, and upwards. Before purchasing any Organ and for our LATEST ILLUSTRATED CATALOGUES and PRICE LISTS, with NEW STYLES and much information. Sent free. 154 Tremont Street, Boston. 49 East 14th Street (Union Square), New York; 250 Wabash Avenue, Chicago.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 13 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony, and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — Boston Transcript.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

## THE LATEST AND BEST EDITIONS

## SCOTT AND DICKENS.

### THE NEW ILLUSTRATED LIBRARY DICKENS.

(Just Ready.)

Fully illustrated with 550 pictures; neatly bound in dark green cloth; tasteful and durable; and by all odds the handsomest edition ever issued for so low a price.

20 volumes. \$1.50 a volume.

### THE NEW ILLUSTRATED LIBRARY EDITION OF THE WAVERLEY NOVELS.

Exquisite work, at low prices; fifty elegant steel engravings; good paper; clear type; strong and tasteful brown cloth binding.

25 volumes. \$1.00 a volume.

### A SUPERB SET OF SCOTT'S WORKS.

### THE GLOBE EDITION OF THE WAVERLEY NOVELS.

A large-print edition, in long primer type; embellished with illustrations; the best pages for easy and comfortable reading; no other edition offers so many advantages for so little money.

13 volumes. \$13.00 a set.

### GLOBE EDITION OF DICKENS.

Large type and firm paper; the best for the eyes; embellished with 55 illustrations after drawings by DARLEY and GILBERT.

15 volumes. \$15.00 a set.

HOUGHTON, OSGOOD & CO.

Winthrop Square, Boston.

## HOUSE AND HOME BOOKS.

The strength of a nation, especially of a republican nation, is in the intelligent and well-ordered homes of the people. — MRS. BISHOP.

He is the happiest, be he king or peasant, who finds peace in his home. — Goethe.

Homes, and How to Make Them. By E. C. GARDNER. Square 12mo. Illustrated by the author. \$1.50.

There is hardly a matter connected with the work of building a "home" which is not treated of wisely and well, from the choice of a site, or the adaptation of a building to a site, through all the stages, from the drains and foundation, walls to the modest completed building, strong, but beautiful; tasteful, but not merely ornamental; a little earthly paradise, but yet not too grand for every-day enjoyment or use. — Christian Intelligencer, New York.

So much good sense and good taste on this all-important subject are not often, to our thinking, embraced within an equal compass. Whether the reader is going to build or not, he will enjoy it vastly. — Boston Congregationalist.

Illustrated Homes. Describing Real Homes, and Real People, including "The House the Judge Built," "Capt. George's Plan," "The Home of the Professor," "The Planter's Home," "The Poet's Abiding-Place," "The Parsonage," and half a dozen other homes. Fully illustrated. By E. C. GARDNER. Square 12mo. \$1.50.

All persons intending to build will find in "Illustrated Homes" just the thing they want. — Chicago Inter-Ocean. A most delightful book, full of plain and practical suggestions. — Louisville Courier-Journal.

Home Interiors. By E. C. GARDNER. Illustrated. \$1.50.

A practical, useful, charmingly written book on finishing and adorning homes tastefully and inexpensively. It treats of walls, floors, paper hangings, doors, screens, window-curtains and casings, stairways, fires, fire-places, and various modes and styles of decoration.

The Story of a House. Translated from the French of VIOLETTE-LE-DUC. Fully illustrated. 8vo. \$3.00.

In this book the most eminent of living French architects describes the building of a house, as it ought to be done, in every minute detail, and connects it all with an entertaining story.

Hints on Household Taste in Furniture, Upholstery, and other Details. By CHARLES L. EASTLAK. Edited, with Notes, by C. C. PERKINS. Fully illustrated. 8vo. \$3.50.

The paper, the carpets, the table furniture, the picture-frames, the book-cases, the chairs, and secretaries, all are discussed with an intelligent and cultured taste that is simply invaluable to any one who may seek how to make his home more beautiful. — The Independent, New York.

The Schoolmaster's Trunk; Papers on Home-Life in Tweenit. By MRS. A. M. DIAZ. Cloth, \$1.00; paper, 50 cents.

A Domestic Problem. Work and Culture in the Household. By MRS. A. M. DIAZ. Cloth, \$1.00; paper, 50 cents.

Two little books full of hints for making the home life and work of women less burdensome; suggestions for lightening their drudgery and giving them opportunity to read and enjoy music and art, — in short, to make their homes better and happier every way.

Good reading for both men and women. — The Independent, New York. Eminently sensible, practical, and suggestive. — Portland Transcript.

House and Home Papers. By HARRIET BEECHER STOWE. \$1.75.

CONTENTS: The Ravages of a Carpet; Home-Keeping versus House-Keeping; What is a Home? The Economy of the Beautiful; Raking up the Fire; The Lady who does her own Work; What can be got in America? Economy; Servants; Cookery; Our House; Home Religion.

They make an invaluable volume, and one which should be owned and consulted by every one who has a house, or who wants a home. — The Congregationalist, Boston.

Little Foxes. By HARRIET BEECHER STOWE. \$1.75.

The foxes are seven common household faults. — Fault-finding, Irritability, Repression, Persistence, Intolerance, Discourtesy, Exactness. Mrs. Stowe has made comely as entertaining as stories, culled with wit, seasoned with sense, glowing with the most kindly feeling. The product of experience and ripe thought, they cannot but be of great benefit wherever read. — Hartford Press.

The Chimney Corner. By HARRIET BEECHER STOWE. \$1.75.

A series of papers on topics of permanent interest, such as Women's Rights and Duties, Health, Amusement, Entertainment of Company, Dress, Fashion, Self-Discipline, and Bereavement. The nature of the subjects treated, and the genial, practical wisdom brought to the discussion of them, give this volume great attraction and value to all thoughtful readers.

Household Education. By HARRIET MARTEAU. "Little Classic" style. \$1.25.

It should be read by all parents, as well as by those who have charge of the education of the young. — Boston Transcript.

Full of admirable suggestions, enforced by pertinent anecdotes and illustrations. — Cincinnati Gazette.

It is worth its weight in gold, a thousand times over, to parents and all who have to bring up children. — Philadelphia Press.

What to Wear? By ELIZABETH STUART PHILIPS. Cloth, \$1.00; paper, 50 cents.

Her main arguments in behalf of a more modest and inexpensive attire, and suggesting such as is more convenient, more comfortable, and more beautiful, are very strong and very wise. — Christian Intelligencer, New York.

Every woman in America ought to read the book, and it will do no harm to any man. — Ohio State Journal.

Choice Receipts. By M. S. W. \$1.50.

We are really delighted with the handsome little book, and commend it cordially to those who cook and those who eat. — Indianapolis Journal.

Just How: A Key to the Cook-Books. By MRS. A. D. T. WHITNEY, author of "Faith Gartney's Girlhood," "Leslie Goldthwaite," etc. \$1.00.

A person entirely ignorant of cooking could, it seems to us, go into her kitchen with this book in her hand, and be confident of success in all the simple forms of cooking. It is not possible to speak too strongly in praise of the peculiar method and methods of the book. We can only advise every housekeeper who has an inexperienced but willing and interested cook, to buy the book at once, put it into the kitchen and await the result. — H. H., in Denver Tribune.

We never saw a receipt-book so comprehensive for its reasonable arrangement, its system, its wise advice, and its plan for the economy of time, as this. — Central Presbyterian, Richmond.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1004.

BOSTON, SATURDAY, OCTOBER 11, 1879.

VOL. XXXIX. No. 21.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Waltham St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. FAINE, Teacher of Music at Harvard University.

CAMBRIDGE, 28th March, 1879.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN:—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours,

JOHN K. FAINE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

## THE ATLANTIC MONTHLY FOR NOVEMBER.

### CONTENTS.

Our Military Past and Future.

Sister Mary's Story. JANE SILSBEE.

The Ceramic Art in America. JENNIE J. YOUNG.

Irene the Missionary. XXXII-XXXV.

Englishwomen in Recent Literature.

Mysterious Disappearances.

The Prospect of a Moral Interregnum. GOLDWIN SMITH.

The Waldenses of To-Day. GEORGE E. WARING, JR.

Late Books of Travel.

Assorted Americanisms. RICHARD GRANT WHITE.

The Contributors' Club.

Recent Literature.

Terms: \$4.00 a Year, 35 cts. a number.

HOUGHTON, OSGOOD & CO., BOSTON.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD & CO.

A new and elegantly printed Catalogue (forming a book of 235 pages), with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges; embracing Novels, Stories, Travel Sketches, Essays, Poetry, Biography, History, Philology, Religion and Art; and Medical and Legal Works. Sent to any address on receipt of 10 cents. 230 Devonshire Street, Boston.

## HELIOTYPE.

### PERMANENT PHOTOGRAPHIC BOOK ILLUSTRATIONS.

THE HELIOTYPE PRINTING COMPANY are producers of illustrations by the Heliotype, Photo-lithographic, Photo-engraving, and Fac-simile processes. Employed by the United States Government in illustrating Scientific and Medical Reports; by Scientific, Historical, and other learned Societies; by the leading Publishers, and for illustrating Town and Family Histories, etc., etc.

Fac-similes of Medals and Coins, Ancient Manuscripts, Paintings, Drawings and Sketches, Views and Portraits from Nature, Medical and Scientific Objects, Antiquities, etc., etc.

For terms and specimens apply to the

HELIOTYPE PRINTING CO. 230 Devonshire St., Boston, Mass.

## TALKS ON ART.

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word conscientious, we will say of precepts loyal to recognized principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and convictions, and withal singularly free from egotistic assumption. — *The Atlantic Monthly*.

It abounds in vitality and love of art, in keen and delicate discrimination, and, chief of all, complete kindness. — *London Spectator*.

Singularly racy and suggestive. — *Full Mail Gazette*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD &amp; CO., Boston.

## Music Publishers.

## New Operas.

**Carmen.** Opera by Bizet.....\$2.00

Carmen is an Opera that has gradually and surely won its way to a great popularity. Although the book is large, in fact what one might call a "four dollar book" it is got up in elegant style, with music and all the words, English and foreign, for \$2.00.

**Fatinitza.** Opera by Suppé.....\$2.40

Spindell now (Opera) that is a decided success. A large, fine book, with English and foreign words, and the opera in every way complete, for a low price.

**Doctor of Alcantara.** By

Kichberg.....\$1.50  
A famous opera, now brought, by the popular price, within the reach of all. Orchestral parts \$15.

**Bells of Corneville.** By Plan-

quette (nearly ready).....\$1.50  
A great success. This, with the "Doctor" and the "Baccarat" (\$1.50) are well worth adopting by companies who have finished Pinafure (still selling well, for 50 cts.) and who are looking out for new and easy operas.

Remember our first-class Singing School and Choir Books, *Voices of Worship and The Temple*, each \$9.00 per dozen or \$1.40 each. Send for copies. Also always remember the *Musical Record*, published weekly. It keeps you well posted as to musical matters, gives six or seven pages of music per week, and costs but \$2.40 per year!

OLIVER DITSON &amp; CO., Boston.

## THE SOVEREIGN,

By H. R. PALMER,

Bids fair to outstrip all competitors. The concise and practical methods of instruction, the superior treatise on Voice Culture, the variety and excellence of its material, all combine to make it the most useful work offered for Teachers, Musical Conductors, and all singing people. 192 large Pages, in beautiful style. Only \$2.50 per dozen; 75 cents each by mail. BE SURE TO EXAMINE IT BEFORE YOU SELECT A BOOK FOR THE COMING SEASON.

## BIGLOW &amp; MAIN,

76 East Ninth Street,  
NEW YORK.73 Randolph Street,  
CHICAGO.

## THE ART OF ORGAN PLAYING.

By EUGENE THAYER.

PART 1. Manual Studies.....	\$2.00
PART 2. Pedal Studies.....	2.50
PART 3. Art of Registration.....	2.00
PART 4. Church, or Service Playing.....	2.50
PART 5. Solo or Concert Playing.....	2.50
Complete in Boards.....	12.00
SUPPLEMENT. Music for Church Service, Book I.....	2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

## ARTHUR P. SCHMIDT,

146 TREMONT STREET, BOSTON, MASS.

Importer and Dealer in

## Foreign &amp; American Sheet Music.

Sole Agent in the U. S. for the Catalogues of **ASKEDOWN & FERRY** of London, Eng., and **HENRY LITOLF** of Braun-schweig, Germany. The best and cheapest edition of *Classical and Modern Music*. Catalogues sent free on application. Liberal discount made to the profession and trade. Selecting music for Teachers and Seminars made a specialty.

**Litolf's Musical World:** A Monthly Magazine of New Compositions for the Piano-forte. 25 cents each number.

JUST ISSUED.

**Album for Children.** By G. W. MARSTON. 12 charming little pieces for young pianists. 20 cts. a number.

**Ave Maria.** For Tenor or Soprano. By HENSHAW DANA. 60c.  
**Beside the Summer Sea.** Contralto " " 40c.

## GEO. D. RUSSELL,

125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**  
**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

**WEBER PIANO-FORTES.**

NOW READY.



The REQUISITE is brim full of good points and good music, and is emphatically NEW in every respect. Price 75 cts. per copy, \$7.50 per dozen. Address **FILLMORE BROS., Publishers, CINCINNATI, O.**

THE AMERICAN LADIES' QUARTETTE,  
OF PHILADELPHIA,

Are prepared to give Concerts of VOCAL QUARTET and SOLO MUSIC, or to accept engagements to sing Quartets, etc., in other Concerts. Address,

**MME. SEILER'S SCHOOL OF VOCAL ART,**

1104 WALNUT STREET, PHILADELPHIA, PA.

## FOR SALE CHEAP.

ESTABLISHED PAYING ORGAN SCHOOL, and Two-Manual Pedal Pipe Organ, built for teaching and practice, with Water Blower. Address Room 6, 418 Walnut Street, Philadelphia, Pa.

## Tanagra Figurines.

Illustrated with Heliotypes.....22mo, \$1.50.

This book describes the statuettes and images found at Tanagra, in Boeotia, twenty-two of which are now in the Boston Museum of Fine Arts. It also contains an interesting account of Boeotia and of the mode of making these figurines, and their significance.

For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers.

**HOUGHTON, OSGOOD & CO., Boston.**

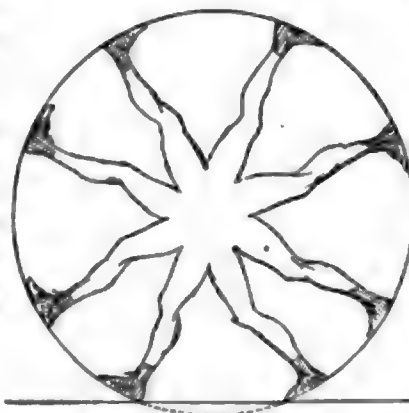
21 ASTOR PLACE, NEW YORK.

## THE "BODLEY" BOOKS.

The little folk all know the Bodley Books, and delight in them. Mr. Scudder is a model story-teller for children, a miracle worker in the matter of awakening interest. — *New York Evening Post*.

## THE BODLEYS AFOOT.

A fresh "Bodley" book, by the author of all the other popular Bodley books. Profusely illustrated with charming pictures, and ornamented with covers that are attractive outside and inside. A very desirable gift book. 1 vol. 4to. \$1.50.



It relates the adventures of the Bodleys while going afoot from Boston to New York, and mingles interesting stories, curious facts of history, pleasant poems, and plenty of good humor. "The Bodleys Afoot" will surely be in great demand for the Holidays.

**Doings of the Bodley Family in Town and Country.** With 77 illustrations. Elegantly bound in cloth. 4to, \$1.50.

The Bodley family consists of Nathan, Philippa and Lucy Bodley, their parents, Martin, the hired man, and his brother Hen, Nathan's cousin Ned, Nathan's pig, Lucy's doll and kitten, the dog Neptune, with horses, chickens, mice, etc., to complete the *dramatis personae*. The work is beautifully illustrated, clever pencils leaving their artistic traces on every page. — *Boston Post*.

The volume will afford an almost measureless amount of wholesome amusement for children, and also for grown-up folks. — *The Churchman*.

The story is full of variety, is interesting from beginning to end. — *Providence Journal*.

**The Bodleys Telling Stories.** With 81 illustrations, and a richly illuminated cover. 4to, \$1.50.

It consists of tales from history (American chiefly), legend, romance, and poetry; old songs and music; original verse; adaptations of Mother Goose; stories of Indian adventure; negro fables in dialect; descriptions of Arab street-life in New York; dramatically-told sketches of salient incidents in the lives of Patrick Henry, Prescott the historian, Hans Christian Andersen, and other worthies; an animated account of the invention of the art of printing; a brief version of the story of Evangelism and the Acadians; ballads, anecdotes, and allegories. . . . It will delight the young folk. — *Appleton's Journal*.

The book cannot help delighting whatever boy or girl becomes its owner. — *Christian Union* (New York).

**The Bodleys on Wheels.** With 77 illustrations, and a curiously ornamental cover. 4to, \$1.50.

It describes the visit of the wonderful Bodleys to Salem, Marblehead, Cape Ann, Whittier's home, and other interesting places, and what they see and say and hear is told in the most charming manner. The illustrations are numerous and exquisite, and represent the persons, places, and scenes that the Bodleys visit or hear about. — *Domestic Monthly*.

The Bodleys on Wheels are the same delightful Bodleys as those we had "in town and country," and in "telling stories;" if there is any change they have grown more delightful. — *The Atlantic Monthly*.

For sale by all Booksellers. Sent, post-paid, on receipt of the price, by the Publishers.

**HOUGHTON, OSGOOD & CO., BOSTON.**



BOSTON, OCTOBER 11, 1879.

Entered as the Post Office at Boston as second-class matter.

## CONTENTS.

THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN. From the German of Carl Van Bruyck . . .	161
REMINISCENCES OF THE BIRMINGHAM FESTIVAL (1878). "The Lyre and the Harp." D. T. . . .	162
MUSICAL CLUBS OF HARVARD: THE FISHERMAN SOCIETY. From the Harvard Book, 1878. Reminiscences of an Ex-Fisher. S. J. . . .	163
MARTIN LUTHER AS A MUSICIAN . . .	164
TALES OF ART: SECOND SERIES. From Instructions of Mr. William M. Hunt to his Pupils. XIV. . . .	164
FAMOUS IN MUSIC. W. F. A. . . .	165
CONCERTS . . .	166
Bridgton Boston Lyceum. — Mendelssohn Quintette Club. — Wellesley College. . . .	166
THE WORCESTER FESTIVAL . . .	166
NOCTURNAL INTELLIGENCE . . .	166

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HODGKINSON, OSGOOD AND COMPANY, 230 Devonshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PHILIPPS, 30 West Street, A. WILLIAMS & Co., 232 Washington Street, A. K. LORING, 360 Washington Street, and by the Publishers; in New York by A. BRILLIANT, Jr., 39 Union Square, and HODGKINSON, OSGOOD & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 612 State Street.

## THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN.

FROM THE GERMAN OF CARL VAN BRUYCK.

(Continued from page 155.)

AMONG the piano-forte Sonata composers of this period, next to Beethoven the most noteworthy and influential were Hummel, Cramer, and Field. These were no "geniuses" in comparison with him, but they had very great talents, each provided with his own peculiar excellences. The first named would seem to be the most important of the three; but at the same time, through his fondness for externals, for effect, through the introduction of a certain modern rococo into the art, through the preponderance of elegant and tasteful phrases in his works, with all the great respect in which he was justly held, he contributed much to the corruption into which the art soon fell after the death of Beethoven, and which may be generally designated as the reign of virtuosity. Hummel himself was a much admired virtuoso, and his works, with all their wealth of musical substance, with all the clever, sterling quality of the work (albeit frequently somewhat prolix in form), are for the most part planned too purposefully, too obviously for bringing out the technical facility of the player, to allow one to find a wholly pure artistic pleasure in them. This is the case even with those works which have remained most in vogue to this day, — the great Septet in D-minor, and the two great and still favorite Concertos in A and B-minor. It limits, also, the artistic effect of a work otherwise grandly laid out, like the Sonata in F-sharp minor. On the contrary, perhaps the least obfuscated by this æsthetic shadow (which, perhaps, plays over it from ethical regions) is the very beautiful four-hand Sonata in A-flat, which is laid out almost in the noble contours of a Grecian temple. Nevertheless the above-named genial and tasteful works, to which I might also add the solo Sonatas in D (with a very original scherzo and a splendidly wrought finale), in E-flat and F-minor, the Fantasia in E-flat

major, and the Trio in E and E-flat major, maintain their artistic worth to-day, and are not to be underrated. Hummel might almost be called our musical Wieland, with whom he (as court capellmeister in Weimar) breathed the same breath of life. Hummel has also done good service in the composition of a piano-forte school, which, like Clementi's "Gradus ad Parnassum," is still much used for the basis of instruction.

Cramer, likewise, has furnished a series of studies (*Études*), the first parts of which happily combine a certain musical value with the technically pedagogic aim, which is less the case with the later parts. In the regard of the present piano-playing generation he lives almost solely through these studies, and it is now scarcely known or thought of any account that we have a whole series of Concertos by this very gifted author. Some of these I am inclined to consider not only equal to those by Hummel, but in many respects superior, although in them, as seems almost unavoidable in this art form, considering its practical destination, there is too luxurious an overgrowth of phrases; but such passage work with him seems to be more inspired than it is apt to be in Hummel's works. Beethoven's genius alone could steer clear of this rock almost entirely. We also possess some very precious sonatas and smaller piano compositions by Cramer, which are about as little known, and which occasionally strike a tone that might almost remind one of Schumann. If the practice were as common in musical as it is in poetical literature, a new edition of this author's works would seem very welcome; but only with careful selection, since among his later works, in which he more and more subserved fashion and the love of money, even more than with Clementi, we find much that is weak and even unenjoyable, hastily written off in self-satisfied vanity, or only from mere outward motives.

Finally, John Field, who had the most influence on his contemporaries as an executive virtuoso, shares the same fate with Cramer, in so far as his name appears now almost exclusively in connection with the dainty (so-called) Nocturnes, which he is said to have played so incomparably himself, and which alone have reached a new edition. But partly, no doubt owing to the overwhelming impression left by Beethoven's creations, no one any longer speaks of his incomparably more important, and in some instances even genial Sonatas; and so, too, a brilliant work like his E-major Concerto, which delighted Schumann (and my humble self likewise), seems to be pretty much forgotten.

And what I have here remarked of Field may also be said of another contemporary composer, Tomaschek, in whose Sonatas one willing to examine them would find many a precious little treasure, as well as in many of his very numerous smaller compositions (Eclogues, Rhapsodies, etc.), of which only a very small part (and as it seems to me not altogether the most valuable part) has sustained itself above high water-mark, after the deluge in which immeasurably the greater portion even of what is best in musical literature sinks after a certain time.

Of still higher endowment than those just

named was C. M. von Weber, although more so on another field, the Opera, in which he actually made an epoch, while as an instrumental composer he occupies no equally prominent position. But his Piano Sonatas, although they do not bear the classical Beethoven stamp, are extremely genial, fascinating, lovely compositions, in which there pulsates the same fiery spirit that pervaded the composer of the *Freyshütz*, *Oberon*, and *Euryanthe*. His genial little tone-poem, "The Invitation to the Dance," has remained to this day a favorite piece of the piano-playing world, and gives, as well as the Sonatas, considerable scope for the modern "bravura," so that an over-varnished arrangement of it, like that by Tausig, seems superfluous, and even to be deprecated.

And still another genius was vouchsafed to the world at this epoch, just on the boundary line between two centuries, a not less astonishing phenomenon in his way than a Sebastian Bach, in original musical genius fully equal to him, although this genius developed itself in a wholly different direction. In the great forms of instrumental music he did not reach the pure perfection of art, which makes his great predecessors the types and models in this kind of art, but yet he shone a wonderfully resplendent meteor. I speak of Franz Schubert, the beloved, in his way incomparable tone-poet, the only one of the immortals who had his physical birthplace in Vienna itself, where they have erected a monument to him first of all, on a spot which could not have been more happily chosen. For his creations seem like a blooming garden full of the most multifarious and odoriferous growth; and now in such a garden this god of songs in effigy is throned, surrounded by Flora's charming children, and amid the cheerful song of birds. If in Beethoven we have, as Bülow said, the "incarnate god of music," so Schubert may be called our "god of songs," Apollo by the side of Jupiter. In fact, when we survey the abundant products of his inexhaustible creative power within so short a span of life, the highest, purest praise must on the whole be always given to his song creations; for on this field he seems peculiarly to have paved the way, and to have outstripped all competition, even of the greatest of his successors, Robert Schumann.<sup>1</sup>

Schubert's imagination was so immeasurably rich (not one of our tone-heroes has possessed a richer), that it could not live out its life in so narrow a bed, comparatively, as song composition offers, but reached out after all the forms of art which he found in practice around him.

But here I must limit myself to a few words about Schubert's piano-forte compositions. They are so numerous and so valuable, that they would suffice almost of themselves alone, to earn for their author (who, it must be remembered, hardly survived the period of youth) the reputation of a strong productivity and to secure for him a brilliant place in the literature of art, — although they almost vanish in the immeasurable, and for those brief ten years hardly conceivable mass of his productions. Among them I will only specify the ten Piano solo Sonatas, the Fantasia in C, the two Trios in E-flat and

<sup>1</sup> Not a word of Robert Franz! — Ed.

B-flat; and among the four-band pieces the "Lebensstürme," the *Divertissement Hongroise*, the Marches and Dances, and of his smaller tone-pictures the Impromptus and "Moments Musicaux." Almost without exception we meet in nearly all these works the deepest, tenderest feeling, and an exceedingly rich, luxuriant fancy, — a fancy whose exuberance the young tone-poet had hard work to confine within those moderate bounds which the laws of musical form, not the merely conventional ones, require, to awaken in us the impression of that rounded and complete artistic unity which dwells in the works of Beethoven, particularly those of his middle period, in so incomparable a manner, with all their richness of ideas, and all their splendor and their breadth of structure. Most masterly, therefore, because least obscured by such æsthetic faults, does Schubert appear in the smaller pictures above named, and in his more rhapsodical compositions, like the *Divertissement Hongroise*, in which last work especially the melodic and rhythmical charm that dwells in the Paszta strains is carried to a more artistically genial, brilliant, and sonorous pitch than in any other work of the kind, — for even Liszt's Hungarian Rhapsodies, brilliant as they are on the side of technique and high coloring, are not to be compared with it.

But Marches and Dances (I mean the "German Dances" and the "Valses nobles") of such genial invention, and so all alive with the essential rhythmical significance of these forms, are not elsewhere found in the whole literature of music, or at least not too many such. The above named Fantasia in C (a product of his earlier youth), which Liszt adapted to the orchestra, appears as a prototype for that boisterous impetuosity of this highly genial spirit, which often hurried him away through labyrinthine aberrations and to actual monstrosities. But the high worth and charm of the Sonatas and the two Trios rests, on the whole, more upon the beauty of single parts, the flow of melody, which streams through them, and the wonderful (especially harmonic) details of the working out, than on the "composition" as such, in whose luxuriant loose stratification we miss the firm, compact power of form. I might, as I have called Hummel our musical Wieland, and Beethoven our musical Shakespeare, call Schubert our musical Walter Scott. In these two geniuses we remark a similar almost unlimited fullness of imaginative force, coupled with nearly the same incapacity of severe concentration. The productions of both are characterized by that spring-like, blooming freshness of youth, through which the poet and the musician (for a long time at least!) have been the admiration and delight of youth.

(To be continued.)

[From the London Musical World.]

## REMINISCENCES OF THE BIRMINGHAM FESTIVAL (1879).

### "THE LYRE AND THE HARP."

The *Lyre and the Harp* certainly ranks among M. Saint-Saëns' best works, and, being also his latest, encourages hope of its composer. Hardly could the result have been otherwise, assuming the musician's susceptibility to a poetic theme of unusual beauty. Readers of Victor Hugo re-

quire no exposition of his charming poem "La Lyre et la Harpe," but it is needful, for the sake of those unfamiliar with the illustrious author, to explain his argument somewhat in detail. The main idea of the work — that of opposite influences contending for the possession of a human soul — has appeared in many forms and been illustrated by every art. Poet, painter, and musician have dealt with it in one or other of its Protean shapes, but that chosen by Victor Hugo is certainly the most beautiful of all. He supposes a gifted youth, himself a poet, lying passive between the genius of Paganism on the one hand and the genius of Christianity on the other, the first typified by a lyre, the second by a harp. The lyre begins in voluptuous strains. "Sleep and rest," it says, "the Muses have crowned thee." But the harp interposes with a different strain: "Awake, child of misery, dreams are misleading thee. At thy door a suffering brother calls for help." Then the lyre: "A radiant name and immortal memory belong to thee. Fear not the malevolent deities. They are harmless, for the poets created them." And then the harp: "Remember that in sorrow thy mother bore thee, and that God hath traced thy path to the tomb." "Come away from the busy world," once more urges the opposing voice. "Jupiter reigns, so rest thee amid the flowers and in coolest shades." Sternly responds the harp: "Go forth into the wicked world and tell them of an angry Judge; lift up thy voice above the city's roar." "See," cries the lyre again, "how Jove's eagle flies through the air upon the lightnings, lord of life and death!" But the harp points to the Christian Dove, and when the lyre, in seductive accents, sings, "Give thyself up to love; follow thy every desire," exclaims, "Cleave thou to one pure heart, and be ye both on earth as angels exiled from heaven." Yet again the lyre: "The river of life flows onward to great darkness. Float, then, gayly on its surface;" but the harp answers, "Weep with those who weep, sustain thy brother in affliction, and keep the end in view." All this the poet hears, and, waking from his lethargy, answers, though in trembling accents, to the echoes of the Pagan strain with a hymn of Carmel. A theme more suggestive in character or more exalted in its poetic beauty than this composer never chose, while never did musician find words that craved for union with his art more ardently than the sonorous verse of Victor Hugo.

In setting the original poem to music the course of M. Saint-Saëns was clear. First of all, he had the easy task of broadly distinguishing between the musical representation of the opposing forces, just as in *Tannhäuser* it was a facile thing for Wagner to place the sensuous strains of the Venusberg against the gravity of the Pilgrims' Hymn. Hence we have throughout an impressive contrast; the serious tones of the organ representing the Christian influence, and a wild, fanciful passage for the orchestra — tremulous strings, with "excursions" for the wind obviously borrowed from Wagner — doing service for the contrary force. I cannot, however, wholly approve the choice which M. Saint-Saëns has made of representative themes, and I contrast them very unfavorably with those which Mendelssohn would have adopted under the same circumstances. Both, as a matter of course, are displayed in the prelude, that for the organ being an unaccompanied melody in E-flat minor, subsequently used for the first utterances of the harp, "Eveille-toi, jeune homme, enfant de la misère." In this there is no special character, and it resembles most of the other themes as regards a want of tuneful charm. The Pagan motive, besides being a plagiarism from *Tannhäuser*, misrepresents the spirit of the faith with which

it is here associated. Paganism was not all lewdness and riot, and the forms of it most likely to seduce a son of Apollo would be musically represented in fuller perfection by the chase and graceful strains of the religious choruses in Gluck's classical operas, or the more serious parts of Mendelssohn's *Antigone* and *Edipus*. Among the many sins which Wagner has to answer for is his characteristic representation of the atmosphere surrounding the Pagan deities. They were not in all things perfect, I admit, but, at the same time, the gods whom the mighty sages of the elder world revered are symbolized better by the Doric simplicity of Gluck than by the voluptuousness of his successor. It may be added that, when the Christian theme is repeated in the prelude, M. Saint-Saëns awards it contrapuntal treatment, and so far a more complete  *vraisemblance* is secured; but the counterpoint here, as elsewhere in the work, excites no very profound admiration. Indeed, it is of an elementary character, and could not possibly have been introduced for its own sake, though for the sake of what else the keenest eyes fail to discern. The opening chorus, "Fils d'Apollon," is by no means without beauty, although the instrumental introduction presents, for no apparent reason, the following dislocating sequence: G major, F minor, E-flat, A-flat minor, G-flat major, then by enharmonic change F-sharp major, and so on to the dominant of E-flat, in which key the voices enter. Why M. Saint-Saëns should thus make a round of visits on a lot of keys before deciding with which to dwell, is one of the mysteries that "higher development" so plentifully offers to a puzzled world. But when the voices enter there is a good deal to admire, the parts moving in simple massive harmony, and the accompaniment having appropriate significance without obtrusiveness. The first utterances of the harp, "Eveille-toi," set as a short solo, reproduces the contrapuntal treatment of the Christian theme, and may be dismissed without further remark; but not so the succeeding chorus of the lyre, "Ton jeune âge est cher à la gloire." Passing over some radiantly counterpoint, which any half-educated student would recognize as on his own level, it must be said this number is worthy of the classic faith. Its music may be poor, its character, at all events, is appropriate. The next number, "Homme, une femme fut ta mère," is allotted to contralto and bass soli, and made remarkable by a very curious alternation of an *arpeggio* chord of the sixth on B natural, with the dominant seventh chord of the key (E-flat). In other respects it calls for little notice, the voice parts being singularly uninteresting. This, however, is one of the cases in which a mere trick, more curious than beautiful, serves the ingenious composer when he finds a resort to trickery useful. In the next number for soli and chorus, "Chante, Jupiter règne," the lyre becomes more impassioned, bringing forward its representative theme, and fluttering the orchestra with rapid and suggestive passages. Here, again, M. Saint-Saëns is good enough to become contrapuntal, and when the bass voices announce a well-marked theme in C-sharp minor, "Les immortels du couchant à l'aurore," confiding listeners expect a set figure, but the facetious author of the *Danse Macabre* loves a sly joke as well as the open laughableness of skeleton antics, and the anticipated fugue, *secundum artem*, dies away, or, better, is swallowed up in an expansion of the movement with which the fugue has nothing to do. Of this it is only requisite to say, that a two-part episode, "Venus embrasse Mars," is Wagner in pinchbeck, pretty enough in its way, but very shallow. Let me add that the key is D major, and that the last few bars are taken up by tonic, and heard in alternation with

the second inversion of the chord of C-sharp major. Why, in the name of all that is shocking, why? The harp speaks next through a tenor solo and chorus, "O Dieu par qui tout forçait l'explic." Here M. Saint-Saëns appears to more advantage. The theme of the solo is a real tune, and the accompaniments musically, while the brief chorus has a breadth of style which commands instant approval. How our composer treats the reference to Jove's eagle may be imagined. There is strength in his setting of the lines upon the Christian dove, marred though it be by an absurd effort to imitate through a flute the cooing of the innocent bird. Why did not M. Saint-Saëns represent the scream of the eagle also, as Mendelssohn certainly has done in his "Scotch" Symphony? Neglect of this may well be resented by the royal bird. The next number, devoted to Pagan love and arranged for soprano, contralto, and chorus of female voices, is altogether charming, though simplicity itself in point of construction, the voices moving for the most part in thirds and sixths. Nothing could better suit the subject, or so conclusively prove that the highest results in music are independent of elaborate means and phrenetic effort; but the next number for contralto and tenor soli, "L'Amour divin," is perhaps even more beautiful, the charm lying in the orchestra rather than with the voices. True, M. Saint-Saëns here respects himself a good deal, but not in excess of what his subject will bear. The principal orchestral phrase runs through the entire piece, while combined with it at intervals is another of the most graceful and pleasing character.

This, beyond question, is true music, spontaneous and pure, like the waters that well up from a mountain spring, and its first audience were more than justified in bestowing warm applause. Yet another good number is the flag baritone solo, "Jouis, c'est au fleuve des ombres," an appropriately careless, not to say reckless, strain, conceived in the spirit of "Let us eat and drink, for to-morrow we die." Violently contrasting with it comes the solemn quartet, "Soutiens ton frère qui chancelle," the last and victorious appeal of the harp to the young poet whom it would conquer to the side of truth. A certain severity marks this concerted piece, as though the composer sought to show that, when the balance is trembling, Christianity can afford to be most exacting. From it we pass to the *finale*, where the threads of the argument are, so to speak, gathered up, and the triumph of the purer faith is confirmed in solemn strains. Now to sum up. The value of M. Saint-Saëns' work does not lie in the texture and quality of his music, which is often flimsy, albeit hiding its flimsiness under the cloak of a free and, to some extent, novel style. But *The Lyre and the Harp* will command attention because it is essentially poetic — seeking first of all to offer music fitted to the words, and leaving the rest to fate. The music of this cantata is not the result of a desire to win popular applause at any cost, otherwise it would have been much more full than it is of cheap claptrap. M. Saint-Saëns has honestly striven to treat his theme as an artist should who is conscious of the dignity of his work, and, though the result be not great, the obvious intention should secure substantial reward.

D. T.

AMERICAN girls and young men who may think of coming to Italy to study singing may feel interested to know that before very long there will be a musical academy in Pesaro which will beat Milan and Bologna out of the field. Rosini left all his fortune for this; his widow did the same. The academy will have 100,000 francs a year with which to pay its professors. Moreover, all the copyrights of the illustrious master belong to the academy, and there are several works which have not yet been published. — *Philadelphia Bulletin*.

# MUSICAL CLUBS OF HARVARD: THE PIERIAN SODALITY.

FROM THE HARVARD BOOK, 1875.

(Concluded from page 157.)

## REMINISCENCES OF AN EX-PIERIAN.

BUT the Pierians, either from lack of numbers or of proficiency, were not always equal to the task. The annual losses were at times repaired with difficulty. Thus, in 1832, at the beginning of the college year, on reëntering the rehearsal-room, they could count but three names on their roll. "Present, G——, P——, R——, sopranos, who are the only members at present composing the Sodality." In July, 1833, it was "voted that as the Sodality cannot be always fully sustained by the undergraduates alone, members of the Law and Divinity Schools may belong to it." But, two months later, they receded from this, finding their ranks once more full. So at another time allusion is found to "the precious trio, the scanty remains of the once renowned," etc. Worse than this was their state when reduced to a single active member, as was the case when Mr. G—— held the meetings regularly alone, not forgetting, it is said, to put up the advertising-board for his own sole notification each week: calling himself to order, and proceeding conscientiously with his solitary rehearsal, practicing upon his flute his accustomed part till the hour of duty was complete, and so striving, not in vain, to keep the sacred flame alive.

And mark what wise forethought was taken, in June, 1839, for the situation of the one member about to be left behind by his fellows, who were all of the senior class, then on the very eve of graduating: "It being announced that there were some funds in the treasury, and that it was expedient for the present members to use them and not bequeath them to our forlorn successor to squander in solitary riot."

When their fortunes were at so low an ebb as this, and to furnish the music at Exhibition was impossible, a half-dozen band-men from the city were sometimes posted in that favorite perch. October 16, 1833, there were to be seen looking down on the astonished spectators "six strange and bearded faces, the owners of which were clad in the uniform of the Boston Brigade Band." "It is said," wrote the secretary, "that President Quincy is obliged to pay them from his own pocket, the Faculty refusing to do it on account of the enormous expense." He is generous, the secretary, in his estimate of the playing of the six stranger professionals, and admits that "the music, although not performed by the Pierians, was attractive and beautiful."

Sometimes the organ alone was depended upon; once, as it is related, with so unexpected a result as to give to a stranger, then attending a Cambridge Exhibition for the first time, the impression that the music proceeded, not from the real instrument which he observed standing in the loft, but from a hand-organ, which, to his great surprise, he fancied had been carried up there and used in its stead.

One extraordinary occasion on which the services of the Pierians were called into requisition is perhaps worth mention for the novel excuse in connection with it which one of the members ventured to offer for non-attendance at a recitation. Towards the close of the senior year, when the time had arrived for the distribution of Commencement parts, and those selected for honors had been notified to attend at the President's study, it was proposed that the class go in procession with the Sodality for musical escort. Accordingly, the "Navy Club" (*Qu. ignari*), — of which all not included in the President's call were members, as it were, *ex officio*, — forming in advance, the class, preceded by the band, moved, two by two,

from in front of Holworthy through the yard, passing out by the great gate near Massachusetts, and over the sidewalk till it halted under the President's windows, having by this time attracted a considerable concourse of the curious townspeople. At the moment of passing Massachusetts one of the Sodality, a Junior, who had not been apprised of the movement, had descended from his room, book in hand, on his way to recitation. Hailed by his brother musicians and inquiring the meaning of the unexpected call to duty, he ran back into the building, dropped his book to snatch up his flute, and hurrying down took his place in the ranks. The sound of the advancing instruments — four flutes, a clarinet, a violin, and trombone, emphasized by a tambourine beaten by a volunteer — penetrated to the President's sanctum. As they were approaching, it is related that the President, puzzled at the unusual character of this demonstration, and somewhat apprehensive lest it might imply insubordination, sent down a messenger to observe the temper of the students, who was enabled speedily to bring back report that no signs of disaffection were manifest. And the column, the purpose of the march being accomplished, returned to the starting-point, where, after the customary call and cheering of names, the class dispersed. When the Junior had occasion to present afterwards his excuse for absenting himself from the recitation, with a show of ingenuousness he proceeded to justify himself as having yielded only to an instantaneous impulse to render his assistance with his comrades in carrying out the time-honored custom — "Time-honored custom!" interrupted in his emphatic manner the astonished President, who, with all his advantage of years, had never before heard of the like foolery.

The Sodality was by no means made up always of men of inferior rank in their class: so it was not strange if some one of them should now and then be called to the honor of performing a double part on Exhibition Day. To pay in such a case a passing compliment to his fellows who were watching him from overhead would be but natural. By chance, having been led to repeat from recollection a passage of this description from his oration, a Pierian, thus distinguished, now a well-known city official of the place sometimes called Charlesbridge, consents to submit it, thus rescued from undeserved oblivion. He says, never having seen his manuscript since, he can recall one sentence only of it, which was fixed in his memory undoubtedly by its allusion to the musical portion of the exercises of the day.

"*Utinam amorem scientiæ hos omnes hodie in hinc aulam attraxisse credere possem! Cum vero tot sodales in illis superioribus contempler, aut ad fores oculis errantibus stantes, fortasse sodalitatæ sermones suaves voci meæ anteposcentes, et hanc orationem prælongam agro ferentes, qui tamen, me egrediente, has parietes magno plausu concutiant, aliqua alia causa eos actos esse non confiteri non possum.*"

And what one of Sodales or Alumni who may read these felicitous periods, even admitting that the melodies descending from that elevation were more enchanting to the ear than the *oratio in lingua Latina*, will hesitate to declare the applause well bestowed which followed him, modest scholar, orator, first flute, retiring, as he descended from the platform and hastened through the entry to the organ-loft, with flowing robe still about him, "to add his flute part to the *suaves sermones* which were next in order?"

Nor, perhaps, will the orator object to the mention of the anecdote he related on repeating this passage, illustrative of the nice scholarship of that learned professor and punctilious gentleman, Dr. Boek, who, on revising the student's composition as prepared for delivery, finding the words he had



made use of to express the "sweet strains" of the Sodality not altogether the best adapted to convey the meaning intended, suggested these two as more suitable; and so let that graceful phrase, *sweet sermons*, stand to denote the soft discourses of the Pierian Sodality of forty years ago.

One might suppose that during the period alluded to there must have been a remarkable dearth of musical talent. In a class of over sixty, six could play the flute. One other played the 'cello. Four or five sang; as many more, perhaps, could hum a tune correctly. An examination of the list of names in the classes of the two previous years shows that out of them the Sodality or Glee Club could have hardly enlisted a larger number. Eight or ten, therefore, may be judged to be about the average number of such as could in any way be called musical men in each class, say from fifteen to twenty per cent. of the whole.

The entire number of members of the Sodality, drawn from all the classes, at about this period, say, for instance, in 1837, was ten or twelve. Such persons as gave evidence of suitable musical attainments were chosen, in each successive year, to supply the vacancies left with every recurring Commencement Day. Juniors and Seniors in general made up the society, the qualifications of the men in the lower classes not always coming so early into notice, and the want of freedom of association between the more advanced students and the Sophomore and Freshman having a tendency, it may be, to exclude them.

Perhaps the most interesting portion of a sketch like this would be the list of tunes that were played. Pleasant it would be to read again the little slips of music-paper, to handle the forgotten books. A small number only of the airs can be recalled with certainty. The records most frequently give them by their number. For instance, October 17, 1832, they played at serenading "69, 53, and 18;" then they moved on and played "18, 53, and 69;" and again, at the next place, "53, 69, 18, and 81;" and finally, "81, 69, 18, and 53."<sup>1</sup> But the copied parts and the books are lost, and the lapse of years has quite effaced from the memory of at least one trio who blew flute and drew bow, as well as recited side by side in the same division throughout college life, all the meaning of these numerals, so that they are now no better than an unknown tongue. Some, however, are occasionally named in the records. "O Nannie, wilt thou gang wi' me?" is mentioned as arranged by Mr. Comer, together with "Spring-time of Year," in 1833: which last, the secretary wrote, "went splendidly, and all were extremely well pleased with it. We played several other tunes in fine style, but the Spring-time seemed to be the universal favorite." Comer was also employed to arrange the "Popular Extravaganza called Jim Crow." There were Roy's Wife, Kinlock of Kinlock, most of the charming "Moore's Melodies," "Oft in the still night," "Come rest in this bosom," "Araby's Daughter," "The harp that once thro' Tara's halls," "My lodging is on the cold ground," a name which had not yet given place to "Believe me, if all those endearing young charms," still less been quite superseded, as it may now be said to be, by "Fair Harvard," to the first public singing of which at the celebration of the two hundredth anniversary in 1836, the undergraduates of that time may take some pride in saying they were among those who listened.

Of the popular airs of the day, such as seemed most readily to lend themselves to adaptation for so scanty an orchestra were selected from time to time to be added to the small *répertoire*. In this way were contributed in the writer's time *Zitti*,

*zitti*, a waltz in C by Mozart, airs from *Caliph of Bagdad* and from *Le Dieu et la Bayadère*, something by Von Weber called the *Witches' Dance*, *Celeste's Dance*, and many others. It was even presumed to attempt to compress the Overture to *Le Nozze di Figaro* within those narrow limits. As for Strauss, it is odd to recall that his sun had scarcely yet risen in New England. The Duke of Reichstadt's Waltz is remembered as a sunburst of beauty and brilliancy, after the old-fashioned "Buy a Broom," and Waltz from *William Tell*, which used to do duty in the slow-moving round dances. The Cracovienne and Cachucha in their turn came in a little later, with the Fanny Ellsler *farors*. Among these favorite pieces was one which, mentioned in the records by the very indefinite title of Celebrated Air by Haydn, did not at once recur to recollection; but little effort of memory has brought back the following pleasing melody, which is appended as a most fitting conclusion. Scattered Pierians of 183—, do you hear the President's call? — *Expectatur musica!*

ANDANTE. *dolce*. First flute part. *Sua.*



#### MARTIN LUTHER AS A MUSICIAN.

THE *Revue et Gazette Musicale* recently published two most interesting letters, the discovery of which is due to M. Edouard Fétis. They were addressed by a musician named Jérôme De Cockx to his "venerable master, Jean van Stiegen, at Antwerp," and treat of Martin Luther, with whom, at Wittenberg, the Flemish traveler often conversed on musical topics.

Cockx on first entering the house of the celebrated reformer was rather astonished at perceiving, among some diversely arranged pipes, a flute and a guitar. "Here," said Luther to his visitor, "are my two companions. When I am fatigued with writing, when my brain is dull, or when the devil comes to annoy me with his pranks, I take my flute and play some caprice. My ideas are soon refreshed like newly-watered flowers, the devil vanishes, and I return to my work with renewed vigor. Music is a divine revelation; it is the language of angels in heaven, and on the earth that of the prophets of old."

"Luther drank the health of the musicians of our country," continues Cockx, "and especially that of the celebrated master, Josquin, of whom he formed this opinion: 'Josquin governs notes whilst others are governed by them.' And he further says: 'I like not those who do not care for music, that celestial art by which one dissipates the iniquitude and troubles of the heart. Sing! sing often! All schoolmasters ought to be musicians, and each preacher should not mount the pulpit, until he has learnt to sol-fa.'"

In his second letter, Cockx refers to an even-

ing spent at an inn, the *Aigle Noir*, "which resembles our taverns in Antwerp." Luther was there surrounded by his disciples (some of whom had composed "a few canticles, which were not sung, and doubtless, never will be sung in our Catholic Flanders"), all drinking the native wine or beer. "The master drank the latter, and the name was given to it of 'Pope-beer,' from his having said that he was a Fleming and a musician, and that every one showed their friendship for him and drank his health. . . . Luther showed his honor for the musical art, for he said, 'Kings and princes ought to encourage music, for it is their duty to protect the liberal arts as well as the sciences. . . . Music is a course of discipline and a schoolmistress; it teaches us to be more amiable and sweet, more modest and intelligent. Bad musicians and bad singers contrast greatly with that which is the true art of music, and are to be held in the same relationship as dirt and rubbish have with cleanliness and purity. If we sing, the devil will have less power with us; for, as I have already said, he likes disorder and trouble, and hates music, which is the symbol of harmonious order. Sing, then, with all your hearts and with your best voices, and join with me in singing *Mensch willst du leben*.'"

"All the disciples assembled around their master and blended their voices with his, singing the melody he had previously indicated to them. What beautiful singing! What splendid harmony! Never had I listened to music with such pleasure as then. The tears came into my eyes, which the doctor perceiving, held out his hand to me, which I took, though it was that of a heretic. After the termination of the before-mentioned composition, Martin whispered something to those who were near him, and they then commenced another piece, which I knew from the first notes to be a madrigal by Roland de Lattre. It was to please me that this work, written by a compatriot, was executed in my presence; and what a compatriot! One who was the prince of musicians of his time. When these gentlemen were finished, I gave them my best thanks for their courtesy, and also commended them for their fine voices, having rarely heard the like before, even among the vocalists of our cathedral."

" . . . I know what opinions posterity will have of Martin Luther concerning his treatment of the Catholic Church, in which he was born and brought up, and which he afterwards deserted, but I think and believe he will be known and long considered a great musician." . . .

#### TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

##### XIV.

If you want a rule for painting, try to represent the color at once, frankly and fully. If you can't do this, put in every object in a *frottée* of local color. If this seems right in any place, put it in solidly. Make it suggest the color, and then paint it with a full brush.

I like your little woman in brocade and satin. You could n't have done it if you had n't painted still-life, — especially mutton-chops! Two years' work on figures would not have done it.

So you used chrome yellow in that sunset. And it's true enough; use chrome when you see chrome. You can't begin to get the vivid color of nature at sunset.

After indicating an eye or a mouth, try, with

<sup>1</sup> Copyright, 1879, by Helen M. Knowlton.

<sup>1</sup> Oct. 6, 1840, "Selected 144 for the Faculty to march in by."

a pen, to see how much you know of its form. If you get to making a picture by values, you must work the harder for form.

Your figure has pretty movement and expression, but it lacks firmness, hardness. Too *molle*! You are so afraid of hard lines! You need not make them thin and wiry. Make them broad and full. In drawing a hand, make a firm, hard outline. Put a white paper behind, in order to see it. Bear on hard, and in time you will feel the hand as if it were your own. You'll feel it in your bones.

Try it on something that you don't care for. Draw, persistently, an outline that is hard and severe. Shading up to it will lose all unnecessary hardness.

You have put too much high-light business on that forehead. You saw the picture that the little fellow made in that position; and, in order to keep it, you must make the face look as if painted with one sweep. Not leave it in parts.

If you think that a form is round draw it again and again, until you see the straight lines and angles, and all the forms that run into that form. A shoulder into an arm, for instance.

(Sketch of a house.) The action of that house is good. Everything in the world has its action.

Put five miles of atmosphere between yourself and the mountain, and do it with color; not black.

Have been reading Mrs. Merrifield's book, and it revives recollections of Europe. Everything in this country tends too much towards photographic effect, to niggling and surface-work. Why niggle over anything if you can arrive at a result immediately?

One picture, I remember, by Correggio, has an arm, life-size, painted from shoulder to wrist with one stroke of the brush; and a full brush, of course. One leg, too, painted from hip to ankle in the same manner.

In charcoal, and in paint, draw with a full brush. Get effects by feeling; and be careful not to destroy what you have thus obtained.

If you wish to work on that head a second time, paint it in gray, keeping it lighter than it is to be when done. When fully dry, paint cool colors into a warm *frottée*. Or you might try Rubens's method.

There have been very few great painters: Velasquez, Tintoretto, Paul Veronese. Titian almost became one. Beautiful color, but he had not the grandeur of the others.

Michael Angelo was second only to the Almighty. "A disappointed man?" Fehaw! I know that, when he had his plaster all wet, and he was ready to put those designs on the Sistine ceiling, he was happy as no one else could be happy. The happiness of being almost a Creator.

Look at the Madonna in his Adam touched by Jehovah! All other madonnas seem conscious by the side of this one. She is not even conscious of the Child, but looks far on, into the future.

Michael Angelo's types are of the grandest. You see them now in Italy; in women washing, or in the market-places.

THE London *Figaro* says: "Mr. Carl Rosa, who has started with his provincial company for Dublin, has made a very important engagement for his London season in the person of Herr Anton Schott, first tenor at the Imperial Opera of Hamburg, and who accompanied Dr. Von Bülow to London this summer—I mean this season. Herr Schott will play but two roles, those of Lohengrin and Rienzi, two parts for which his fine stage presence and his histrionic and vocal capabilities seem to be exactly adapted. Mr. Maas, Mr. Rosa's other principal tenor, has been assigned the parts of Rhadamès in *Aida* and William in *Mignon*, in both of which he may be expected to show his high talents to advantage."

## Dwight's Journal of Music.

SATURDAY, OCTOBER 11, 1879.

### FASHION IN MUSIC.

It might seem to a thinking person to-day as if many art-loving individuals had become so filled with respect for the influence which fashion exerts upon art as really to believe that fashion is well-nigh all-powerful in art matters. One can hardly venture to expatiate upon the beauties of a work of art belonging to a by-gone period, in the presence of some people, without being met with a depreciative shrug of the shoulders, and a "*Nous avons changé tout cela.*" The work is after an obsolete fashion, and *ergo* obsolete of itself. If this sort of deduction is sound, one is tempted to believe in the utter frivolity of art, a field where a Haydn can destroy a Bach, a Beethoven annihilate a Haydn, and a Brahms, or Raff, forever erase the footsteps of a Beethoven, just as trousers can rout knee-breeches, or crinolines be put to flight by gored skirts. But is it so? Does the old fashion of a work of art, — say a composition — make the composition itself old-fashioned and obsolete, as mere wearing apparel is after the second season? If it is true, one can say truly that music, or any other art, is something fit for only cobblers and tailors to expend their energies upon, and that men of genius had better take to the exact sciences or political economy. No, it is not so; it is not true. The influence that the art-fashion of any given epoch in the world's history has upon the art of that epoch is strong indeed, but no stronger than the fashion of clothes has upon the man who wears them, if he be not a mere forked instrument whose whole mission in life is to exhibit wearing apparel. We would not underrate the power of dress. To nine tenths of those he met John Sebastian Bach was but a mere perambulating wig, full-skirted coat, knee-breeches and hose; a wholly respectable apparition, but capable of becoming hugely ridiculous in fifty years or so. Yet there was something under that wig and coat which would have been the same under any covering, and which was beyond the power of tailors and barbers to modify. Just so with Bach's music; its external cut was according to the fashion of his day, a fashion now long since gone by, and probably never to be revived again; but the true gist of it — "*das Genie, ich meine den Geist*" — belonged little more especially to his time than to any other. Beethoven's Ninth Symphony could no more touch a hair of the St. Matthew Passion (in an aggressive sense) than it could shunt our globe off from its track. It is one of the glories of art — perhaps its chief glory — that whenever a man does anything truly great in it, he does it for all time. A great composition is practically eternal, and the changes of fashion leave it unscathed.

It is the poorest of poor arguments to say that if Palestrina only lived now he would write in a very different style from what he actually did. Of course he would; there cannot be the faintest shadow of a doubt of it; it is equally indubitable that, if Homer lived to-day, he would wear trousers. It has

nothing to do with the question. No one in his senses wishes Palestrina's or Bach's style to be revived now, even if such a thing were possible. That fashion — as a fashion — is dead as dead can be. But shall we forever lose the grandeur, beauty, and soul of Palestrina's works merely because of their peculiar form? We have but one choice left us; we must accept either the form, or lose the works.

Some persons may say, too thoughtlessly, that we can afford to lose the works; that there is enough fine music in the world without them, and music written in a style more in accordance with the present prevailing taste. To this we can never agree. In the first place, the world can in no wise afford to lose anything that is truly great; the human race has need of all its real achievements; it cannot spare one of them. We are by nature insatiable, and need all that we can get that is good, and must keep all that we already have.

In the next place, admitting, for the sake of argument, that more modern or the most modern music is intrinsically as fine, or even finer than that of a more remote period, there is one essential element in the older music that we look for in vain in the compositions of our own day, and which is so priceless that we can in no way afford to lose it; the very fact that it is practically obsolete renders it only the more worthy of being jealously and carefully preserved. We mean the element of truly grand and spontaneous simplicity.

This is no mere external, "fashionable" attribute; it lies at the very heart of the old music. Nowadays no one can be *truly* simple; our life, our thought, our very faith are complex and involved. If an artist — most of all a musician — attempt simplicity to-day, it is either an affectation or an imitation; it is not genuine; it lacks the true ring; its want of spontaneity is transparent as glass. And let us say here, by the way, that we greatly mistrust the truth of a very common criticism upon modern music, that it lacks spontaneity because it is involved, complex in purpose, and often bewildering. It seems to us, on the contrary, that men like Brahms, Wagner, Berlioz, Liszt, and others are, as a rule, spontaneous only when they are complex and involved. Complexity of thought is their natural element, and in it they are more or less easily at home; it is when they attempt the simple that they painfully labor, and become affected and mannered. But the straightforward, unaffected simplicity of the old composers is something entirely by itself. Our complexity may be better and higher; that is not the question; the old simplicity is something true and genuine, and, moreover, something that is utterly inimitable, and not to be reproduced. And, be it said emphatically, it is something that we absolutely need, were it only as a foil to ourselves.

As it is wholesome for a man who can only doubt to look upon a man who honestly and wholly believes, and refresh his troubled mind with the assurance that belief of some sort is possible in this world; so is it wholesome for us, whose thought and expression are necessarily complex, to be brought face to face with thought that is essentially simple and complete. It rests us, and gives us fresh

strength and vigor. The true and beautiful are always inspiring.

The composer to-day who, after listening to a Palestrina *Gloria*, only feels himself inspired to write a piece of vocal counterpoint in one of the old church-modes, cannot have listened to much purpose, and his counterpoint will be but a very uninspiring sham. But the wondrous, simple spirit of the grand old music, so sure of its own purpose, might well inspire him to try to express his own highest ideal in his own spontaneous way; and whether he sets to work upon an opera finale or upon a symphonic poem, he will work with better heart and more fervid inspiration for the hearing of it.

Fashion is great and powerful, but works only surface deep. The man whose heart it reaches has a shallow heart at best, and no one would wish to look up to him as a law-giver on anything higher than etiquette or clothing. The man whose eye cannot pierce through fashion may be set down as morally purblind, and no safe guide.

Yet let us say this: he who cannot, or will not, go beyond the fashions of his own day, has at least one grain of respectability; he is to a certain extent a man of the time, and reflects honestly much of the true spirit of the age he lives in. But his hapless brother who willingly buries himself under the effete modes and fashions of a by-gone age, simply because they are old; who goes about like an æsthetic dustman, tediously collecting the shot rubbish of centuries, is a man of no age and no time, and reflects the spirit of nothing whatever. If a man must pin his faith to a fashion, let him at least take a living one that has not been worn threadbare.

W. F. A.

### CONCERTS.

**REDPATH BOSTON LYCEUM.** — The first concert of this popular course of concerts and lectures took place on Tuesday evening of this week. The Music Hall was full, the audience delighted with all they heard and saw, and the stage end of the hall was richly adorned with flowers and evergreens. The programme, too, was printed with rare taste. It was a miscellaneous concert. There was a small orchestra (the Germania), which, under Carl Zerrahn's direction, accompanied the more important arias nicely and effectively, and played the overture to *Zanetta*, the quaint little Turkish march by Michaelis, which was encored, and selections from Gounod's *Faust*. There were solos on the harp by Mme. Chatterton Bohrer, who has brilliant, tasteful execution, and was well received. There was the inevitable cornet solo also — in this instance a remarkably good one ("Grand Russian Air" with variations), and remarkably well played, both in the expressive singing passages, which were given in a chaste, pure style, and in the fine precision of the rapid florid business.

The rest was all vocal solos and duets. The chief star was Miss Marie Litta, of the Strakosch Italian Opera Company, who has a very pure and flexible soprano voice, of good power, and of a sweet and tender quality, and who sang Bellini's "Qui la voce" in a highly satisfactory and charming manner. She was persistently recalled, and answered with a smaller piece. One such prima donna was enough, one would think, for any concert; but there was another, of almost equal excellence, Mrs. Abbie B. Carrington, —

her first appearance in America after studying in Italy. She, too, pleased decidedly by the sweet, true, flexible voice, and the graceful ease and fluency with which she sang the "Shadow Song" in Meyerbeer's *Dinorah*, and something requiring the same bright play of execution, which she gave for an encore. Another lady, set down as a tenor (!), Mlle. Selvi, sang the "Cantique de Noël," by Adam, in a voice certainly of exceptional depth and fullness, and in even, simple style; she sang in English, and altogether, in spite of the Italian name, seemed like an Englishwoman. Signors Baldanza, who has a smooth, sweet tenor, and Papini, a large man, of the unctuous, free and easy buffo quality (both of them members of the Strakosch troupe), gave the Duet from Donizetti's *Elisir d'Amore* in a felicitous and artistic manner.

We did not wait to get the answer to Miss Litta's conundrum: "Why are Roses red?" a song by Claude Melnotte, for nothing so fags out our listening faculties as a long, miscellaneous series of unconnected solo pieces. And so we lost Sig. Baldanza's Romanza from *Luisa Miller*, "Hear ye Israel," from *Elijah*, which we should like to hear Mrs. Carrington sing, Mlle. Bohrer's second harp solo, the Duet from *Don Pasquale*, by Miss Litta and Mme. Selvi, and the *Faust* selections. When the thick of the concert season comes, such entertainments will have to be despatched more briefly, or noticed but occasionally.

**MENDLSOHN QUINTETTE CLUB.** — A small roomful of musical people were invited last week to Chickering's warerooms, to hear a couple of string Quartets played by the club as newly organized; the places of Messrs. Listemann and Hennig being now supplied by two young artists recently imported. Mr. Heimendal, from Hanover, a youthful looking man, of refined, intelligent and earnest mien, takes the first violin; and Mr. Guise, a Hollander, the violoncello. Mr. Dannreuther still holds the second violin, so that the Quartet has a very youthful aspect, Mr. Ryan looking like the father of the three. The quartets selected were a well-known one by Haydn, in B-flat, and the third (in A) of the three by Schumann. Enough to say that it was some of the best quartet playing we have had in this city. The unity was remarkably perfect, each individual instrument duly loyal to the whole as one. The intonation of the new violinist is singularly pure, his tone fine, and he phrases like a master. The 'Cellist has a very rich tone, and plays with great execution and with feeling. He also played as solos the Aria from Bach's Orchestral Suite in D, and a Bach Sarabande and Gavotte to great acceptance. We hope we may hear the Quintette Club, in its rejuvenated condition, at some of the Euterpe Concerts during the season.

**WELLESLEY COLLEGE.** — Last Saturday the 58th concert was given before the young ladies of this institution. The solo performer was Mr. E. B. Perry, the very accomplished pianist, who needs no allowance on the ground of blindness with which he has been afflicted from childhood. He interpreted the following selections: —

Beethoven: Rondo, from Sonata, Op. 53.

Schumann:

(a.) Aufschwung, Op. 12-3.

(b.) Warum? Op. 12-3.

(c.) Traummühen, Op. 12-7.

(d.) Nachtstück, Op. 23.

(e.) Nocturne, Op. 21-4, E major.

Henselt: Song of the Gondolier, Op. 13-2.

Vou Hülou: Intermezzo, from "Carnival of Milan."

Perry: Nocturne, Op. 6.

Kullak: La Gazelle, Pièce Caractéristique.

Chopin:

(a.) Nocturne, F minor, Op. 55.

(b.) Valse, D-flat major, Op. 64-1.

(c.) Berceuse, Op. 57.

(d.) Ballade in A-flat, Op. 47.

### THE WORCESTER FESTIVAL.

By all accounts the twenty-second Annual Festival of the Worcester County Musical Association, held in Mechanics' Hall during the five days from Sept. 22 to 26 inclusive, surpassed all the preceding festivals, both in artistic interest and in the remarkable material support rendered by the music lovers of the "Heart" of the old Commonwealth, who eagerly bought up all the tickets even at a premium. These "Festivals" have developed out of the old-fashioned "conventions," or meetings of choristers and others for a week of joint practice in psalmody; they were also markets for the "working off" of some new hymn tune book, or "collection" prepared by the conductor of the convention. Many such conventions, in various parts of the country, still retain this mercantile feature. But in some places, notably in Worcester, they have grown into annual festivals of music of a more important and artistic character. Worcester seems well situated for becoming in some sense the musical Birmingham of New England, at least of Massachusetts. We have already mentioned the somewhat formidable array of vocal and instrumental forces employed in this last and crowning effort. Now we must gather from programmes and reports some brief résumé of what was done. The first concert (Monday afternoon) was miscellaneous, and was opened by the four young ladies of the Eichberg String Quartet (Misses Lillian Chandler, Lillian Shattuck, Lettie Launder, and Abbie Shephardson), who played the Andante and Presto from Mendelssohn's Fourth Quartet, followed by a Minuet of Boccherini, and very creditably for such young artists. A *Salve Maria* by Mercadante, for contralto, was sung by Mrs. A. W. Porter. Then the bass aria: "Honor and Arms" from Handel's *Samson*, to which Mr. C. E. Hay, of Boston, is quite adequate. The Prayer and Aria from *Der Freyschütz* (accredited to Bellini on the programme book!) was sung by Mrs. H. F. Knowles. Next came Wieniawski's difficult Polonaise for violin solo, played by Miss Launder; the Aria "Vado ben spesso" by Salvatore Rosa, sung by Mr. Hays; two duets by Gade ("Spring's Greeting," and "The Rose on the Heath"), sung by Mrs. Knowles and Mrs. Porter, and finally, Mr. Eichberg's *Concertante* for four violins, played by the same four clever pupils of his who opened the concert.

The morning of the second day was devoted to rehearsal of Gounod's *St. Cecilia Mass*, and in the afternoon concert, the following programme was performed, with Mr. B. D. Allen as accompanist: —

Part Song, "The Letter"	Hatton.
Schubert's Quartette (Mr. G. J. Parker, Mr. G. W. Want, Mr. L. H. Chubbuck, Mr. D. M. Babcock).	
Theme and variations	Rode.
Miss Gertrude Franklin.	
Song, "Homeward"	Alt.
Mr. G. F. Parker.	
Organ duo, Symphony, "Hymn of Praise,"	Mendelssohn.
Mr. G. W. Sumner, Mr. B. D. Allen.	
Quartet, "The Long Day Closes"	Bullfinch.
Schubert Quartette.	
Song, "Expectancy"	D. Buck.
Mrs. Louise Finch Hardenburgh.	
Song, "Heaven's Chorister"	Pianisti.
Mr. D. M. Babcock.	
Song, "It was a Dream"	Conson.
Miss Franklin.	
Quartet, "Italian Salad"	Genie.
Schubert Quartette.	

A correspondent of the *Advertiser* says of this concert: —

"The quartet sang very well, earned abundant plaudits, and were twice recalled, giving, after Hatton's bright song, Bishop's glees, 'Sleep, Gentle Lady,' and repeating at the close of the concert a portion of Genée's masterpiece of burlesque. Miss Franklin, who is a new candidate



for the honors of the concert room, proved to be a skilful executant, with a bright and clear voice, in all respects reflecting credit on her careful training by Mme. La Grange. She sings with taste and a certain amount of feeling, but has not yet acquired the art of expressing sentiment and passion so completely as to conceal the means. It is rather an executant than as a dramatic singer that she is at present to be rated. For an encore after her first song she gave 'Il primo d'amore,' by Widor. Mrs. Hardenburgh is well known to Boston audiences under her maiden name, Miss Louise Finch. It is enough to say that her performances showed her familiar characteristics of finish and refined delivery to excellent advantage. Mr. Babcock's sonorous voice and impressive delivery were well suited to Piniotti's song and to the piece given on a recall, — Mozart's 'Who treads the path of duty.' Mr. Babcock has steadily improved within a year or two.

On Wednesday there were two concerts, afternoon and evening, besides a morning rehearsal of the more difficult choruses in the *Messiah*. The afternoon programme was miscellaneous, and without orchestra, as on the two days before, to wit: —

Glee, "Health to my Dear"	Spofforth.
New York Glee Club.	
(Mr. A. D. Woodruff, Mr. G. Ellard, Mr. W. C. Baird, Mr. G. E. Aiken.)	
Aria, "Lascia ch' io pianga"	Handel.
Mrs. Imabella Palmer Fassett.	
Song, "The Anchor 's Weighed"	Brahms.
Mr. George Ellard.	
Aria, "Al Duolo" from "Figaro"	Mozart.
Miss Edith Abell.	
Piano solo, Rondo from Sonata, op. 39	Beethoven.
(Garotte, E. minor)	Silva.
Mr. E. B. Perry.	
Part Song, "The Snow-Drop"	Burnby.
Glee Club.	
Song, "The King of Thule"	Liist.
Miss Fassett.	
Songs, "The Distant Shore"	Bullman.
"Jack's Yarn"	Dickl.
Mr. W. C. Baird.	
Song, "St. Agnes' Eve"	Sullivan.
Miss Abell.	
Glee, A Franklin's Doggo	Mackenzie.
Glee Club.	

The New York Glee Club seems to have sustained its old reputation for fine part-singing. Two of its members, Messrs. Woodruff and Ellard, are new, at least they have not yet been heard in Boston. Their tasteful singing of Burnby's delicate song won an encore. Mrs. Fassett, according to the correspondent already quoted, "is a contralto of excellent parts;" her voice "strong, deep, and of a very rich quality," and she made "a decided impression." Miss Abell confirmed the good impression which she made last spring in Boston. Mr. Perry is the blind pianist, of whose sensitive, yet strong and brilliant interpretation of Schumann, we had occasion to speak last summer. He was recalled and gave Schumann's "Traumeswirren."

In the evening, for the first time, the chorus appeared, with Carl Zerrahn as conductor, and for accompaniment the organ (G. W. Sumner), and piano-forte (E. B. Story). The chorus opened and closed the concert, singing, "with great precision and firmness," Sullivan's Anthem: "I will mention the loving-kindness," with Mr. Alfred Wilkie as soloist, and a chorus by Calkin: "Rejoice in the Lord." The intervening numbers were these: —

Slumber Song	Frantz.
Mrs. Louise Finch Hardenburgh.	
Glee, "Return, my love"	Horsley.
New York Glee Club.	
Violin solo, "Souvenir de Bade"	Leonhard.
Señor Diaz Albertini.	
Glee, "The Belle of St. Michael's Tower"	Stewart.
Miss Henrietta Hebe, Mrs. Hardenburgh, Messrs. Woodruff, Baird, and Aiken.	
Duet, "The Ivel and the rose"	Greil.
Mr. Woodruff, Mr. Ellard.	

Glee, "When shall we three meet again" . . . . . Horsley.

Miss Beebe, Mrs. Hardenburgh, Mr. Aiken.

Part song, "Oh, who will o'er the downs so free" . . . . . Pransall.

Glee Club. . . . . Bishop.

Miss Beebe. . . . . Fleus-temp.

Violin solo, Andante e Polonaise . . . . .

Señor Diaz Albertini. . . . . Cooke.

Glee, "A knight there came" . . . . .

Miss Beebe, Mr. Woodruff, Mr. Ellard, Mr. Aiken. . . . . Rabinstein.

Duet, "Song of the summer birds" . . . . .

Miss Beebe, Mrs. Hardenburgh. . . . . Cuddicott.

Glee, "Humpty Dumpty" . . . . .

Miss Beebe, Mrs. Hardenburgh, Mr. Woodruff, Mr. Aiken.

The Glee Club quartet, this time of mixed voices, and the solo songs by Miss Beebe and Mrs. Hardenburgh, were much admired. Of the violinist, Señor Albertini, we are told: —

His tone is thin and light, but pure and true, and his execution very brilliant. He is a young man, a Cuban by birth, and has not before appeared in America. He can hardly fail to command the popular favor as soon as his merits shall have become more generally known. Albertini is only twenty-two years old. At an early age he displayed great musical talent and skill as a violinist; attracted the attention of Gottschalk while still a child; began studying at Havana in 1855. His whole name is Rafael Diaz Albertini Urioste. Played in New York in private in 1868, and attracted the attention of critics there. In 1871 entered the Paris Conservatory; won there the first "accessit;" then the second prize; then the Medal of Honor in 1875 on graduating in 1875. Has made successful concert tours in Europe and given a series of concerts in Havana. Been decorated with several orders in Spain and elsewhere. After his first piece to-night he was recalled and gave "Chanson de Mignon" by Jules Garcin. After his second piece, being again recalled, he gave "St. Patrick's Day" with variations, by Fleus-temp. Again recalled, he repeated part of the variations.

So far the performances have all been without orchestra, and the programmes miscellaneous and for the most part light, yet not hackneyed, certainly not vulgar, but on the whole put together with taste, and more select than many of the evening concerts after the oratorios at the great festivals in England. On Thursday afternoon a small yet efficient orchestra, from Boston, was on hand, — an orchestra of thirty members, including among its first violins Mr. Bernhard Listemann, and our old friend Carl Meisel, who has returned from Germany. Gounod's *St. Cecilia Mass*, which high authorities esteem the greatest of his ecclesiastical music, formed the first part of the concert. The solos were taken by Mrs. H. M. Smith, Mr. Alfred Wilkie, and Mr. W. H. Beckett. The *Advertiser* correspondent thus describes it: —

The first movement, *Agnus*, is an humble and touching prayer; a figure for the violins in the accompaniment is conceived and carried out with a charming grace. The *Gloria* is a piece of genuine, pious enthusiasm — the enthusiasm, that is, of a devotee who, feeling himself filled with the glory of the Most High, utters his praises in a subdued and reverential tone, unaccompanied by an orchestral *fin-fare*. There is a charming passage in this movement assigned to the female voices, and accompanied by harp, violin *frenelo* and wind instruments muffled, — an aerial orchestration, so to speak. At the *versicles*, *Qui tollis*, etc., the music has a character of tender supplication, and at the *Quoniam tu solus*, it takes on an air of august and mystical pomp. The *Credo* is, as of right it should be, the most impressive portion of the mass. The mysticism of belief is expressed here in a grave, majestic march by the basses, while the chorus passes in review all the articles of faith. At the *Et incarnatus* the expression of adoration is admirable. The resurrection, so often treated by composers with an almost fierce energy, is here gently proclaimed by female voices. Then the basses in the *Credo* motive, persistently adhered to, lead us to the *Et vitam venturi seculi*, where the composer in heavenly harmonies lifts a corner of the veil and shows from afar the glories of the celestial Jerusalem. Gounod has written a delightful orchestral interlude for the offertory, the instrumentation of which is in his best style. The *Sanctus* never fails to make a deep impression. The *crescendo* at the close is a magnificent stroke of genius, and very remarkable in the effect produced by the bass drum. Again, in the *Benedictus*, the *Agnus Dei* and *Domine, non sum dignus*, Gounod reasserts his mastery skill in expression. From this hasty and altogether insufficient description there has been omitted all mention of the method of treatment pursued by the composer — the system of division, that is, with solos and concerted movements. The execution of the work was very fine, after making proper allowance for the limited opportunities for rehearsal of chorus and orchestra.

After the Mass, the following selections formed the second part: —

Overture, "Zanetta"	Auber.
Orchestra.	
Song, "Santa Maria"	Faure.
Mr. W. H. Beckett.	
Aria, "Gratias agimus tibi"	Guglielmi.
Mrs. H. M. Smith. Flute obligato.	
Song, "Tell us, Mary, how to woo thee"	Hodson.
Mr. Alfred Wilkie.	

Potpourri, "Faust" . . . . . Gounod.

The Thursday evening concert, also with chorus and orchestra, had more of "the dignity of a festival occasion" than the preceding miscellaneous concerts. This was the programme: —

Overture, "Tannhauser"	Wagner.
Orchestra.	
Aria, from "Masked Ball"	Verdi.
Mr. W. H. Beckett.	
Aria, "Qui la voce"	Belini.
Mrs. Anna Granger Dow.	
Cavatina, "Salve dimora," from "Faust"	Gounod.
Mr. T. J. Toedt.	
Vintagers' Chorus, from "Loreley"	Mendelssohn.
Basses and tenors of chorus.	
Aria, "Oh, don fatale," from "Don Carlos"	Verdi.
Miss Annie Louise Cary.	
Song, "I love thee"	Buck.
Mr. Beckett.	
Song, "What are they to do?"	Randegger.
Mrs. Dow.	
Duet, "Si la stanchezza," from "Il Trovatore"	Verdi.
Miss Cary, Mr. Toedt.	
Polonaise, from "Struensee"	Meyerbeer.
Orchestra.	
Recitative, "Awake, Saturnia," and aria, "Iris, hence away," from "Semete"	Handel.
Miss Cary.	
Song, "The Harbor-Bay"	J. F. Barnett.
Mr. Toedt.	
Canon-quartette, from "Fidelio"	Beethoven.
Mr. Dow, Miss Cary, Mr. Toedt, Mr. Beckett.	
Solo and chorus, "Crowned with the Tumpet," from "Ermal"	Verdi.
Solo by Mr. Beckett.	

Miss Cary's rendering of the noble Aria from Handel's *Semete*, as well as of the very dramatic aria by Verdi; the Quartet from *Fidelio*, the Vintagers' Chorus from the *Loreley*, and the two orchestral pieces, must have been well worth hearing.

Friday (Sept. 26) was the last and great day of the Festival, which appears to have improved both in the matter and the manner of performance, as well as in public interest, as it went on. The seventh concert (afternoon) offered a really interesting programme: —

Overture, "Anacreon"	Cherubini.
Orchestra.	
Ave Maria, from "Loreley"	Mendelssohn.
Miss Henrietta Hebe, and chorus of ladies.	
Aria, "Cujus Animum," from "Stabat Mater"	Rossini.
Mr. Alfred Wilkie.	
Symphony, No. 8	Beethoven.
Orchestra.	
Duet, "Oh, Flower of the verdant Sea," from "Rebekah"	Burnby.
Miss Beebe and Mr. Wilkie.	
Piano sonata, op. 7	Grieg.
Mr. S. Liebting.	
Aria, "As when the Dove," from "Acis and Galatea"	Handel.
Miss Beebe.	
Polonaise, from "Struensee"	Meyerbeer.
Orchestra.	
Aria, "Let us eat and drink," from "The Prodigal Son"	Sullivan.
Mr. Wilkie and Chorus.	

In the evening the Festival reached its climax in a very creditable performance of Handel's *Messiah*, under the baton, of course, of Carl Zerrahn, who had made numerous trips to Worcester to drill into unity the four or five hundred voices of the various societies and choirs from all parts of the country. The solo singers were Miss Ida W. Hubbell, Miss Annie Louise Cary, Mr. Theo. J. Toedt, and Mr. John F. Winch. We need not to be told how well the Alto and Bass recitatives and arias were sung. For the rest we will again cite the *Advertiser*: —

"Miss Hubbell proved to be a pleasing and well-trained vocalist. Her voice is of a delight-

ful quality, and her delivery showed good judgment throughout. She seems to be one of those rare singing birds who are endowed with a strong musical feeling, to which cultivation has only added a finish without a sacrifice of the gift of nature. The declamatory parts in the portions describing the scene in the fields at Bethlehem were given in excellent style, as was also the aria, "Rejoice greatly." That she could also express the delicate emotions was satisfactorily shown in her execution of "Come unto me." The audience was interested and generous in applause, but no encores were granted. Mr. Toedt confirmed and strengthened the excellent impression made last evening. The opening recitative and aria were sung with a most refined taste, especially in the matter of phrasing. His enunciation deserves equal admiration for its distinctness. All of his work, in a word, was done in a most artistic manner. Mr. Sumner's organ accompaniments were judiciously played, and orchestra and chorus reflected the highest credit on Mr. Zerrahn's training. The hall was crowded to its utmost capacity by an interested and closely attentive audience. The association had never before sung the *Messiah*, though it had been given by the local society which forms the nucleus of the association. Several of the choruses were, however, entirely new to all but a very small proportion of the choir."

### MUSICAL INTELLIGENCE.

**MME. CAFFARI**, the accomplished prima donna and successful vocal teacher, has returned to her numerous pupils, at her rooms in Winter Street. The call for her services is so great in New York that she will teach there on Saturday and Monday every week, and in Boston from Tuesday to Friday inclusive.

Many, too, will welcome the return to our city of **Mme. ERMELA RUDKINDORFF**, after her great successes in New York. There is room enough for both, and enough for them to be properly educating young singers for concert, oratorio, and opera.

**Mr. William H. Sherwood**, the pianist, is in much demand for concerts in New York and elsewhere. In Boston he has removed from his music rooms in West Street to 137 Tremont Street, next door to Chickering's warerooms. His clever pupil, **Mr. H. S. Hanchett**, has secured rooms for teaching in the same building.

The first of the five popular concerts by **Mr. Lisemann's** "Philharmonic Orchestra," will be given in the Music Hall, October 23. Here is a list of some of the pieces in the repertoire:—

- Beethoven: Symphony in F. Selections.
- Overture, "Egmont."
- Overture, "Leonore No. 3."
- Schumann: Symphony in D minor. Selections.
- Overture, "Manfred."
- Symphonie in C. Scherzo and Adagio.
- "Evening Song." Adapted for orchestra by Raff.
- Raff: Leonore Symphony. Selections.
- Spohe: Overture, "Jesonda."
- Mendelssohn: Overture, "Midsummer Night's Dream."
- Wagner: Overture, "Tannhäuser."
- Introduction to Lohengrin.
- Bach: Air and Gavotte.
- Chaconne. Adapted for orchestra by Saint-Saëns.
- Schubert: Unfinished Symphony in B minor.
- Liszt: Preludes.
- Hungarian Rhapsodies.
- Polonaise in E.
- "Faust" Symphony, Gretchen movement.
- "Tasso" Symphonique Poem.
- Mozart: Overture, "Magic Flute."
- "A Musical Joke." For strings and two horns.
- Zopff: Serenade for wind instruments.
- Weber: Overture, "Oberon."
- "Invitation à la Danse."
- Saint-Saëns: "Danse Macabre."
- "Le Romet d'Omphale."
- Tchaikowski: Andante for string orchestra.
- Litolff: Overture, "Robespierre."
- Volkmann: Serenade for string orchestra.
- Dvorak: "Slavonic Dances."
- Svendsen: "Carnival in Paris."
- Vieuxtemps: Fantasia-Caprice for orchestra.
- Johann Strauss, "Waltzes."

**ENGLISH OPERA.** The season of English opera at the Park Theatre will begin Monday evening, October 13. Miss Emma Abbott is the *prima donna* of the troupe, which also

includes Mrs. Segula and others of repute. An important feature of the season will be the production of *Massé's Paul and Virginia*.

The Globe Theatre will open for the season on Monday night, October 13, with Auber's bright and charming opera of *Crown Diamonds*. The company will include Miss Laura Schirmer, Miss Clara Poole, Mr. Charles R. Adams, Mr. Alfred Wilkie, Mr. Henry Peakes, and others. Gounod's *Mock Doctor* will probably be produced during the season.

One of the coming musical events that will attract special attention will be the visit of **Carlotta Patti**. She will be accompanied by the same artists who have assisted her in New York, two of whom, **Mr. Henry Katten**, the Hungarian pianist, and **Mr. Ernest De Munch**, the violoncellist, are spoken of in terms of high praise. **Sig. Ciampi-Collaj** and **Mr. L. A. Phelps** are also members of the troupe. The former is a baritone of the modern Italian school, and the latter a tenor, who has passed some years in Europe. The concerts will be given in Music Hall on the evenings of October 16 and 17, and the afternoon of October 18. — *Courier*.

The following information concerning the purposes of The Cecilia for the coming season has been published: Four concerts will be given, no one of which will be repeated. The first two concerts will be in Music Hall, and at the first, to be given probably December 23, *Odysses*, a cantata by Max Bruch, will be sung, with orchestral accompaniment. The second concert will probably be given February 9, and its programme will be made up of one of Bach's shorter cantatas, part-songs, and madrigals, and pieces for solo voices. The remaining concerts of the season will be in April and May. The programmes for these concerts cannot be announced definitely as yet, but one of them will undoubtedly contain Schumann's music to *Manfred* with orchestra, the dialogue being given by a reader. — *Ibid.*

The Albany Musical Association have engaged Tweddle Hall for two nights in the early part of December, the first night for the oratorio of *St. Paul*, and the second for a miscellaneous concert. Miss Fanny Kellogg, Myron W. Whitney, and Wm. H. Fessenden of Boston, and Mrs. Fassett of Albany, are to be the soloists, and the Germania orchestra of Boston, Bernard Listemann leader, will furnish the accompaniment.

**NEW YORK.**—The concert given by Theodore Thomas last night, on the occasion of the reopening of Steinway Hall, might almost be called a festival. The room was crowded, and a bright and sympathetic audience testified by loud and long applause the popular gratification at Thomas's return. With a fine programme, a noble performance, and a brilliant assemblage of listeners, nothing was lacking to the success of the evening. The old orchestra was there, very little changed in its personnel; and when the conductor took his old place at the desk a storm of welcome broke out. The following was the bill:—

Symphony No. 2 . . . . .	Beethoven.
Air, from the suite in D . . . . .	J. S. Bach.
Piano-forte Concerto . . . . .	Schumann.
Slavonic Dance . . . . .	Dvorak.
Siegfried Idyl . . . . .	Wagner.
Fantasia on Hungarian Airs . . . . .	Liszt.
Mr. F. Rummel.	

There was one absolute novelty in this list, namely, the Slavonic Dance, in minor time, the fourth of a series of eight, by Anton Dvorak. It is a composition of considerable strength and originality, full of pomp and splendor, and betraying the characteristic national taste for a semi-barbaric magnificence. The Siegfried Idyl, fascinating to hear, difficult to execute or interpret, has been played here by Thomas before, but it is little known. Mr. Rummel played the Schumann Concerto with force, freedom, and a fine technique, and made a still more marked impression by his spirited rendering of Liszt's heroic Fantasia, the orchestra in both pieces lending him an admirable support.

The great features of the concert, however, were the Symphony and the Bach Air; the first was enthusiastically applauded after every movement; the second was re-demanded. — *Tribune*, Oct. 7.

Of the orchestral prospects generally, "Delta" writes as follows to the *Transcript*: "The programme of the first concert of the New York Philharmonic comprises Berlioz's 'King Lear' overture, Wagner's 'Ride of the Valkyries,' and 'Siegfried's Death,' the Fifth Symphony of Beethoven, and, with the aid of Mr. Frans Rummel, the Tchaikowsky Concerto. The programmes of the Brooklyn society will probably be similar to those in New York, and a larger orchestra than ever before will be employed. It was to the enterprise of the Brooklyn society that the public was indebted last winter for the opportunity of seeing Mr. Thomas as conductor of an orchestra in this vicinity, and it is by the courtesy of the same society, in changing the long-established evenings of its concerts, that Mr. Thomas is now able to appear in New York.

"Mr. Gotthold Carlborg's success with the course of symphony concerts, given at Chickering Hall last season, was so decided as to encourage the management to give another series of six rehearsals and six concerts, beginning in November. A number of orchestral novelties are promised, includ-

ing Hugo Ulrich's 'Symphonic Trionfale,' Anton Dvorak's 'First Slavonic Rhapsody,' the entire music to the drama 'Sarguntse,' by Meyerbeer, and Tchaikowsky's latest symphonic work. Mr. Carlborg is an accomplished musician and an excellent conductor, his orchestra, forty-five in number, is a thoroughly competent one, and the concerts will doubtless prove to be, as they were last season, attractive and entertaining.

"Dr. Leopold Damrosch will, as usual, conduct the orchestra of the Symphony Society of New York during the coming season. Six rehearsals and six concerts will be given by the society at Steinway Hall, and it will have the assistance of the chorus of the Oratorio Society, and of the male chorus of the Arion Society, the best of our German musical organizations. The Ninth Symphony of Beethoven and Berlioz's 'Damnation of Faust' will be given during the week, and several new works of interest will also be brought out. The season is sure to be a prosperous one."

The Oratorio Society has already begun its rehearsals and under the charge of Dr. Damrosch, some excellent work may be expected from it at the concerts and public rehearsals to be given during the season. *Elijah*, the *Messiah*, and Bach's *St. Matthew Passion* music are among the works to be produced, and it is probable that for the solo parts the aid of **Mme. Gerster** and of **Miss Thureby** will be secured. — *Ibid.*

Of pianists and their promises the name is legion, and the catalogue thereof must form a topic by itself another time.

The Salem Oratorio Society will give two concerts the coming season. At the first, Mendelssohn's *Walmgryns Night* will be rendered, and at the second, Haydn's *Seasons*.

### FOREIGN.

**DR. VON BULOW**, like a giant refreshed, returned to his work as conductor of the Hanover Opera House last week. The Doctor resolved to give the Hanoverians a taste of his quality, so he offered them the "anhäuser," "Don Giovanni," "Der Freischütz," and "Le Prophète" in one week. Furthermore, finding that "Carmen" had for some reason or other been neglected by many German opera houses, he has resolved to give it, it is stated, for the first time in Germany, with Frau Koch as the heroine. Berlioz's "Beatrice and Benedict" will also be given. In November the Doctor will give two recitals at Cologne, and will then have a short concert tour through Germany, afterwards coming to England. — *Figaro*, Sept. 12.

On Monday Mr. Arthur Sullivan, having returned from his Swiss holiday, appeared at the Promenade Concerts and conducted the C minor symphony of Beethoven. On Thursday he was expected at Hereford to conduct "The Light of the World." Madame Emipoff is still the great attraction of Messrs. Gatti's concerts, where she will be succeeded to-night by Mr. Charles Hallé. The last English programme included a brilliantly written March from the pen of Mr. Duvivier, the prelude from a cantata, "Hagobert," by Mr. Burnett; and a symphony in G minor from the pen of Mr. Hamilton Clarke. The last-named work is a neatly written specimen on the old model, remarkable more for the excellence of the workmanship than for any particular display of individuality. Both Mr. Clarke and Mr. Duvivier conducted their own compositions. The programme on Tuesday included a gavotte in F by Mr. Hamilton Clarke, the "Gigue of Roehelle" overture of Balfe, and the "Hebrides" overture of Mendelssohn. On Wednesday the classical programme included the "Jupiter" symphony of Mozart and Mendelssohn's concerto in G minor, played by Madame Emipoff. — *Figaro*, Sept. 12.

**PARIS**, Sept. 14. — Gustave Hippolyte Roger, the famous French tenor, is dead at the age of sixty-four.

He was born near Paris, August 27, 1818. He studied at the Conservatoire, and was engaged as a tenor at the Opera Comique from 1838 to 1846, after which he accompanied Jenny Lind to London. Subsequently he appeared in grand opera, but was not as successful in that line as on the comic stage. In Berlin he was loved in "Les Huguenots" and in "La Dame Blanche"; in Munich in "La Juive," and in Hamburg in "Le Prophète," when he sang in German. He was again at the Paris Grand Opera from 1853 to 1859. In the latter year he lost an arm while hunting, and although he subsequently appeared with an artificial arm he never acquired his former popularity. In 1868 he was appointed Professor of Singing at the Paris Conservatoire.

**HERN WAGNER** announces in the *Bayreuther Blätter* that the first representation of his new opera, "Parsifal," cannot take place in 1880, as he hoped, and that he is dependent on the state of the subscription list in progress before he can resume the "Bühnenfestspiele."

**MAD. CLARA SCHUMANN** celebrated her sixtieth birthday on the 12th September.

**JOACHIM** and **Brahms** have taken advantage of a holiday trip in Transylvania to give concerts together in the principal towns there.

**Musical Instruction.****A LADY ORGANIST.**

A lady desires the position of organist in a small church in or not far from Boston. For references here and in Germany, Address "L. L.," DWIGHT'S JOURNAL, Boston.

**EUGENE THAYER'S STUDIO,**  
FOR ORGANISTS AND VOCALISTS,  
145 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MISS JULIA WYATT** will resume lessons in Singing at No. 100 Boylston Street, OCTOBER 1st.  
Pupils are taught **READING AT SIGHT** if desired.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

**RECEIVES PUPILS FOR VOCAL CULTURE**  
At No. 44 Winter Street, Boston.

**H. L. WHITNEY,**

Room No. 3, 125 Tremont St., Boston,  
(Over Russell's Music Store).

**Teacher of the Porpora, or Old Italian School of Singing.**

Pupil of Corelli, Arisleron, Mout, Arnsch and Mott.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as "Conductor of Conventions, Societies, and Church Chorus, and will accept engagements in these departments of vocal art.

**MR. ARTHUR FOOTE, Pianoforte Teacher,**  
149 Tremont Street, Boston.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**125 MUSIC LESSONS FOR \$15**  
AT THE  
**NEW ENGLAND CONSERVATORY,**  
Music Hall. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 20,000 students since 1857. Situations secured for its graduates. For Prospectus, address E. TOWLER, Music Hall, Boston.

**NEW ENGLAND MUSICAL BUREAU.** Furnishes and fills situations.  
Address E. TOWLER, Music Hall, Boston.

**SCHOOL OF VOCAL ART.**

**MME. SEILER'S SCHOOL OF VOCAL ART,**  
1104 WALNUT STREET, PHILADELPHIA.

Reopens for the Winter Session September 29th,  
And offers, beside Artistic Culture of the Voice, a thorough Education in all other branches of Music.

**NINTH EDITION.****THE LADY OF THE AROOSTOOK.**

By W. D. HOWELLS.  
12mo.....\$2.00.

Equal as an artist to the best French writers.  
His books are not only artistically fine but morally whole some. — *Magazin für die Literatur des Auslands.*

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**THE PHILOSOPHY OF MUSIC.**

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony, and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript.*

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,  
HOUGHTON, OSGOOD & CO., BOSTON.

**Constipation and Indigestion**

Are nearly certain to afflict sedentary brain workers. Medicines usually increase the difficulty. **FRUIT FOOD** and **WHITE WHEAT GLUTEN** relieve all, and establish normal digestion. We have Food Remedies for Brain and Nerve Troubles, for Consumption, Diabetes, Dyspepsia, Bright's Disease, and all abnormal conditions. We Relieve Fatness by obnoxious foods, without drugs and without starvation.

Pamphlets Free. **HEALTH FOOD CO.,**  
Brooklyn Office, 9 Clinton St. 74 Fourth Av., cor. 10th St., New York.  
Boston Agency, 694 Washington St.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852.

**PROSPECTUS FOR 1879.**

On the first of January, 1879, this oldest of the many American Musical Journals passed from the business management of OLIVER DITSON & Co. into the hands of HOUGHTON, OSGOOD & Co. It remains under the editorial charge of JOHN S. DWIGHT, its founder, and preserves its identity in spirit, principle, and purpose, as well as in general outward form and style. It appeals first, and mainly, to persons of taste and culture, lovers of the best in Music, — seeking to deserve their sympathy, instead of courting an indiscriminate "popularity," and relying for appreciation more on quality than quantity of matter. Loyal to the masters, the enduring models in the Art, it yet welcomes every sign of wholesome progress.

In the twenty-six years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the masterworks of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It has been much quoted and respected as an authority in Europe and at home.

These were the chief features originally promised in the JOURNAL, and now promised anew: —

*Its contents will relate mainly to the Art of Music, but with occasional glances at the world of Art and polite literature; including, from time to time —*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Having no connection, no appearance, even, of identity of interests with the music trade in any of its representatives or branches, the JOURNAL offers a new guaranty, were any needed, of impartial, independent, and sincere expression of opinion.

The Editor is assisted by an able corps of fresh and bright contributors, musical and literary: WM. F. APTHORP, A. W. THAYER (biographer of Beethoven), Dr. F. L. RITTER, of Vassar College, W. S. B. MATHEWS, of Chicago, etc.

The JOURNAL takes more frequent notice than heretofore of what is passing in the world of Art and Literature; it contains book reviews and short papers from F. H. UNDERWOOD; poems, letters, essays, from JULIA WARD HOWE, C. P. CRANCH, FANNY RAYMOND RITTER, "STUART STERNE" (authoress of "Angelo"), and others; art notes, by WILLIAM M. HUNT, THOMAS R. GOULD (of Florence), THOMAS G. APPLETON, etc.

While increasing the proportion of original matter, as much room as possible will still be given to one feature always valued in the JOURNAL, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and aesthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

In one word, it is intended to make the JOURNAL more interesting and valuable than ever; to make it so good that all who are interested in the best music will find it indispensable.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & CO., Boston.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and \*THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING  
NEWS.....8.00 " "  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "  
\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, and LOWELL will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.  
The JOURNAL is for sale at CARL PRUFER'S, 30 West St.; A. WILLIAMS & Co., 283 1/2 Washington St., and A. K. LORIE'S, 369 Washington St., Boston.



## BRITISH POETS.

## RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50. The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols.  
Churchill, Parnell, and Tiskall, 2 vols.  
Coleridge and Keats, 2 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herriot, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jenson, 1 vol.  
Shelley, 2 vols.  
Skelton and Denon, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press — *North American Review*.

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times*.

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margins, attractively and substantially bound. — *Providence Journal*.

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post*.

This edition of the standard British poets is in every way worthy of a permanent place in every library, which is not already supplied with these literary treasures. — *Boston Advertiser*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

## AMERICAN POEMS.

Containing Poems selected from the works of LONGFELLOW, WHITTIER, BRYANT, HOLMES, LOWELL, and EMERSON. With Biographical Sketches and Notes. 1 vol., 16mo, 463 pages, \$1.25.

This book has been prepared with special care for use in Grammar and High Schools and Academies. The poems chosen are among the best in American literature; the biographical sketches give the leading facts in regard to the lives, especially the literary careers, of the poets; and the foot-notes explain the personal and historical allusions that occur in the poems. It is a peculiarly attractive book for the study of American poetry, and is hardly less desirable to the general reader than for school use.

## ENGLISH LANGUAGE:

Its Grammatical and Logical Principles. By HARRIS R. GREENE, A. M. 12mo, \$1.05.

A careful and exhaustive discussion of the various organic forms of expression common to all languages, also of the various elements of thought.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

## THE LATEST AND BEST EDITIONS

## SCOTT AND DICKENS.

## THE NEW ILLUSTRATED LIBRARY DICKENS.

(Just Ready.)

Fully illustrated with 550 pictures; neatly bound in dark green cloth; tasteful and durable; and by all odds the handsomest edition ever issued for so low a price.

26 volumes. \$1.50 a volume.

## THE NEW ILLUSTRATED LIBRARY EDITION OF THE WAVERLEY NOVELS.

Exquisite work, at low prices; fifty elegant steel engravings; good paper; clear type; strong and tasteful brown cloth binding.

25 volumes. \$1.00 a volume.

A SUPERB SET OF SCOTT'S WORKS.

## THE GLOBE EDITION OF THE WAVERLEY NOVELS.

A large-print edition, in long primer type; embellished with illustrations; the best pages for easy and comfortable reading; no other edition offers so many advantages for so little money.

13 volumes. \$13.00 a set.

## GLOBE EDITION OF DICKENS.

Large type and firm paper; the best for the eyes; embellished with 65 illustrations after drawings by DANIEL and GRAY.

15 volumes. \$15.00 a set.

HOUGHTON, OSGOOD & CO.

Winthrop Square, Boston.

# THE ATLANTIC MONTHLY

## FOR 1880.

THE ATLANTIC MONTHLY proposes to give its readers the best magazine literature in the world, from the best writers of Serial and Short Stories, Poetry, Essays, Criticism, and on questions of popular interest in Art, Education, Politics, Social Science, and Industry. Among other features, the managers announce for 1880 the following:—

**SERIAL STORIES**, by HENRY JAMES, JR., author of "The American," "Daisy Miller," etc.; T. B. ALDRICH, author of "Prudence Palfrey," "Marjorie Daw," etc., and W. D. HOWELLS, author of "Their Wedding Journey," "The Lady of the Aroostook," etc. Mr. Howells's story begins in January, 1880, and will run through six or more numbers.

**SHORT STORIES**, of the quality for which THE ATLANTIC has been so noteworthy for several years past, will be a distinguishing feature of the magazine. Probably two, sometimes three, first-class Short Stories will appear in each number.

**INDUSTRIAL TOPICS** will receive particular attention, and will be discussed by persons of special ability and knowledge of the subjects treated. A series of papers is contemplated, describing the advantages and disadvantages of the various sections of the Middle West and the Far West. This series will be of interest to all, but peculiarly to those who purpose migrating westward.

The author of "Certain Dangerous Tendencies in American Life," "Preaching," and other notable articles that have recently appeared in THE ATLANTIC, will write regularly, and his contributions will be of special interest to Workingmen and all who labor for their advancement.

**POLITICAL AND SOCIAL LIFE AT WASHINGTON**, embodying the reminiscences and impressions of one whose recollections date back to the administration of John Quincy Adams, and who has for thirty years been intimately acquainted with the leading men and the inside history of questions that have agitated the Capital and the country. This cannot fail to be an exceedingly interesting series of articles.

**THE LITERARY FEATURES OF THE ATLANTIC**, which have always given it a peculiar character and distinction, will be even more attractive than heretofore. Criticisms will be more extended and will appear as body articles; the admirable Reviews of Recent Novels will be continued; and each month will appear a study in classic English literature by the most eminent American critics.

**LIVING QUESTIONS**, in Politics, Education, Religion, Industry, or whatever the American public is most interested in, will be discussed by persons eminently qualified to treat them thoroughly and so as to enlist the attention of thinking men and women. The articles will not be sensational, yet will frankly recognize and express the spirit of the time.

**THE CONTRIBUTORS' CLUB**, which has proved so popular a feature, will be particularly full and varied during 1880.

**THE FAMOUS CONTRIBUTORS** whose names are so closely identified with THE ATLANTIC — LONGFELLOW, WHITTIER, HOLMES, LOWELL, MRS. STOWE, H. H. ROSE, TERRY COOKE, MISS LARCOM, MISS PRESTON, MISS WOOLSON, MISS JEWETT, MRS. PIATT, WARNER, WARREN, NORTON, STEDMAN, STODDARD, RICHARD GRANT WHITE, SCUDDER, MARK TWAIN, DEFOREST, BISHOP, and others, will write for the magazine; and new writers from all sections of the country will be added to the list.

## PORTRAIT OF DR. HOLMES.

A superb life-size portrait of DR. HOLMES has been made by Mr. J. E. Baker, (the artist who made the ATLANTIC PORTRAITS of Longfellow, Bryant, Whittier, and Lowell), and will be furnished to Atlantic subscribers only, for One Dollar.

Beginning with January, 1880, THE ATLANTIC will be printed with new and larger type and page; and the numbers will have sixteen additional pages, making 144 or more pages to each number.

**TERMS**: — \$4.00 a year, in advance, postage free; 35 cents a number. With superb life-size portrait of Holmes, Lowell, Whittier, Bryant, or Longfellow, \$5.00; with two portraits, \$6.00; with three portraits, \$7.00; with four portraits, \$8.00; with all five portraits, \$9.00.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, OSGOOD & COMPANY, Boston.

JAN 8 1885

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1005.

BOSTON, SATURDAY, OCTOBER 25, 1879.

VOL. XXXIX. No. 22.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### HARWOOD & BEARDSLEY,

(Formerly with Chickering & Sons.)

### AGENTS FOR THE

### FAMOUS

### CELEBRATED

"BLÜTHNER"

"SOHMER & CO."

GRANDS,

PIANOS,

LEIPZIG, GERMANY.

NEW YORK.

Also the Best Low-priced Pianos in Boston.

503 Washington St., cor. West.

Chickering Pianos      Tuning & Regulating  
Constantly on hand.      A specialty.

## HENRY F. MILLER, PIANO-FORTE

MANUFACTURER,

BOSTON, MASS., U. S. A.

### THE SMITH ORGAN CO.

FIRST ESTABLISHED.      MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From Prof. JOHN K. FAIRB, Teacher of Music at Harvard University.

CAMBRIDGE, 28th March, 1873.

Messrs. A. M. McPHAIL & Co.

GENTLEMEN,—I beg leave to express to you my sincere admiration for your Piano-Fortes. The opinion which I hold with regard to their excellence has not been formed hastily, but after a careful test of their qualities. The superior mechanism, purity of tone, thorough construction, and consequent durability which distinguish your Piano-Fortes, lead me to recommend them as among the most desirable instruments now in use.

Very truly yours,

JOHN K. FAIRB.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1834

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

### W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars,

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

DERIVING OF THAT NAME.

The regular terms begin in September, November, February, and April.

Send for Circular to

JULIUS EICHBERG, Director.

## TALKS ON ART.

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word conscientious, we will say of precepts loyal to recognised principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and convictions, and without singularly free from egotistic assumption. —The Atlantic Monthly.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**Music Publishers.**

**JUST OUT:**  
**BELLS OF CORNEVILLE.** A handsome and complete edition of the "Bells of Corneville," by Pianquette, is now ready; and as the music, the acting, scenery, and costumes are quite within the reach of amateur, it is sure to be extensively given and enjoyed. Pretty, lively French village scenes, contrasting with events in the haunted castle, make a spirited combination. Words unobjectionable. Price \$1.20.

**WHITE ROBES,** the new Sunday School Song Book, by Abbey and Munger, bids fair to be one of the most successful books of its class, as it is undeniably one of the sweetest and best. It will pay to buy one, if only to sing from at home. Price 25 cents.

**VOICE OF WORSHIP** (L. O. EMERSON), \$0.00 per dozen.  
**THE TEMPLE** (W. O. FERRIS), \$0.00 per dozen.

**NEW METHOD FOR SINGING CLASSES** (A. N. JOHNSON), \$0.00 per dozen.

The above are our three newest Singing School Books. The first two have a full set of tunes for Chorus.

See full lists of New Sheet Music every week in the Musical Record. That is the way to keep well informed of all new issues. Mailed for 6 cents.

Wait for these books (almost through the press):  
**TEMPERANCE JEWELS.** J. H. TENNEY.  
**AMERICAN ANTHEM BOOK.**  
**PARLOR ORGAN INSTRUCTION BOOK.** A. N. JOHNSON.

**OLIVER DITSON & CO., Boston.**

**GEO. D. RUSSELL,**  
 125 TREMONT STREET, BOSTON,  
 Importer, Publisher, and Dealer in

**FOREIGN AND AMERICAN MUSIC.**

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**  
**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated  
**WEBER PIANO-FORTES.**

**JUST OUT.**

**HERMANN GOETZ'S 137th PSALM,**  
**BY THE WATERS OF BABYLON.**  
 PRICE 60 CENTS.

Boston: CARL PRUFER, 34 West Street.

**NEW BOOKS FOR THE SEASON.****THE SOVEREIGN.**

By H. R. PALMER. The finest book for Singing Classes, Conventions, etc., ever made by this popular author. 192 large pages. Price \$7.50 per dozen by express; 75 cents each, if sent by mail.

**THE ORGAN FOLIO.**

By H. P. DAKES. A beautiful collection of Instrumental Music for the Organ; also, a number of choice Sacred and Secular vocal pieces. Contains 128 large pages. Price, by mail, \$2.00. Liberal discount to teachers.

**THE GLEE CIRCLE.**

By THEO. F. SEWARD. A large and most useful collection of Glee, Part-Songs, Choruses, etc., for Musical Societies, Quartette Clubs, Glee Clubs, Singing Schools, Day Schools, etc. Price \$9.00 per dozen. If sent by mail, \$1.00 each.

**BIGLOW & MAIN,**

No. 76 East Ninth St., New York.  
 No. 73 Randolph St., Chicago.

**Songs of the Pyrenees,** arr. from traditional Pyrenean Melodies by Sturgis and Blake.

1. Haets la Mamana (To-morrow).....	25
2. La Boca de Pepita (Pepita's mouth).....	25
3. Deito.....	30
4. Tereita Mia.....	35
5. Bolero.....	35
6. No gurias To das (The girl with the golden hair).....	35
7a. Le Beau Valcrou (The gallant ship) [Spinning-wheel].....	40
7b. Rose de Provence [Song, No. 1 & 2].....	40
8. La Gitana (The Gipsy).....	25
Complete.....	\$2.00

Published by CARL PRUFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

**THE PHILOSOPHY OF MUSIC.**

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

No work of equal magnitude and completeness in the discussion of the theory and practice of music has been previously published in this country. If the skeptic who thinks music a mere recreation will examine this work, he will be cured of his skepticism. Music is treated as a science, and the subject presented with masterly power, yet with as great simplicity as practicability. — *The Christian Union*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

**Handel and Haydn Society.****65TH SEASON.**

Nov. 23. { "THE PRINCIPAL SON," } By ARTHUR SULLIVAN.  
 and other works.

Dec. 23. "MISERABLE."

March 23. "ISRAEL IN EGYPT."

Season Tickets will be for sale at Music Hall on Monday, October 27.

**BOSTON MUSIC HALL.**

Friday Evening, November 21, 1879.

**THIRD CONCERT.**

BY THE

**Boston Philharmonic Orchestra.**

SOLOISTS:

Miss FANNY KELLOGG, Soprano.

HERR S. LEIBLING, Pianist.

**HARVARD MUSICAL ASSOCIATION.**

THE FIFTIETH SEASON OF

**EIGHT SYMPHONY CONCERTS**

Will be given in the Music Hall on THURSDAY AFTERNOON, December 11, January 1, 13, and 23, February 13 and 26, March 11 and 23. Season Tickets, with Reserved Seats, \$3.00; single admission, \$1.00; with Reserved Seats, \$1.25.

Subscription papers for Season Tickets, with a general prospectus, may be found on and after Monday, October 27, at the Music Hall, Chickering's Warehouses, Edison's, Pruder's, Schmidt's, and other music stores. The lists will be closed December 1, when three days will be allowed for the subscribers only, whether members of the Association or not, to reserve their tickets and select their seats at the office of the Music Hall.

**The Bernhard Listemann Concert Party**

B. Listemann, F. Listemann,  
 E. M. Heindl, Alex. Heindl,  
 John Mullaly, H. A. Greene,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address

Pruder's Music Store, 34 West Street, Boston.

**FOR SALE CHEAP.**

ESTABLISHED PIANO ORGAN SCHOOL, and Two-Manual Pedal Pipe Organ, built for teaching and practice, with Water Blower. Address Room 6, 413 Walnut Street, Philadelphia, Pa.

**NEW BOOKS.****The Poetical Works of Geoffrey Chaucer.**

Edited, with a memoir, by ARTHUR GILMAN. *Riverside Edition.* Uniform with and completing the *Riverside British Poets*. With Portrait and full Index. 3 vols. crown 8vo, \$5.25.

Chaucer now for the first time appears in this standard edition of the *British Poets*. Mr. Gilman has embodied, in the text and notes of these volumes, the researches of years, the fruits of the Chaucer Society's labors, and has produced a far better edition of this old English poet than any edition yet brought out in England.

**Sealed Orders, and Other Stories.**

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," "Avis," etc. 1 vol. 16mo, \$1.50.

Miss Phelps is one of the most skillful and popular of short-story writers. In this book she has grouped a number of stories of great power and surprising interest, making one of the most engaging volumes the season will bring.

**Old Friends and New.**

By SARAH O. JEWETT, author of "Deephaven," and "Play Days." "Little Classic" style. 1 vol. 18mo, \$1.25.

A collection of short stories and sketches, describing interesting or singular characters and modes of life so skillfully, yet so simply and naturally, as to engage the reader's attention profoundly and delightfully.

**The Twins of Table Mountain.**

And other Sketches. By BRET HARTE. Including, besides the title story, An Heiress of Red Dog, The Great Deadwood Mystery, A Legend of Sammamish, and Views from a German Spion. "Little Classic" style. 18mo, \$1.25.

In his special field, to which, in part, this book belongs, Bret Harte has no rival as a writer of short stories and sketches.

**The Poetical Works of Bayard Taylor.**

*New Household Edition*, uniform with the Household Edition of Longfellow, Whittier, etc. Complete in one volume. 12mo, \$2.00.

This edition comprises all that is included in Mr. Taylor's "Poems," also, Poems of the Orient, Poems of Home and Travel, The Poet's Journal, The Picture of St. John, Lara, Home Pastorals, Ballads, and Lyrics.

**American Poems.**

Including Poems selected from the Works of LONGFELLOW, WHITTIER, BRYANT, HOLMES, LOWELL, and EMERSON. With Biographical Sketches of the Poets, and Notes explaining Historical and Personal Allusions. 1 vol. 16mo, 463 pages, \$1.25.

This book is admirably suited to use in schools, for which it has been prepared. The general reader will also find it very attractive.

**Breathings of the Better Life.**

Edited by LUCY LARCOM. A new, revised, and enlarged edition of this sterling book. "Little Classic" style. Price reduced to \$1.25.

**Emerson's Prose Works, Vol. III.**

Including "Society and Solitude," "Letters and Social Aims," and "Fortune of the Republic." Uniform with the two volumes of Emerson's Prose Works previously published, and with those comprising all of Mr. Emerson's prose writings that he has yet put out in book form. 12mo, \$2.50. The three volumes, \$7.50.

**Mrs. Whitney's Stories.**

FAITH GARTNEY'S GIRLHOOD. HITHERTO: A STORY OF YESTERDAY.

PATIENCE STRONG'S OUTING. THE GATWORTHYS.

A new edition of these popular stories, in uniform style with Mrs. Whitney's other stories: Leslie Goldthwaite, Real Folks, etc. By the reduction in price of The Other Girls, all her stories are now published at a uniform price of \$1.50 per volume.

**Artist Biographies.**

By M. F. SWEETSER. New Illustrated Edition, in five volumes, 16mo, each containing the lives of three masters, with their portraits and fine Heliotypes of three of the masterpieces of each artist. \$1.50 a volume.

Vol. I. RAPHAEL, LEONARDO DA VINCI, and MICHAEL ANGELIO.

II. TITIAN, GUIDO RENI, and CLAUDE LORRAINE.

III. SIR JOSHUA REYNOLDS, TURNER, and LANDSEER.

IV. DÜRER, REMBRANDT, and VAN DYCK.

V. FRA ANGELICO, MURILLO, and WASHINGTON ALLSTON.

Excellent as biography, and of great interest and value to art students and lovers.

**First Principles of Household Management and Cookery.**

A Text-Book for Schools and Families. By MARIA PARLOA. Flexible cloth, 75 cents. An admirably practical little book which discusses in a very clear and simple style matters of the first importance in regard to making homes healthy and securing wholesome food. Miss Parloa's name guarantees its excellence.

\* For sale by all Booksellers. Sent, postpaid, on receipt of price, by the Publishers.

HOUGHTON, OSGOOD AND COMPANY, BOSTON.



BOSTON, NOVEMBER 8, 1879.

Entered at the Post Office at Boston as second-class matter.

CONTENTS.

THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN. From the German of Carl Van Bruyck . . .	177
On ROBERT SCHUMANN'S "MUSIC AND MUSICIANS." F. L. . .	178
Editorial: FALSE NOTIONS OF ORIGINALITY . . .	179
Melodist. J. M. . .	180
TALES OF ART: SECOND SERIES. From Instructions of Mr. William M. Hunt to his Pupil. XVI. . .	181
MUSIC IN BOSTON . . .	181
Boston Philharmonic Orchestra. — Herr Rafael Joseffy	
Is ROBERT FAULTS A FAULT? II. W. F. A. . .	183
MUSICAL CORRESPONDENCE . . .	183
Chicago. — Milwaukee. . .	
Musical Intelligence . . .	184

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 230 Devonshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 223 Washington Street, A. K. LORING, 359 Washington Street, and by the Publishers; in New York by A. BENNETT, JR., 39 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 612 State Street.

THE DEVELOPMENT OF PIANO-FORTE MUSIC, FROM BACH TO SCHUMANN.

FROM THE GERMAN OF CARL VAN BRUYCK.

(Continued from page 170.)

THAT period of intimate union between poetry and music which began with this century, and which now seems near its end, is commonly designated as the "romantic." The opposition of the so-called classical and romantic schools consists in the predominance of the plastic formal element, the measured, even flow of composition and expression in the former, as contrasted with the tendency to vague and shadowy outlines, and a superabundance of emotional expression in the latter. In this sense composers like Handel, Haydn, Mozart, and Beethoven in his first two periods are classical. On the contrary, the venerable old Bach has in him a strong romantic element, which is most singularly shown, for instance, in the Adagio of his "Italian Concerto." In the works of Beethoven's third period, as in those of Schubert, this spirit of romance reveals its mystical and demoniacal depths on the one hand, while on the other it displays its brilliant richness and variety of color.

Fall of this romantic spirit are the little tone-pictures, frequently mere breaths, of Chopin, scion of the chivalrous, ill-fated Polish nation, its most important representative in the musical domain of art. I say "the little" pictures, because in them lies the centre of gravity of his artistic significance; because these smaller forms, which he has chiefly cultivated, were the best adapted to his very one-sided, yet, within narrow limits, truly genial endowment. Thoroughly a son of his fatherland, his brilliant, highly-colored Polonaises and his now bold and fiery, now dreamy, melancholy Mazurkas form the bright side of his wholly idiosyncratic, but often morbidly affected, and immeasurably crisped and curled productions. Yet it would be unjust not to speak also of his Concertos, especially the one in E minor, whose orchestral introduction is so deeply conceived, and

filled with such a noble, serene spirit, that even Beethoven might have written it; as, strange to say, among the works of Beethoven, who otherwise has not the least in common with Chopin, there is at least one piece (not to mention the Adagio of the C-sharp minor Sonata) which might have sprung from Chopin; namely, the very short Adagio of the G-major Concerto, which breathes (I might say) that faint and deathlike spirit which we feel so frequently in Chopin's ethereal tone-pictures, for which *swance* of mood the French possess the significant expression, *languissant*.

On the other hand there are many other works of this composer which are anything but "ethereal," and which require in the player's hands muscles and cords of iron, together with an exceptional physical elasticity and power of stretching. This is true, for example, of his twelve grand, and for the most part very poetic and inspired, Etudes, which represent tolerably well the very Chimborazo of technical difficulty, and might form the culminating point of a *Gradus ad Parnassum* for to-day. But much as we may lament this fantastical luxuriance of tone-phrasing, and wish to exclude it from the art, on the other hand it cannot be denied that this element (for example in the Concerto above named, which might be called a musical Klingor) has been handled with an exquisite, enchanting fineness. Like a cascade of pearly champagne foam, these musical waterspouts soar aloft and sink back again into the basin full of gold fishes: the silver moonbeams sparkle and glisten through them; it is the "moonlit magic night" of the romantic into which we gaze, or, rather, which rings out from these tone-images.

But the romanticist *par excellence* is that wonderful artist and tone-poet, Robert Schumann. . . . In his first artist period, which seems in many respects the most remarkable of all, Schumann devoted himself entirely to the composition of piano music and of songs. At the same time it seems characteristic that his genius chose by preference the smaller forms, although often connected together in cycles of several pieces, for the expression of his inmost musical and human life of intellect, imagination, and emotion. We have, to be sure, also out of his first period, two solo Sonatas in F-sharp and G minor, and then a third work (in F minor), which he at first superscribed "Concerto without orchestra," but afterwards as a Sonata, — all three extremely remarkable compositions, in which a boundless genial tone-faculty reveals itself, but partly also, almost more, the wild eruptions of an excited Faust-like spirit, struggling in the maelstrom of a dark and stormy imagination after some settled form. Especially the F-sharp minor Sonata is a real musical volcano crater, thoroughly pervaded with this demoniacal glow, although from the midst of the flames there sound out now and then most lovely siren voices, as well as sportive shouts of oohs, especially in the Adagio, and in the middle portion of the Scherzo, with its striking, bold, and grotesque recitative passage.

The *Concert sans Orchestre*, with the wonderfully beautiful and deep-felt variations for a middle part, which certainly shows as little

of the style-peculiarity of the Concerto as of the Sonata (hence his wavering in the choice of a title), contains, in its remarkable finale, a piece of such an individual stamp, and such a thoroughly peculiar spirit, that none like it can be found in the whole piano-forte literature, — a magical play of shadows, vanishing away like the fancies of an opium intoxication. But amid the waves and whirlpools of the mightily excited sea of tones, amid the now whispering, now gigantically swelling billows of the strangest harmonies (out of which, indeed, the old Bach poops), there moves a solemn, measured, deep-felt song, — until at last the demons get the upper hand, and the work, already stormy on the whole, roars itself out in a tornado. Still a fourth larger work of this period, of equal wealth of fancy and of feeling, a Fantasia in C major (dedicated to Liszt), may be particularly mentioned here on account of the significant motto prefixed to it, namely, the verses of Friedrich Schlegel: —

"Dereh alle Time tönet  
Im banten Erdentraume  
Ein leiser Ton gezogen  
Für den, der heimlich lauschet." 1

There is also a great work of Variations (in C-sharp minor) which dates from this first period of Schumann's productivity, a work as sombre in its ground tone as those just named, but running out into a triumphant, jubilant finale, in which this form is treated both with genial (but not willful!) freedom, and with exceeding splendor, — a work in its way as grand and noble as the variation works of Bach and Handel, to which we have before alluded. Schumann calls it, to be sure, "Etudes," with the qualifying adjective "Symphoniques;" but he has chosen this title chiefly with regard to the technical (and other!) difficulty of their execution; while the term "symphonic" denotes Schumann's, one may say, orchestral treatment of the piano-forte, which principally through him and Liszt became so universally predominant.

It is also characteristic that Schumann, in this youthful period, felt himself drawn to make a piano-forte transcription of Paganini's violin Etudes, — as ingenious a one as could be expected from so rare and fine a head. It shows the interest which Schumann took at the same time in the technique of playing. In fact the development of technique, under the hands of the great virtuosos at that time, was not without influence on Schumann's art. His imagination would not, perhaps, have run riot in this direction in such an unlimited, unbridled way, had there not been the hands (and heads to correspond) with power to execute such things, — for every composer must desire to have his works transferred from paper into live existence, — therefore it must at least be possible. (For the rest, the process in the history of art is just the reverse: the development of practical virtuosity is called forth by the increased means of art.) In fact, it is Schumann's works of this first period that unfold all the marvelous full play of the modern piano-forte, but, on the whole, in a thoroughly artistic and poetic way.

1 'Mid all the chords that vibrate through  
Earth's strangely checkered dream,  
There runs a note, whose gentle tone  
Is heard aright by him alone  
Who lists with care extreme.

These works, whatever else may be objected to them from certain rigorous and well-justified æsthetic standpoints, contain such magical, strange harmonies, that whoever has once been taken by their charm will not so easily and soon get free from it again. But I will also add that it is not altogether without danger to give one's self up without resistance and without reserve to this charm, and that one had better, at least in the presence of tender youth, station himself like a warning (and not a seductive!) Eckart before this — Vennaberg, whose grotto, to be sure, is overhung and decked with loveliest roses, but with the deadly nightshade also. The fragrance which rises from these tone-blossoms is so intoxicating, and weaker senses are so benumbed by it, that they too easily lose all sensibility for the chaste, simple beauty, the translucent clearness of the earlier art.

I must naturally content myself here with this general characterization of the Schumann muse, as it appears most pregnantly in the works of his first period, although I have spoken more of their dusky splendor, and hardly at all yet of their more charming side, which they disclose particularly in the smaller, cyclical tone-pictures, like the so-called "David's-Bündler-Duets," the "Novellettes," the singular "Kreisleriana," the "Kinder-Szenen" full of grace; nor have I dwelt upon the sparkling, bold, fantastic humor that surprises us, for example, in the "Carnival Scenes," the "Faschings-Schwank aus Wien," and in Opus 20, which is expressly designated by the title "Humoreske," although occasionally, perhaps, this humor is more startling than it is edifying.

Striking as the juxtaposition may sound, nevertheless it may be said that the old master Bach and this most genial representative of the last completed phase of art, in all other respects so entirely heterogeneous, come close together in this, that these two are the greatest harmonists, as Haydn, Mozart, and Beethoven are the greatest melodists, that German art has produced, — only that this profound development of the wonderfully rich world of harmony in the two masters proceeds upon a wholly different way, and hence with a wholly different effect. With Bach this superabundant wealth of harmonies (which naturally includes the boldest use of dissonances) appears more secondary in the course of his wonderful contrapuntal involutions, whereas with Schumann it appears as the primary element, determining the forms. Hence, with Bach, it oftener strikes the eye and inner hearing of the score-student than the immediate sense of hearing; but with Schumann it stands out most palpably, and of all the art-elements which blend in the impression, it awakens the most strained attention.

Nor can the fact be overlooked, that this fineness of the harmonic as well as of the rhythmic element reached its extremest limit in Schumann, as did the power of counterpoint in Bach (witness some portions of his abstruse "Art of Fugue"); as did the wonderful command of musical ideas in Beethoven, in the finale of whose Ninth Symphony, as in some of his last Quartets and Sonatas, there is scarcely any fixed and rounded art form perceptible.

And Schumann seems to have felt this him-

self, for his extremely critical sense for all kinds of art (as one may see in the two volumes of his collected writings) could not have been wanting for his own art. Hence, in his second period, he cultivated the great art forms handed down by the "masters" more assiduously; he reduced the use of technique to a somewhat simpler measure; he emancipated himself more from the control of the piano, and concentrated his superabundant power in the great forms of orchestral and vocal music, — alas! only to overstrain it in the end, and fall himself a victim to the demons, with whom he had played so bold a game, and who, above all, in his Manfred music, shot up once more such lurid tongues of flame. . . .

#### ON ROBERT SCHUMANN'S "MUSIC AND MUSICIANS."<sup>1</sup>

BY F. L. RITTER.

AMONG all recent English publications of writings on musical subjects, I know of none fitter to be placed in the hands of rising artists, and intelligent art lovers, than those of Schumann, of which one series has lately been published, and a second series will soon appear. Though they were written under the immediate influence of the various artistic events occurring during a period of about ten years, — from 1834 to 1843, — and, be it remembered, for a weekly musical journal, which had to record and to portray the passing events of the musical world for the temporary perusal and benefit of the reader of the day, we meet in them with comparatively little that bears the mark of a tribute paid to the art taste of that time, or that has for us a merely historical importance. To be sure, Schumann established the *Neue Zeitschrift für Musik*, with no mercantile intention of bowing down to the undisciplined taste of biased audiences, or tickling the unripe judgment of musical groundlings, in order to make his enterprise successful in a pecuniary way. His purpose was a far nobler one. He started with the honest endeavor to make his paper the organ of the most intelligent minds of the German musical art world, and by this means to exercise a beneficial artistic and æsthetic influence over his readers. The great imperishable musical treasures of Bach, Beethoven, Schubert, had to be made known to a public which revelled, knee-deep, in the musical sweetmeats of Italian confectionery. Herz and Hüntten reigned supreme in the concert room as well as in the parlor. New æsthetic problems had to be solved and explained. New art principles, as deduced from the immortal works of the great Viennese trio — Haydn, Mozart, Beethoven, — had to be expounded and lived up to; in short the paradise of easy-going Philistinism had to be removed and replaced by a new art world, teeming with new, far-reaching ideas. New, vigorous, organic life had to be infused into the body of art; indifference, pedantry, ignorance, had to be exposed in the pillory of ridicule, sarcasm, and honest indignation. The young, eager art world looked out for an intrepid, ideal leader. Schumann stepped into the arena and, *crête que coûte*, boldly took up the fight for the new cause. Around him a band of young enthusiastic warriors gathered, revolution on their banner, tearing down and scattering to the four winds the old stereotyped fences that easy-going conservatism had built up, in order to hem in the new art spirit awakened especially by that deaf giant who, regardless of all theories consecrated by long habit,

threatened to crush the carefully nourished butterflies under the weight of his mighty steps.

Music, as an art, was for Schumann, in its entire significance, a subject of the deepest concern; he attributed to it a sacred importance and an ethical function. He considered it as the promoter of the purest and most ideal happiness. He kept, while writing about art and artists, one principle in view, — to contribute with all his understanding and energy to the purification and exaltation of musical art in all its phases. This is the fundamental key to all his articles, this is the motive power of all his criticism. He did not speak of the heroes of musical art, in order to add trivial praise to their recognized greatness, but with a view to foster a clearer understanding of the ideal bearing of their glorious deeds. He did not criticise mediocre works of the musical time-servers, the "one-day butterflies," merely to administer a just rebuke; but, like the broad-minded artist and critic that he was, he endeavored honestly and impartially to recognize the temporary good such deeds may possibly have in store, directing at the same time the attention of the striving artist to the deteriorating influence of that which he considered unworthy of the true musician. Highly instructive in this respect are the papers speaking of the works of Herz, Hüntten, Kalkbrenner, Thalberg, and others of this stamp. While recording the dazzling achievements of his great contemporaries, he never was carried away by mere personal admiration, to such an extent as to lose control over his better judgment. Glorifying, with all the openness of his generous nature, in the enthusiastic recognition which these achievements received at the hands of an excited public, he was strong enough to preserve his manhood from such exaggerated adulation as we often see exhibited with regard to mere "bury mediocrity," as to success mostly due to smart managerial means and intrigues.

He fearlessly expressed his own opinion, and blamed where he found occasion to blame; but such opinion, such blame, was invariably couched in respectful, and often poetical language. Read, for instance, the papers on Mendelssohn, Heller, Liszt, Hiller, Henselt, Chopin, and Burgmüller. But, of course, having been their equal and in some respects their superior, though too modest an artist to entertain such pretensions — (with what reverence did he not look up to Mendelssohn's mastery over form, to Chopin's originality!) — he was well qualified to appreciate the whole bearing and importance of the deeds and works of these splendid artists. The interest of true art first, and then that of the artist. "I love not the men whose lives are not in unison with their works;" and "If talent of the second rank masters the form it finds and makes use of, we are satisfied; but from talent of the first rank we demand that the form should be enlarged. Genius must bring forth in freedom." And then again: "People say it pleased, or it did not please. As if there were nothing higher than the art of pleasing the public;" for "the artist should be cheerful as a Grecian god, in his intercourse with life and men, but when these dare to approach too near, he should disappear, leaving nothing but clouds behind him."

The paper on Meyerbeer's *Huguenots* will show how indignant, nay, how bitter he could become, when, from his lofty idea about art, he sees it used for the gratification of mere personal vanity and selfish ends. With deep indignation he writes, after having assisted at the first performance of the opera at Leipzig: "I agreed at once with Florentin, who, shaking his fist towards the opera, let fall the words: 'In *Il Crociato* I still counted Meyerbeer among musicians; in *Robert Le Diable* I began to have my doubts; in *Les Huguenots* I place him at once among Franconi's circus peo-

<sup>1</sup> Published by W. Reeves, London; Edward Schuberth & Co., New York.

ple.' I cannot express the aversion which the whole work inspired in us; we turned away from it, — we were weary and inattentive from anger." These are hard words. Although Meyerbeer deserved, in many respects, the scathing rebuke, I think Schumann, in his holy anger, was unable, for the time being, to recognize the really grand and beautiful pages with which this finest of all Meyerbeer's scores abounds. It is, however, very rarely that we find the great artist and critic overstep his customary moderation in judging others, to the degree that borders on injustice. The paper has, however, another and deeper meaning for the unprejudiced reader, — a meaning which reaches farther than mere personal disgust at Meyerbeer's sins against true art. It proves, at the same time, with what high expectations these young German composers looked upon the production of a much praised new opera. They were dissatisfied with existing German operatic matters in general; the then successful German opera composers, ignoring Beethoven, ignoring Weber, wrote in imitation of the Italian and the French. Schumann and his friends had declared a war of extermination upon all art endeavors that clashed with their eminently German views. But in spite of their lofty theories about a real national German opera, the thing would not come forward. Although the "Junge Bräutigam" put hands to the plough themselves, there was always something missing to prevent the expected success of their operatic creations. Hence the discouragement, the utter disappointment, with which they gave vent to their feelings, while experiencing the great success of works in which so much ran contrary to their artistic taste and ideal; and still deeper must this displeasure have been, since they had reason to claim the composer of *Les Huguenots* as one of their nation!

Wagner understood the whole situation much better. Out of the great chaos of French-German-Italian modern operatic form, he cut the material for his "Musical Drama," and enriched, intensified it by means of the symphonic conquests of Beethoven's great instrumental works, throwing off, as he went on, step by step, all that appeared to him foreign to his artistic intentions and dramatic aims. He succeeded finally in putting forward his new national German musico-dramatic art-work. He again took up the old German war cry against all operatic elements having from Italy or Paris. But, as it is never given to any mortal to please everybody, especially when he is still alive, and so hot-headed an innovator as Wagner proves to be, — who, seeing with the eyes of mere amusement seekers, is so unreasonable as to expect from the opera public any belief and faith in ideal art-principles, a hitherto unheard-of thing in the operatic world? — the German people, and some of the most cultivated classes, fail to recognize the great national importance of Wagner's musico-dramatic achievements. He and his friends meanwhile battle on bravely, confident of future victory.

To the young artist Schumann will ever remain a noble example. Having had many hard struggles to encounter, both from inward and outward causes, in order to penetrate to and conquer that eminence which he subsequently held as an artist and a composer, he never once faltered with regard to the use of the noble means that gained for him his exalted place. Madame Ritter has justly said in the preface to the English edition of the above writings: "It would be difficult to overestimate the value of Schumann's labor as a critic. His influence was not destructive or depressing; it was beneficent and inspiring." In this spirit the papers will still be read and reread, infusing encouragement, hope, and cheerfulness into many an artist's breast, when de-

pressed and weary from the discouraging effects of temporarily unsuccessful battles with the Pharisees and Philistines that pretentiously parade in the temple of art.

It is highly interesting and instructive to follow up the bent and growth of Schumann's genius as shadowed in these writings, which afford a psychological glimpse into the inner workshop of the great artist. At the start the sacred enthusiasm, but not yet purified and intensified by sufficient practical experience, the glowing richness of his poetical nature, still gains supremacy over clear philosophical views. His first papers (like his first works) display almost a tropical richness of imagery, from the entanglement of which it appears at times difficult to extricate the writer's meaning or æsthetic views. It is touching to see him inwardly struggle in order to grasp the æsthetic importance and meaning of the great forms of Bach and Beethoven; this goes hand in hand with his practical attempts to gain mastery over those forms. Schumann, the young critic, was an exacting master to Schumann the young composer. In many of his articles we can understand, between the lines, his happiness when success apparently crowned his arduous endeavors, or the temporary discouragement when the goal of his deepest desires seemed to lie, as it were, beyond his reach.

As the powers of his creative faculties ripen, his critical views become less clothed in poetical metaphor; the æsthetic vista becomes clearer and more definite, the judgment widens, wavering less between the different contrasting views of "Florestan, Eusebius, and master Raro." But arrived at this point in his career as a writer, he laid down his pen, having, for the time being, fulfilled his mission as a musical critic, leaving to other hands the precious duty of carrying out what he so gloriously, and at great sacrifice, had commenced.

Having thus endeavored to point out the general critical bearing and importance of these writings, I shall make it my task in the following numbers to examine, so far as time and space will allow, what were Schumann's (the critic Schumann) æsthetic views regarding the ideal functions of music. Were these views, as here and there expressed, in harmony with his own method of composing, as well as with that of other composers?

(To be continued.)

#### MUSICAL FORM: FALSE NOTIONS OF ORIGINALITY.

PROFESSOR MACFARREN, in his "Inaugural Address of the Fifty-Eighth Year (1879-80)" of the Royal Academy of Music, London, gives the following sound advice to young incipient composers.

"It has been the wont of recent criticism to rest very much upon the claim to be considered original, and some remarks upon the performances of even the best among us have been to the purpose that such and such a composition wanted originality. Believe me, there never was so unsound a remark and so uncritical criticism upon the endeavors and upon the achievements of pupils. One may look into the history of art and find upon proof that, whether in our beautiful music or in other manifestations of genius, beginners have wrought in the manner, in the idiom, in the phraseology of their time, and working in its accepted vernacular they have gained control of their own thoughts. Thoughts need manipulation, exercise, development, quite as much as do the fingers of a player or the vocal organs of a singer; and when one has learned to think, when one can dispose of one's thoughts at discretion, then if the mind of

the thinker have some individuality itself, have something different from the minds of other men, the means have been attained for the expression of that individuality; but he who in the first instance aims to be unlike his fellows becomes eccentric, angular, peculiar, possibly ugly, but by all means ungenial. And we must be content if we can, as Shakespeare did in English, — begin writing the English of his contemporaries, branching out afterwards into his great individuality; as Mozart did in music, as Beethoven after him, and as others have done of less note than those, begin by writing such phrases, by conducting our musical thoughts in such channels as form the language of those great men who have gone before us; and then when we can conduct our thoughts, our own originality, if we possess it, will come out and will stamp the true musician a genius.

"Of all things resists the persuasion that the great forms of music have been exhausted. Such, believe me, is not the case, — music would cease to demand our respect and our confidence were it so; but we must feel, on the contrary, that art has the strongest likeness to nature in this fact, — that its works are formed upon a traceable plan. The structure of a flower, the development of a fruit, the anatomy of every animal, show consistency and coherence of parts, and reason for every incident of the whole formation having the exact place, the exact function, the exact use that it has; and in musical composition there is just the same necessity for regulation, for order, for adjustment. We look at the works of the great masters, and they seem so completely perfect as they stand, that it must have been impossible for them ever to have been otherwise than as we know them; but with the greatest of musicians the same care has been spent on the elaboration, the construction, the arrangement of their most perfect works that is necessary for the youngest student to apply to his first attempt. In some instances, most especially in the case of Beethoven, there is evidence of the process through which these works have grown into their perfection, for it was his habit to write down from moment to moment thoughts as they rose in his mind, and again from moment to moment to write down modifications of these thoughts, and from his earliest entrance on the pursuit of art he carried everywhere a note-book, resting or walking. Even at night this book was placed under his pillow, and if, in a restless hour, he was visited by a musical thought, instantly was this written in his book. Mostly it is the habit of a musician to conserve such a thought in his mind till he has rounded it into the rhythmic order in which he chooses to present it; but in this one case we see the whole process, and can as closely trace the formation of the thoughts of Beethoven as we can trace the flower from its seedling, from its first germination in the earth, from its putting out its bud, to its springing into full blossom; and the many, many changes which his thoughts undergo before they reach the form in which we find them, prove that with all his genius, with all his greatness, there was the still greater quality in him of striving ever for improvement. Let us take from that a lesson: let us believe we never can be perfect, but let us aim at improvement, improvement, and improvement. And though we may not produce, either in composition or in performance, a perfection, believe me that true painstaking was never in vain, and the attempt which is accompanied with true heart, with good will, and with a perfect wish for the best, will assuredly make its mark. Yes, it is not too much to say that the works of art which stand before the world for our veneration, for our reverence, for our imitation, it may be, —



these are the footprints of the Creator. He has put his stamp on the noblest of all his creations — the mind of man, and left his image on the works that man produces: however far from the attainment of the greatest, every smaller thing that we attempt and that we accomplish, with a continual will to make at any rate our nearest approach to perfection, will assuredly tend to elicit for us the confidence of those we meet, and respect for all we do. The matter of originality brings to consideration the freedom which every true artist must feel when he has mastered all those principles, which are not the fetters, but the guides of his imagination, and the same freedom which is exercised in the working of an artist must be exercised by the teachers of artists. No one can conscientiously teach by a prescribed and fixed system."

### MALIBRAN.

[From Grove's Dictionary of Music.]

**MALIBRAN, MARIA FELICITA**, one of the most distinguished singers the world has ever seen, was born March 24, 1808, at Paris, where her father, Manuel Garcia, had arrived only two months before. When three years old she was taken to Italy, and at the age of five played a child's part in Paër's "Agnese" at the *Fiorentini*, Naples. So precocious was she that, after a few nights of this opera, she actually began to sing the part of *Agnese* in the duet of the second Act, a piece of audacity which was applauded by the public. Two years later, she studied *solfeggi* with Panzeron, at Naples; and Hérold, happening to arrive about the same time, gave her her first instruction on the piano. In 1816 Garcia took her to Paris with the rest of his family, and thence to London in the autumn of 1817. Already speaking fluently Spanish, Italian, and French, Maria picked up a tolerable knowledge of English in the two and a half years she spent in London. Not long after, she learned German with the same facility. Here, too, she had good teaching on the piano, and made such rapid progress that, on her return to Paris in 1819, she was able to play J. S. Bach's clavier-works, which were great favorites with her father. In this way she acquired sound taste in music.

At the early age of fifteen she was made by her father to learn singing under his own direction; and, in spite of the fear which his violent temper inspired, she soon showed the individuality and originality of her genius. Two years had barely elapsed when (1824) Garcia allowed her to appear for the first time before a musical club which he had just established. There she produced a great sensation, and her future success was confidently predicted. Two months later Garcia returned to London, where he was engaged as principal tenor; and here he set on foot a singing-class, in which the education of Maria was continued, if not completed. Fétis says that it was in consequence of a sudden indisposition of Mme. Pasta, that the first public appearance of Maria was unexpectedly made; but this account is not the same as that given by Ebers or by Lord Mount-Edgumbe. The latter relates that, shortly after the repair of the King's Theatre, "the great favorite Pasta arrived for a limited number of nights. About the same time Ronzi fell ill, and totally lost her voice, so that she was obliged to throw up her engagement and return to Italy. Madame Vestris having seceded, and Caradori being unable for some time to perform, it became necessary to engage a young singer, the daughter of the tenor Garcia, who had sung here for several seasons. She was as yet a mere girl, and had never appeared on any public stage; but from the first moment of

her appearance she showed evident talents for it both as singer and actress. Her extreme youth, her prettiness, her pleasing voice, and sprightly, easy action, as Rosina in *Il Barbiere di Siviglia*, in which part she made her debut, gained her general favor; but she was too highly extolled, and injudiciously put forward as a *prima donna*, when she was only a very promising *debutante*, who in time, by study and practice, would in all probability, under the tuition of her father, a good musician, but (to my ears, at least) a most disagreeable singer, rise to eminence in her profession. But in the following year she went with her whole family (all of whom, old and young, are singers *tant bons que mauvais*) to establish an Italian opera in America, where, it is said, she is married, so that she will probably never return to this country, if to Europe." Ebers says, "her voice was a contralto, and managed with great taste." Her debut took place June 7, 1825. She was immediately afterwards engaged for the remainder of the season (about six weeks) at £500. On July 23, she sang Felicia in the first performance of Meyerbeer's *Crociato*. At the end of the season, Garcia went, with his daughter, to the provincial festivals, and then embarked for New York. In this new sphere Maria rapidly improved, and acquired confidence, experience, and the habit of the stage. She appeared in *Otello*, *Romeo*, *Don Giovanni*, *Tancredi*, *Cenerentola*, and in two operas written for her by her father, *L'amante astuto*, and *La Figlia dell'aria*. She had scarcely made her debut when the enthusiasm of the public knew no bounds; and, in the midst of her popularity, Garcia gave her in marriage to M. Malibran, an elderly and seemingly wealthy French merchant, in spite of her repugnance to the union. This marriage, celebrated March 25, 1826, was as unhappy as it was ill-assorted; a year had hardly elapsed before the young wife found herself on Malibran's bankruptcy, free to leave him, and she at once seized the opportunity. In September, 1827, she had returned to France. Preceded by a bright reputation, she began by reaping a harvest of applause in private concerts, followed in January, 1828, by a great and genuine success at Galli's benefit, in *Semiramide*. Her genius for dramatic singing was at once recognized, though her style was marred by a questionable taste in her choice of ornament. This she had, in Paris, the best opportunity of correcting, both by the advice of kindly critics and the example of accomplished singers. Engaged for the season at the Italian opera, she made her debut April 8. The public, at first doubting, soon welcomed her as a really great singer, and were particularly struck with wonder and delight at the novelty and originality of her style. In the season of 1829 Malibran made her reappearance in London, where she shared the applause of the public with Sontag, and the same result followed her singing with that artist at Paris, in the autumn. Engaged again at the Italian opera in the same capital in January, 1830, she was paid frs. 1,075 for each representation. This was less than she had received from Laporte in London. For he had given her frs. 13,333.33 a month, an odd sum, unless it meant frs. 40,000 for three months; and she stipulated only to appear twice a week, making each of those appearances cost frs. 1,666.66, or about £66. Though she certainly continued to draw no higher salary at the Paris Opera in 1830 and 1831, and her charge for singing at private concerts in London, 1829, was 25 guineas, yet Mr. Alfred Bunn engaged her, soon after, for nineteen nights at £125 per night, *payable in advance*.

Sontag marrying, and retiring from the stage early in 1830, left Malibran mistress of the field, and henceforth she had no rival, but continued

to sing each season in London and Paris with ever-increased *clat*. In 1830 an attachment sprang up between her and De Bériot: and this ended only with her life. They built in 1831 a handsome villa in a suburb of Brussels, to which they returned after every operatic campaign. In the summer of 1832, a sudden inspiration took this impulsive artist to Italy in the company of Lablache, who happened to pass through Brussels; and an Italian tour was improvised, which was a sort of triumphal progress. Milan, Rome, Naples, and Bologna were visited with equal success.

On her return to Brussels in November, Mme. Malibran gave birth to a daughter, who did not live; she had already a son. In the following spring she came to London, and sang at Drury Lane, in English Opera, receiving frs. 80,000 for 40 representations, with two benefits which produced not less than frs. 50,000. The prices offered to her increased each year to an unprecedented extent. She received at the Opera in London, during May and June 1835, £2,775 for 24 appearances. Sums the like of which had not been heard of before in such cases were paid to her at the provincial festivals in England, and her last engagement at Naples was for frs. 80,000 for 40 nights, with two and a half benefits, while that which she had accepted at Milan from the Duke Visconti, the director of La Scala, was, exclusively of some other profitable conditions, frs. 450,000 for 185 performances, namely 75 in 1835-36, 75 in 1836-37, and 35 in the autumn of 1838.

Having played here in English versions of *Sonnambula* and *Fidelio*, Malibran returned to Naples, where she remained until May, 1834, proceeding then to Bologna, and thence to Milan. She soon came back, however, to London for a flying visit; and was singing at St. Agatha in July. On the 11th of the next month she went to Lucca, where her horses were taken from her carriage, which was drawn to her hotel by enthusiastic admirers after her last appearance. She next went to Milan, where she signed the above-mentioned *scrittura*, and thence to Naples, where she sang during the Carnival. Here she met with an accident, her carriage being upset at the corner of a street; and she suffered injuries which prevented her from appearing in public for a fortnight. Even then, she made her first appearance with her arm in a sling, which added to the interest of the occasion. From Naples she went, in the same triumphant manner, to Venice, her arrival being announced by fanfares of trumpets. There she was besieged with fresh enthusiasm, which followed her on her return to Paris and London. She returned in August to Lucca, where she played in *Ines di Castro*, written for her by Persiani, and in *Maria Stuarda*.

At this juncture her marriage was annulled by the courts at Paris, and on March 26, 1836, she married De Bériot, with whom she returned immediately to Brussels.

In the following April, once more in London, Mme. Malibran de Bériot had a fall from her horse. She was dragged some distance along the road, and received serious injuries to her head, from which she never entirely recovered; but her wonderful energy enabled her for a time to disregard the consequences of this accident. She returned to Brussels, from whence she went to Aix-la-Chapelle, and gave two concerts there with De Bériot. In September she had come to England again, for the Manchester Festival, — at which her short, brilliant life came to an end. She had arrived, with her husband, after a rapid journey from Paris, on Sunday, September 11, 1836. On the following evening she sang in no less than fourteen pieces. On the Tuesday, though weak and ill, she insisted on singing both mor-

ing and evening. On Wednesday, the 14th, her state was still more critical, but she contrived to sing the last sacred music in which she ever took part, "Sing ye to the Lord," with thrilling effect; but that same evening her last notes in public were heard, in the Duet, with Mme. Caradori Allan, "Vanne se alberghi in petto," from *Andrónico*. This was received with immense enthusiasm, the last movement was encored, and Malibran actually accomplished the task of repeating it. It was her last effort. While the concert-room still rang with applause, she was fainting in the arms of her friends; and a few moments later she was conveyed to her hotel. Here she died, after nine days of nervous fever, in the prostration which naturally followed upon the serious injuries her brain had received from the accident which had befallen her in the midst of a life of perpetual excitement. She died on Friday, Sept. 23, 1836, about twenty minutes before midnight, under the care of her own doctor, a homeopath, Belluomini, who had declined to act with the two regular physicians who had at first attended her. Two hours after her death, De Bériot was, with Belluomini, in a carriage on his way to Brussels, to secure the property of his late wife. She was buried on October 1, in the south aisle of the collegiate church, Manchester. She was but twenty-eight years of age when she died. Her remains were soon afterwards removed to Brussels, where they were reinterred in the cemetery of Laeken, where a mausoleum was erected by De Bériot, containing a bust of the great singer by the celebrated sculptor Geefs.

It is difficult to appreciate the charm of a singer whom one has never heard. In the case of Maria Malibran it is exceptionally difficult, for the charm seems to have consisted chiefly in the peculiarity of *timbre* and unusual extent of her voice, in her excitable temperament which prompted her to improvise passages of strange audacity upon the stage, and on her strong musical feeling which kept those improvisations nearly, but not quite, always within the bounds of good taste. That her voice was not faultless, either in quality or uniformity, seems certain. It was a contralto, having much of the soprano register superadded, and with an interval of dead notes intervening, to conceal which she used great ingenuity, with almost perfect success. It was, after all, her mind that helped to enslave her audience; without that mental originality, her defective vocal organ would have failed to please where, in fact, it provoked raptures. She was a phenomenal singer; and it is one misfortune of the present generation that she died too young for them to hear her.

Many portraits of Malibran have appeared, none very good. A large one, after Hayter, representing her with a harp, as "Desdemona," is usually accounted the best; but it is only indifferent. Another, by R. J. Lane, A. R. A., showing her made up as "Fidalma," and then, afterwards, in a stage-box, in her usual dress, is much better.

Several biographies have appeared of this extraordinary person, with anecdotes of whom it would easy to fill a volume; that which was written by the Comtesse Merlin is little better than a romance. Malibran composed and published many nocturnes, songs, and chansonnettes; some of the unpublished pieces were collected and published by Troupenas at Paris under the name of "Dernières Pensées musicales de Marie-Félicité Garcia de Bériot," in 4to. J. M.

MISS JULIET FENDERSON, whose singing was so well received at the Philharmonic symphony concert, is pursuing her studies with Eugene Thayer. She is receiving numerous engagements, and later in the season will appear in oratorio.

TALKS ON ART. — SECOND SERIES.

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

XVI.

"How shall I finish this picture!"  
Call it finished.

"But no one would buy it as it is."

Would they buy it any quicker if it were finished?

"Perhaps not. But if anybody talks of buying one of my things the remark is always made, 'I suppose that you intend to finish it more!'"

Just say that the picture is in the market for finish, and that you will finish it to that extent for which the purchaser will pay. If you notice, you will find that the people who want you to "finish" your pictures are not the people who will buy them.

If you are determined to paint, you won't mind what kind of things you use to paint with. I remember when I sketched that ploughing-scene I had only a butter-box for a palette, a brush or two and a palette-knife. For rubbing in a velvet coat sometimes nothing works better than the palm of your hand.

If you have a large surface to paint over, get sash-tools from the paint-shop, and do it at once. I believe that the old painters used these brushes, certainly for skies, backgrounds, and draperies. At any rate they painted broadly and frankly, and they could not have done it with such brushes as we buy nowadays, — long, flimsy, weak things, or else stiff and unyielding. If you want to know what brushes to use, watch the painters at work on windows and doors.

Be frank and fearless about your work! Get rid of the timidity that makes you fear to hurt your drawing.

"Yes; but" —

Don't say *but*! Swallow the word *but*!

Why, how are you going to sketch out of doors if you are going to be so afraid? You'll fear that some one will go by and see you! What if you had something to do right here in Boston? I would sit down opposite the Tremont House if I wished to, — unless the horse-cars were coming.

If you were copying in the Louvre, you'd plant your easel before a Raphael and go to work. What if people do stare? If you're busy you won't know it; and then it has always been done and always will be. Go on as if you were in the desert of Sahara, and only a camel looking at you!

You'll have to make a sacrifice of everything before you can draw. Especially, you're not to mind everything that everybody says. Keep all that you feel for your work.

It is not by trying that you get on. It's by not being afraid! People who question what you are doing will never pay your board. You will have to look at things differently from the way in which you have been in the habit of looking at them. Don't be troubled because I correct you! Correct? What is it to be corrected? Is it to be helped? If I get you where you are afraid to say "but" you'll go on well. You have too much conscience. It is the New England habit, and it is always in the way of your drawing fearlessly. Come, put your drawing right up there near the model! Nobody will laugh at it. You are all in the same boat. Consider this your own studio, and do as you please in it!

You can't do good work unless you are physically in order for it. It requires as much strength to paint well as to plough.

1 Copyright, 1879, by Helen M. Knowlton.

Dwight's Journal of Music.

SATURDAY, NOVEMBER 8, 1879.

MUSIC IN BOSTON.

BOSTON PHILHARMONIC ORCHESTRA. — The nucleus of the Harvard Symphony Orchestra, enrolled as a separate organization under the direction of Mr. Bernhard Listemann, made its first appearance in the Music Hall on Friday evening, Oct. 24. For so small a band (only 32 instruments — 4 first violins, 2 cellos and 2 basses), — convenient for popular concerts here, and for mobilization among neighboring towns, — and considering that the programme was rather overweighted with brilliant, noisy, heavy specimens of the modern school of instrumentation (needing, more than the sincere and modest older music, a large orchestra), the new Philharmonics, and their very competent and thorough leader, rendered excellent report of themselves. The fruits of unsparing critical rehearsal were obvious enough in the precision, the clearness, the good light and shade, and telling quality of each and every effort. A larger proportion of strings was of course desirable, particularly in the modern pieces, where Kurus, Boreas, and all the wind gods, are so systematically set loose to scour the plain and swallow up the gentler sounds. Mr. Listemann, considering his nervous temperament, agreeably surprised us by the self-possession and the firm, quiet, but controlling and efficient manner with which he conducted the whole concert. The violins, with Mr. Allen at their head, were prompt and sure in their attack, and phrased with perfect unity, playing with spirit and with delicacy throughout. There were two or three younger new men among the violins, and a new and excellent clarinetist, — for the rest it was the nucleus of our usual orchestra, here kept in constant practice and coöperation for the larger uses when they come. The programme was as follows: —

Overture, "Tannhäuser"	Wagner.
(Saxophone. Adapted for Orchestra by J. Raff (New).)	Reich.
"Ma la Sola," from "Beatrice di Tenda."	Douiretti.
Miss Juliet E. Fenderson.	
Concerto for Violin, "Audaute and Finale."	Mendelssohn.
Timothée d'Adamowski.	
(His first appearance in America.)	
"Tasso," Lamento e Trionfo, Symphonic Poem	Liszt.
"Carnival of Paris," Episode (New)	J. Svendsen.
"Casta Diva," with Recitative, from "Norma"	Belini.
Miss Juliet E. Fenderson.	
Violin Solos,	
(a.) "Nocturne"	Chopin.
(b.) "Hungarian Dance"	Brahms.
Timothée d'Adamowski.	
Waltz, "Geschichten aus dem Wiener Wald"	J. Strauss.
Torchlight Dance, No. 1, in B-flat.	Meyerbeer.

The *Tannhäuser* Overture has become rather hackneyed, but the first taste of the trim and lively quality of the brave little orchestra was quickening to the sense; and indeed it was refreshing to hear an orchestra after so many months. Of the newer works Liszt's *Tasso* was the most poetic and imposing, in itself and in the presentation; yet we think one such thing enough for any programme. Svendsen's "Carnival" was a wild, outrageous, screaming Witches' Sabbath; an ingenious, audacious, brilliant, and exceedingly difficult specimen of that sort of caricature of art which we could wish, with Dr. Johnson, were impossible. The Strauss Waltz (Stories from the Vienna forest) was in refreshing contrast, and, but for the introduction of the insipid, sentimental cithern, welcome to all ears. The Meyerbeer "Torchlight Dance," with its grotesque, bloated melody on the bass tuba, showed how big a crash can be produced by a

few instruments. All these things were certainly played well.

But now for gentler and sincerer strains; now for the serene sky and the divine repose of older, truer Art, and more convincing, even with a "still, small voice." First and greatest was the *Chaconne*, — Bach's grandest of all solos for the violin, whose power and charm reside so intrinsically in its musical ideas, and their most genial, masterly development, that the outlines can bear magnifying and coloring through a full orchestral transcription, such as Raff has here successfully made. The power and beauty of the work were admirably brought out, the color contrasts heightened, and the crescendos and great climaxes intensified, but not exaggerated, in the writing and the rendering. Every phrase and motive, and all the polyphonic interweaving, was distinct and fine. The only thing which we could question was the somewhat too fast tempo of the middle portion, where the development becomes exciting, and the individual instruments have so much melodic work to do each in its own way. It gave an impression of uneasy, anxious effort to keep in. For the solo violinist such quickening of the pulse at times is natural and not offensive; but the orchestral body needs a sturdier movement. The piece was closely listened to and heartily enjoyed.

Next, the two movements from the Mendelssohn Concerto, in which the principal violin was nicely and judiciously accompanied. Mr. Adamowski, the young Pole of whom we have before spoken, won the general sympathy by his very presence, and his sincere, modest, graceful manner and bearing. His playing at once approved itself by its pure intonation, its fine, clear phrasing, as well as breadth of style, intelligent conception, depth of feeling, and well-nigh faultless execution. There was nothing meretricious about it; no false ornament nor affectation; it was all simple, genuine, and manly. His tone is not of the largest, but yet powerful and reaching. He is too young to have developed into a great violinist, but the promise is excellent; and indeed his whole appearance and performance was most interesting. The audience could not refrain from open applause in the midst of each movement. Being recalled he played a graceful Serenade by Haydn, with good pianoforte accompaniment by Mr. C. L. Capen. The Chopin Nocturne was exquisitely played, and the Hungarian Dance was given with great fire and freedom.

Miss Fenderson has a rich and large soprano voice, which seems to be well trained, although there is a slight tendency to the tremolo. Her singing is good, though not particularly sympathetic. We should prefer to hear her in more interesting selections. The recitative preceding "Casta Diva" was the most impressive thing she did.

HERR RAFAEL JOSEFFY, the young Hungarian "piano virtuoso" (virtuoso in the best sense), after setting New York wild with musical enthusiasm, came last week to us, — came and played and conquered. With this difference: here no discordant sounds were mingled in the general chorus of delight; there some jealous croaks were heard, promptly rebuked of course. The three concerts were given on Thursday and Friday evenings, and Saturday afternoon, in Horticultural Hall, a room of the right size for the best effect of the piano-forte. On the first evening Joseffy was accompanied in two pieces by a very small but select orchestra, under the able direction of Mr. B. J. Lang. This was the programme: —

Overture, "Prometheus" . . . . . Beethoven.  
Concerto (E minor) . . . . . Chopin.  
Herr Joseffy and Orchestra.

Allegro from the "Italian Symphony" . . . . . Mendelssohn.  
Piano Solo:  
a. Chromatische Fantasie und Fuge . . . . . J. S. Bach.  
b. Menuett, Transcribed by R. Joseffy . . . . . Beethoven.  
c. Etude on Chopin's Valse (D-flat) . . . . . R. Joseffy.  
Herr Joseffy.

Hungarian Fantasie . . . . . Liszt.  
Herr Joseffy and Orchestra.

The two purely orchestral selections were nicely suited to the occasion, and were played with spirit and refinement, as was also the long and pregnant introduction to the Chopin Concerto. A very few bars sufficed to convince the audience of the marvelous touch of the pianist, as well as of a perfect technique, felt in the simplest passages and phrases quite as palpably as afterwards in the most elaborate and difficult ornamental development and bravura. Indeed, we dare not say that we have ever heard in any artist (Rubinstein, Von Bulow, Eschopff, included) a more near approach to absolute perfection in every element of technique and of execution. The evenness and ease of all the runs and arpeggios; the commanding, penetrating power, always expressively graduated and shaded; the positive intensity (so different from "pounding") with which significant single tones were struck and made to vibrate through and through the listener; the singularly soft and velvety *pianissimo*, never blurred nor muffled, and with the finest discrimination of all degrees and shades between *pianissimo* and *piano*; on the other hand, decided strength and power, wherever required, whether sustained and broad, or startling and electric; the *staccato* and *legato* alike perfect; and the faultless style, proportion, unity throughout, — all the qualities, in short, of the peerless executant were felt in this, as in every one of his performances.

And the interpreter satisfied no less than the executant. He plays with soul and feeling, with a fine intelligence, making execution, technique, subordinate to the expression of the composer's meaning, the perfected means to an ideal and artistic end. When have we had all the power and beauty of that Concerto so brought out? Alike in the broad and noble Allegro, the soulful, exquisite Romanza, and the brilliant Ronolo, flashing like diamonds in the sunlight? The only detail which we could have wished otherwise, was the startling force and splendor given to the concluding cadence by the Tausel double octaves in place of the simpler original; such *tour de force* are always questionable, at least unnecessary.

But, to our mind, his most remarkable performance was that of the Chromatic Fantasie and Fugue of Bach; especially the Fantasie, which we never before have heard when it was kept so all alive, from beginning to end, through all its free fantastic cornucopias of arpeggios and runs, its dainty parenthetical bits of flowering arabesque, and its great breaths of rich and massive chords. The Fugue, so prepared, followed in the most clear and delicate, poetic style. The naive, pretty Boecherini melody was marvelously transfigured, decked out and bejeweled in Joseffy's most subtle and ingenious transcription, where the artist reveled in the full, free play of inexhaustible embellishment. And the sensuous delight and wonder which this excited was enhanced with an almost dizzy crescendo in his Etude on the Chopin Waltz; that was virtuosity carried to a white heat. We are about tired of Hungarian Fantasies and Rhapsodies, and we do not think Liszt's orchestra improves them; but there can be no doubt that this was a most brilliant, characteristic, vivid illustration of those well-worn national melodies, songs, and dances, with all the local color that could be desired.

That concert was a fresh sensation and surprise, even to old concert-goers. The result of

it was the general feeling that here is a man who unites all the qualities of a complete pianist, with no weakness, no flaw anywhere. He can do whatever he pleases with his instrument (in this case a wonderfully sweet, sonorous Chickering), and his true musical instinct, his cultured taste, prompt him to do good things, and not waste such faculties on trash.

The second concert was without orchestra, and consisted wholly of piano solos, namely these: —

- (1) Sonata. — Op. 53, C major . . . . . Beethoven.
- (2) a. Fuga A minor . . . . . J. S. Bach.  
b. Bourée . . . . . Padre Martini.  
c. Gavotte . . . . .  
d. Vogel als Prophet (Bird as a Prophet).  
Noveltie No. 2, D major . . . . . Schumann.  
e. Moment Musical, A-flat major . . . . . Schubert.  
f. Auf dem Wasser zu singen (To sing on the water) . . . . . Schubert — Liszt.
- (3) a. Etudes, Op. 10 (C-sharp minor, E major, G-flat major) . . . . . Chopin.  
b. Nocturne . . . . .  
c. Valse, E minor . . . . .  
d. Tarentelle, No. 2 . . . . . Joseffy.  
e. Spinneried (Flying Dutchman) . . . . . Wagner — Liszt.
- (4) Tarentella Venezia e Napoli . . . . . Liszt.

Only the greatest artists have given us so fine a rendering of that Beethoven sonata, which has been the stalking-horse for so many concert virtuosos. On this first hearing there was something a little strange to us in his conception and his treatment of it which we could not define to our own mind. Throughout we doubted whether Joseffy had the breadth, the depth, and the intensity of nature which fits one to be peculiarly an exponent of Beethoven's music. His rendering did not lack force or manliness, and yet it was the feminine side of the giant which seemed mostly to come out. All the *finesse* of the composition — and there is a great deal of it, particularly in the Rondo with its breathless, fiery speed, and almost fairy fancy — he exhibited in a clearer light and finer outline than we ever heard before. In those most trying passages for the fingers, where groups of twofold rhythm in the one hand struggle against those that are threofold in the other, each was heard with a distinctness without any scrambling, the like of which we cannot recall. And where the theme is kept up in the upper octave, supported by a continuous trill in the same hand, while the left hand rushes up and down in rapid scales (*staccato*, too), all the three parts asserted themselves as once most bravely and with equal vividness. The Prestissimo, too, of the Finale, was surpassingly quick and perfect. Some, no doubt, wondered at so much *pianissimo* in so bold and fiery a Sonata; and so did we somewhat, until, having become at home more with his manner, when he repeated it in the matinee of the next day, we could accept his rendering and yield ourselves up to it with much less reserve. Some day we hope to hear him play some more, a good deal more, of Beethoven.

The Fugue and Bourée of Bach, with florid themes, and woven into a most delicate and subtle tissue, were most exquisitely given; could we only always hear Bach's things played as these were, and that Chromatic Fantasie, any audience would fall in love with them! The quaint Gavotte by Martini was delightful both in matter and in manner. Schumann's little Bird reverie could not have been more exquisitely and feelingly expressed; and the Noveltie, a work of more pretension, was an eloquent interpretation. But what could be more delicious than Joseffy's rendering of the two Schubert pieces, particularly the Barcarole, which is one of Liszt's happiest transcriptions?

We have not room to dwell on the admirable and characteristic rendering of the Chopin pieces. The remainder of the programme might all come under the rubric of the "arabesque," as well as



the artist's own florid and extremely ornamental setting of some familiar Viennese dance tunes of the "Blue Danube" order. Surely, light fingers never flew more deftly through all the labyrinthine intricacies of such fairy frost-work. The *Spinneries* and *Tarantella* were, perhaps, too much of the same order to come all together. But that is a vein in which Joseffy seems to be supreme, and he can play upon the senses of an audience with it as long as his fancy listeth and the impulse lasts. We might call it musical lace work; we examine a few specimens of fine lace and feel that we have seen all there is or can be of it; with all its endless variation, it is essentially the same thing to the end of the chapter. But the ladies find it otherwise! And so they did with these tone-arabesques.

This second programme was essentially repeated in the matinee of Saturday, on which we suspend comment for the present, to allow a chance for afterthoughts and the supplying of any omissions in this hasty record of impressions.

## IS ROBERT FRANZ A FAILURE?

### II.

It has been said of Franz's "additional accompaniments" to Bach and Handel arias that they overload the original compositions with counterpoint, or, as I have heard it expressed, "you cannot see the simply beautiful melody for the contrapuntal dust which surrounds it." This is indeed a grave charge, and requires to be gravely met. I will attempt to answer it, together with the very self-evident proposition that "what Franz has added is not Bach." The gaps in Bach's scores absolutely need filling up in some way; this is admitted on all hands, and may be considered a settled fact. Leaving aside, for the moment, the question whether this filling up is to be done on the organ or by orchestral instruments (a matter of quite secondary importance), it may be said that only two ways of writing the "additional accompaniments" have been suggested. The first, or Franz, method is to write these "accompaniments" in a pure polyphonic style, working out contrapuntal figures that are to be found in the original parts, so as to make the Bach score and the added parts blend into an organic whole. The second, or anti-Franz, method is to fill out the gaps with the simplest plain harmony, thus throwing the original parts into the strongest possible relief. This second plan has one (to me questionable) advantage: it leaves the listener in no doubt as to what notes Bach actually wrote, and what has been added by modern hands. Bach's freely flowing parts, full of musical vitality as they are, stand out against the neutral harmonic background with unmistakable distinctness. But I fail to see what is gained by this, beyond satisfying a mere historical-archæological curiosity in the listener. It does not give him any more of Bach than the other method does (for the original parts are preserved intact in both), and gives it him accompanied in a way that we know both by tradition and by internal evidence to be diametrically opposed to Bach's style; for all accounts unite in telling us that Bach himself was in the habit of treating all figured basses polyphonically, and often in a very elaborate contrapuntal style. It is evident to the meanest capacity that no man can count upon the wholly inconsiderable chance of filling out the composer's figured, or unfigured basses, *exactly as Bach himself would*; such a thing is not to be thought of, and no one ever claimed that Franz has done it. But he has made such an exhaustive study of Bach's manner, his native genius has been so fructified by long appropinquity with Bach's

works, that it may be fairly claimed for him that his additions are as near an approximation to Bach's style as we can look for to-day. This is so true that persons more anxious to obtain unquestioned authenticity than musical beauty have even reproached him with writing "additional accompaniments" that blend so nicely with the original parts, that the listener cannot tell which is Franz and which is Bach. That is indeed a reproach with a vengeance. Tell me till doomsday that a Franz-Bach score is not Bach, pure and simple, and I readily admit it; but I answer that by far the greater number of Bach scores, filled out in mere plain harmony, are not Bach either, and, what is worse, they are not even in Bach's style — nay (speaking from my own personal musical convictions), they are not in any respectable style at all. As for "Bach pure and simple," it is an article that in very many cases is not to be had for the asking, and we must content ourselves with a substitute. Let those individuals who are bent upon putting salt upon the tail of every note that came from Bach's pen, and pocketing it without fear of its pedigree being counterfeited, follow performances score in hand, and pick out what they find to be genuine.

But is this, after all, the right spirit to listen to great music in? Is music a thing to be enjoyed only after its authentic date and parentage has been settled — just like a collection of old coins? I think far otherwise.

As for "contrapuntal dust obscuring a beautiful melody," take any of the most elaborate of Franz's arrangements, say for instance, the tenor air "Der Glaube ist das Pfand der Liebe" in the Cantata "Wer da gläubet und getauft wird." Listening to it with even the dullest ears I cannot find that the melody is obscured in a single instance. Take the original parts, adding an accompaniment of mere chords, and you have the beautiful melody in absolute rags against a background that only serves to make its scant dress the more visible. I ask any musician to say frankly whether he can conceive of a great composer's really intending such another discrepancy in character between a melody and bass on the one hand, and the accompanying voices on the other. Is it possible that Bach, who has never written out anything in this mongrel style, can have wished it to be applied to a large number of his most glorious inspirations? Speaking in terms of four-part writing, and imagining Bach's original parts to be sentient beings (that is truly no great stretch of fancy), what must be the state of mind of a treble or bass part at finding a dull modern tenor or alto refuse to follow its most beautiful suggestions, and torpidly hang around its neck, as it were, doing just enough to prevent actual cacophony! A leading voice wishes to be followed, and followed willingly and intelligently; Bach's parts sketch out designs for the others to execute; they do not ask merely for support, they cry aloud for active cooperation; they do not say to the accompaniment (in the old technical sense of the term), "Take us upon your shoulders that we may the better disport ourselves in the eyes of men," but rather, "Come, take your own active part in the work we are seeking to accomplish; we cannot do it alone, but must have genial and skillful help from you; as you share in the work, so shall you share in the reward."

In a word, — and this no unprejudiced person has yet denied, — Franz has developed the incomplete scores of Bach into something that can stand forth as a coherent and finely organized whole; every fibre in them is alive, and all parts work together by the same means to a common end. But the "greatest possible neutrality" school, with their plain harmonic filling out, have in no wise done this; their "accompaniments"

do not blend with the original parts, they do not form an organic whole, but merely give us two incongruous parallel entities, which agree with each other only well enough to prevent actual mutual excommunication — and not always that.

W. F. A.

(To be continued.)

## MUSICAL CORRESPONDENCE.

CHICAGO, OCT. 29. — Our musical season may be said to be fairly open, for we are now having two weeks of Italian Opera from the Strakosch Company. I have attended a number of performances, and heard all the new artists several times. The opening night gave us *Faust* with the following cast: —

Mlle. La Blanche	as	Marguerite.
Miss Lancaster	as	Siebel.
Miss Arcone	as	Maria.
Signor Lazarini	as	Faust.
Signor Storti	as	Valentine.
Monsieur Castelmary	as	Mephistopheles.

Mlle. La Blanche (Miss Davenport) is a graceful young lady, with a good idea of acting; and her stage presence is always suggestive of the character that she may be representing, thus showing that she has given faithful study to the ideal of her rôles. Her voice is not large, but of the light soprano character; sweet and sympathetic in the high notes, although her lower tones are rather weak and uneven. She acted the part of Marguerite much better than she sang it. Yet portions of her music were given very effectively, and considering her limited experience she may take courage for the future from her effort. To color the various notes of the voice so that they may adequately manifest the emotions of the character is the aim of true art. Our fair debutante gave more expression to her acting than to her singing. There was sympathy in the voice, it is true, but the joyous ring of the happy maiden was not there, nor did her sorrow in the later scenes of the opera receive adequate vocal representation. In the jewel song particularly, one felt her inability to give it with that joyous and sparkling tone which so well expresses the merry-hearted maiden. The trill which opens the song was very poorly executed. Signor Storti, who took the small rôle of Valentine, is a baritone with an expressive voice of much power; and he sings well, while his acting was the best I have seen of the part. M. Castelmary made the rôle of Mephisto the central figure in the opera. His acting stamps him as a fine artist, while his telling voice is used with a skill that indicates purpose and conception. He is one of the best artists in the company. Signor Lazarini made a very weak Faust. Miss Lancaster made but little of Siebel's music. The chorus is one of the worst I ever had the misfortune to hear. I can imagine nothing more frightful than their appearance and — I must not say singing, for their discordant voices have no approach to anything musical. They come upon the stage and interrupt the music of the opera as a terrible nightmare destroys the lovely picture of sweet fancy's fairest dream, even by the specks of its own hideousness.

Tuesday evening gave us the time-worn *Il Trovatore*, which was only made notable by the first appearance of the dramatic prima donna, Mlle. Singer.

I regret that I cannot follow the critics of our daily press, and become enthusiastic over the vocal and dramatic abilities of Mlle. Singer. She has a very large voice, extremely powerful in its carrying quality, and she may rightly claim the name of a dramatic prima donna. Yet she has a very uncomfortable tremolo, which she uses all the time, even in the mezzo voice. In the clearest notes her voice can exhibit great power, but the character of the sound is not strictly musical. In the ensemble singing she can be heard above chorus and orchestra with a volume of tone that is astonishing to an audience, and completely awakens their enthusiasm. Her appearance on the stage is stately, and her acting dramatic, while she may be said to belong to the emotional school. The constant use of the tremolo causes her intonation to be at times uncertain, and she falls from the key occasionally. As Leonora she had plenty of opportunity to show the emotional characteristic of her voice, and she improved it so successfully as to win applause. In the trio at the end of the first act her voice manifested its full power, and the people seemed to be delighted. To me it was a passion made so intense as to be beyond the limit of control, and if the term *travelling* may be applied to singing, it would perhaps stand in place. Yet I would not say that she had but poor abilities, for her Aida, which I saw later, stamped her as an artist of more than ordinary accomplishments. In the approach to the circle of the great artists of the world she as yet stands at the doorway, limbered, perhaps, by some of the faults I have named.

Mlle. de Helocis is a pretty little lady, with a rich mezzo-soprano voice, which she uses with smoothness and grace. Her acting was not dramatic enough for the rôle of Azucena, nor her voice large enough to suit the full requirements of the part. Yet her tones were sweet and agreeable, particularly in the middle part of the voice. It is not a contralto voice, nor fitted for such a rôle as that of the gipsy. Sig. Petrovich proved himself to be a tenor with a good healthy voice of the robust order. He took the high C in the "di

quella pira" with a ringing tone that was pure and telling, and won thereby the admiration of the audience. In acting he is only mediocre, and his singing cannot be regarded as strictly artistic, although it has many excellent qualities. Sig. Storti, as the Count, did some very fine singing. His style is good, and his voice smooth and rich. He won his way into favor at once, and his acting and singing show him to be one of the most talented members of the company.

Wednesday evening I listened to *Mignon*, Mlle. La Blanche taking the title rôle. Miss Litta was Filina, M. Castelmary, Lotario, and Sig. Casarini, Guglielmo. The part of *Mignon* contains music which is too low to suit Mlle. La Blanche's voice; and, although she acted well, and looked the character, the music was too trying for a voice of that kind. She was in sympathy with her rôle, however, and did her best to produce a picture of the impulsive child-woman that Goethe painted in such warm colors. Miss Litta sang the music of the Filina part with fine execution, but she has not the *abandon* necessary to give the character that dash and grace that should mark its representation. M. Castelmary's make-up in the part of Lotario was artistic in the extreme, and his acting and singing was the best we have ever had in this rôle. He gave a manly dignity to the character, and his scenes with *Mignon* were very expressive, and highly enjoyable. He had that sympathy that draws others into his circle, and he won the audience by the power of his art.

Thursday gave us *Aida*. To say that Mlle. Singer acted the rôle of *Aida* finely is only a just record. Her conception was intelligent and marked with a dignity of bearing fitting the character. The rôle of *Aida* is one particularly adapted to her voice, and as it gives full scope for the use of her emotional and dramatic powers it is not surprising that she makes it one of her very best parts. In the concerted music in the first act her voice was heard above the orchestra, chorus, and other parts, with a power of tone thrilling in its immense volume. In the scene in which she pictures her love for Radames, and at the same time her fear for her father's safety in his encounter with the Egyptian hosts, the various emotions of a perplexed mind, and a troubled heart, were given such truthful manifestations as to stamp them with the appearance of reality. In the duet with Amneris, where she discloses her love for Radames, she was also very expressive. She used the mezzo voice with pleasing contrast to her larger tones. In the last scene she also sang and acted very effectively. The great fault in her singing is the constant use of the tremolo. It mars her best efforts, and gives a coloring to the voice not always agreeable to listen to. Passion of an intense character, and great volume of voice she has, and her conception of character is worthy of an artist; but her method of singing will not win her the highest appreciation. Mlle. de Belocca sang Amneris agreeably, but her voice was not dramatic nor large enough to give to the character its best representation. Still she sings well. After Miss Cary where shall we find an Amneris? Sig. Petrovich sang the part of Radames with much power, and although he is not great, was not a weak point in the cast. Sig. Storti and M. Castelmary gave their rôles with the finish of accomplished artists. Commendation can go no further.

Friday evening Miss Litta sang *Lucia*. She was greeted with a large and enthusiastic house. She executed her music with much brilliancy, and in the mad scene won great applause for her fine singing. In action she has improved very much since last year. Saturday we had *Traviata*, with Mlle. La Blanche. I missed the performance, but learn that the young lady made her best effort of the week. A number of concerts demand attention, also some mention of Mlle. Singer as Norma, but my letter has already run beyond the proper limit, and these must wait until another time.

C. H. B.

MILWAUKEE, WIS., OCT. 31. — Since I wrote you last, there have been two concerts worthy of record. The first on Oct. 14, was given by Willshaj, in connection with Bach's orchestra. The programme was as follows: —

Overture, *Euryanthe* . . . . . C. M. von Weber.  
Vorspiel, *Lohengrin* . . . . . Wagner.  
Concerto for Violin (with a Cadenza by Wilhelmj),  
with Orchestra Acc. . . . . Beethoven.  
Mr. Wilhelmj.  
Some and Aria, *Freischütz*, . . . . . Weber.  
Mme. Jenny Valley.  
Rhapsodie Hongroise, No. 14 . . . . . Liszt.  
Overture, *Mignon* . . . . . Thomas.  
{ a. Andante and Intermezzo, Solo for Violin with  
Orchestra . . . . . Vögrich.  
{ b. Largo, Solo for Violin with Organ Acc. . . . . Haupt.  
Mr. Wilhelmj.  
Bridal Song, From the Symphony "Laendliche  
Heudeit" . . . . . Goldmark.  
Air, Hongroise . . . . . Ernst.  
Mr. Wilhelmj.

Turkish Patrol . . . . . Michaelis.  
I have nothing to add to the numerous commendations of the great violinist. Unfortunately, he omitted the Handel *Largo*. The orchestra accompanied badly, but in the other numbers surpassed itself. Mme. Valley's method is poor, and her style very unsatisfactory.

The Musical Society gave *The Creation* last night. Mr. Eugene Luening being conductor. The soloists were Mr.

Frans Remmerts, who sang admirably, but sometimes over-sentimentalized his part; Mr. Chas. Knorr, who has excellent points and is on the whole acceptable in spite of a bad or rather imperfect school; Miss Jennie Jersykiewicz, a young singer fresh from seven years of study in Germany, with a light, pure, clear, well-trained voice and good style; and Miss Susie Macanlay, also a young soprano with considerable French and Italian training, with a light voice, somewhat nasal in quality, especially below and on certain vowels, but on the whole a very desirable singer. The chorus deserves high praise, and Mr. Luening is to be congratulated on the very marked success of his work.

J. C. F.

## MUSICAL INTELLIGENCE.

THE score of the overture to "Rip van Winkle," by Mr. George W. Chadwick (of Lawrence, Mass.), a student at the Conservatorium in Leipzig, which won the palm there among all the compositions offered at the annual examination, or *Haupt-Prüfung*, in June last, is now in the hands of the Concert Committee of the Harvard Musical Association, and probably will be performed in the first Symphony Concert (Dec. 11). The programme of that concert also includes the Fifth Symphony of Beethoven, the Overture to *Rommeide*, by Schubert, the "Marche de Nuit" from Berlioz's *L'Enfance du Christ* (first time), and a Concerto not yet decided on.

The plans of the *Estorpe* are now completed. The programmes for the five concerts in Mechanics' Hall are as follows: —

Dec. 10. — Quartet, E-flat, Haydn; Quintet, Op. 20, Beethoven.  
Jan. 14. — Quartet, C major, Mozart; Quartet, Op. 192, No. 2, Raff.  
Feb. 11. — Quartet, Op. 74, Beethoven; Quartet, Op. 41, No. 3, Schumann.  
March 10. — Quartet, Op. 132, Beethoven; Quartet, Op. 44, No. 1, Mendelssohn.  
April 14. — Quartet, E-flat, Cherubini; Quintet, G minor, Mozart.

The Mendelssohn Quintette Club will open the season. The New York Philharmonic Club will play in the last two concerts.

Ernst Perabo has returned, after a second residence in Leipzig, not in such good health as his many friends had hoped to see him. He receives his pupils at No. 10 Deris 86. The *Gazette* says: "While abroad, Mr. Perabo was not idle, as is evidenced by the music published by him in Leipzig. Among these are 'Drei Studien,' for piano, brilliant and interesting works of a high order of merit, thoughtful and musicianly in treatment, and of value to students from both an artistic and technical point of view. The second study is dedicated to Professor Wentzel, of the Leipzig Conservatory, and the third to Professor Ernst Friedrich Richter. Among the other works are a series of short pieces under the title of 'After School,' the first five of which have appeared here, but the sixth, consisting of five more, under the title 'A Picnic,' are now printed for the first time. They are all charming and dainty in idea, and gracefully treated. These and the others of Mr. Perabo's foreign publications can be had of Mr. Arthur P. Schmidt."

Our noble Boston Music Hall is not yet out of danger. We stated several weeks ago that the only hope of safety lay in the purchase by its friends of the controlling interest in its stock, now held by one man and for the benefit of that man's creditors. Two parties have been competing for the possession of those 500 shares, but with opposite motives. The first party seek to buy on speculation, and would play into the hands of the would-be destroyers. But the present owner declined to close with them, provided the friends of the Hall would subscribe for all his shares at a fixed price, greatly above par, within a reasonable time. Such friends were not wanting, and, to our certain knowledge, on Saturday, Oct. 25, the subscription for the 500 shares was fully made up by gentlemen who wish to save the building for a Music Hall. Yet when the amount was formally offered, it appeared that some new sinister influence had been at work, so strong as to induce the present holder to recede from his proposal, though he may yet relent. And there it now hangs trembling in the balance. The friends who so readily agreed to take the stock knew that they were paying much too high a price for it; but they only wished to save the Hall; they acted from a generous sentiment, for the good of music, and for the honor of old Boston, and not from a hope of dividends, or from a willingness to speculate upon the chance of its destruction. Should the property become theirs, the interests and uses of the Hall could be in no better hands.

The season tickets for the Handel and Haydn Society's Concerts are in good demand. — Subscription papers for the eight Harvard Symphony Concerts may be found at the Music Hall, at Chickering's, and at Watson's, Pruffer's, and Schmidt's music stores, until Dec. 1. The orchestra will have for its nucleus the Philharmonic Orchestra of Mr. Listemann, and it will be as much larger, and the rehearsals as frequent and as thorough, as the number of subscribers will permit. The same with regard to solo talent, vocal and instrumental. The sooner the subscription lists are filled, the stronger will the committee be for carrying out their scheme of first-class concerts.

— There is to be a series of five classical concerts in Sanders Theatre, (Cambridge), this season, under the direction of Professor J. K. Paine. The entire number will be given by the Boston Philharmonic Club, with Mr. Listemann conductor, and a symphony will be produced at each concert. Among the pieces performed will be Beethoven's Symphonies in C minor and in F, Weber's overture to "Oberon," and "Invitation to a Dance;" Mozart in F minor, Goetz's new symphony, a work by Saint Saëns, and compositions by Bach, Schumann, and Wagner. Papers are open for subscription.

— The Boylston Club will give a concert in Music Hall, November 14, when Astor's *Soubert Mater* will be produced and Mr. Adamowicz will play.

— Mr. John A. Preston will give a series of four piano recitals at Winchester, beginning November 24, assisted by Mr. C. N. Allen, Mr. Wolf Price, and others.

— Grant's opera bouffe troupe will begin a season of two weeks at the Boston Theatre, next Monday evening, with *La Fille de Mme. Angot*. Other operas of the week will be *La Grande Duchesse*, *Giroflé Girofla*, and *La Perichole*. The company includes singers of great repute, among them being Mlle. Paula Maria, Mlle. Angele, and M. Victor Capoul.

— Vocal clubs will be glad to know that a new and superior reprint of the beautiful Psalm of Goetz: "By the waters of Babylon," will presently be published, by Carl Prifer, in West Street.

NEW YORK. — First let us offer heartily the right hand of fellowship to the new *Musical Review*, of which Messrs. A. MacMartin, Gustav Kohler, and J. C. Rodriguez are the editors and proprietors. We congratulate New York on now having a respectable and high-toned journal devoted to the art of music, and not trading on the interests of mere music trade, relying for support and sympathy more on quality than overwhelming quantity of matter. The founders of the new *Review* clearly have a high and worthy aim. They seek to promote the art of music as such, and to educate and raise the public taste. Their writing so far shows knowledge and ability, and a gentlemanly style and spirit. The paper is very handsomely printed, in convenient form, each weekly number consisting of twenty pages, and it has decidedly a look of refinement. We understand that there is capital in the enterprise, ensuring independence, and enabling the proprietors to employ good contributors. Three numbers have appeared, richly stocked with matter well worth reading. Its articles about Joseffy are almost exhaustive, reproducing criticisms from other sources, and showing also that the "sedgling" *Review* can strike a hard blow, if need be, in the way that it exposes the motive of certain disparaging criticisms on this admirable pianist; for instance: "Mr. Joseffy plays at Chickering Hall, and not at another hall; Mr. Joseffy's orchestra is led by Dr. Damrosch, and not by another conductor; Mr. Joseffy's success hurts the aspirations of another clever and ambitious pianist who happens to be in the salary roll of another piano house. All these influences united work against Mr. Joseffy. In short, all this apparently artistic turmoil is nothing but a mean, petty war of the managers of a hall, the manufacturers of a piano, and the employers of a pianist, against the employers of another pianist and managers of another hall." To all which we say, Amen!

— The Mapleson Opera season is progressing feebly at the Academy of Music, bringing out old, threadbare operas like *Traviata*, *Traviata*, *Rigoletto*, to begin with, followed by *Faust* and *Carmen*. Gender comes not, and is not expected. And now it is said that Di Mirakla and Marie Rose are not to join the troupe, as was expected, after Christmas; but, as Mme. Trebelli-Bettini's London engagement expires then, she may perhaps come over here in January. The *Musical Review* (Oct. 30) says: —

"Even including the performance of Bizet's *Carmen* on Monday night, Mr. Mapleson's season has brought forth nothing of importance so far. Pretty much as it was at the beginning of the season last year, when Miss Hawk and *Carmen* were made to do duty for the absent Gender, the subscribers are forced to wait for whatever may be forthcoming as a compensation for the high prices Mr. Mapleson exacts from those who desire the privilege of attending the performance at the Academy of Music. So far their compensation has been meagre. The small army of nobodies in the operatic world thought hither will not be likely to satisfy the average opera-goer, who above all things craves for an operatic star of the first magnitude. At present they are enjoying an opera season at Nilsson prices with half a dozen debutantes in place of a prima donna."

— It is rumored that the Chickering Hall series of Symphony Concerts, under the direction of Mr. Gotthold Carlberg, will not be continued this season.

— The first concert of the Symphony Society, Dr. L. Damrosch, conductor, takes place this evening at Steinway Hall. The programme includes Beethoven's Seventh Symphony; Volkmann's "To the Night," for alto solo (Miss Drusdill) and orchestra (new); Raff's "Walpurgis Night," for orchestra; "A Faust Overture," Wagner; Schubert's "Home Sickens," Miss Drusdill; and Liszt's "Festival Sounds" (first time).

CINCINNATI. — The College Orchestral Concerts promise a financial success, over eight hundred seats being subscribed for on the first day of the sale. So it need to be in Boston.

**Musical Instruction.**

**CHARLES N. ALLEN,**  
VIOLINIST.  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. Ditson & Co., Boston.

**MR. WILLIAM F. APTHORP,**  
Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, Room 9, Traveller Building, Boston.

**C. L. CAPEN,**  
(Leipzig, from 1870-1873, inclusive),  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 Tremont St.,  
Hollen St. Church. At Messrs. Chickering & Sons'.

**T. P. CURRIER,**  
TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Pianoforte Teacher,**  
149 Tremont Street, Boston.

**HENRY G. HANCHETT,** PIANIST,  
STUDIO 157 TREMONT STREET,  
BOSTON, MASS.

**MR. CHARLES K. HAYDEN,**  
TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. B. J. LANG'S address**  
FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.,  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**  
Gives instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEVER'S MUSIC STORE, 34 West St., Boston, Mass.

**GEORGE L. OSGOOD,**  
149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**  
TEACHER OF THE PIANO-FORTE,  
No. 149 (A) TREMONT STREET, ROOM 4B,  
BOSTON, MASS.

**ERNST PERABO,**  
TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDONFF,**  
30 BOYLSTON STREET, BOSTON,  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**WILLIAM H. SHERWOOD,**  
CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**  
Will be at his room, 149 (A) Tremont St., Boston every  
Wednesday (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**  
FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 3 o'clock.

**MISS UNDERWOOD**  
WILL RESUME PIANO LESSONS  
September 30th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**WILLIAM J. WINCH,**  
149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**  
GIVES LESSONS IN SINGING AND HARMONY  
Address care of Ditson's Music Store,  
BOSTON, MASS.

**MISS JULIA WYATT**  
WILL RESUME LESSONS IN SINGING  
At No. 100 BOYLSTON STREET, October 1st.  
Pupils are taught READING AT SIGHT if desired.

**H. L. WHITNEY,**  
Room No. 2, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),  
Teacher of the Parpura, or Old Italian School  
of Singing.

Pupil of Corvelli, Artburton, Mmes. Arnault and Mott.  
Private instruction a specialty. (Class lessons given if desired).  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments to these departments of vocal art.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,  
SOUTH BOSTON, MASS.**  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston

**GERMANIA BAND.**  
As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: { Military Band.....JULIUS E. EICHLER  
Orchestra.....CARL H. EICHLER  
W. C. NICHOLS, ALERT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing.  
175 ad Avenue, New York  
Ladies prepared for the Opera or  
Concert Room.

**THE AMERICAN LADIES' QUARTETTE,  
OF PHILADELPHIA,**

Are prepared to give Concerts of VOCAL QUARTET AND SOLO  
MUSIC, or to accept engagements to sing Quartets, etc., in other  
Concerts. Address,

**MME. SEILER'S SCHOOL OF VOCAL ART,**  
1104 WALNUT STREET, PHILADELPHIA, PA.

**125 MUSIC LESSONS FOR \$15**

AT THE  
**NEW ENGLAND CONSERVATORY,**  
MUSIC HALL. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 30,000 stu-  
dents since 1867. Situations secured for its graduates. For  
Prospectus, address **E. TOURJEE, Music Hall, Boston.**

**NEW ENGLAND** Furnishes and Sits situations.  
**MUSICAL BUREAU.** Address **E. TOURJEE,**  
Music Hall, Boston.

**A LADY ORGANIST.**  
A lady desires the position of organist in a small church in  
or not far from Boston. For references here and in Germany,  
Address "L. L." DWIGHT'S JOURNAL, Boston.

**MADAME CAPPANI,**  
(Late Prima Donna of "La Scala" in Milan, and in the  
leading Opera Houses of Europe),  
RECEIVES PUPILS FOR VOCAL CULTURE  
AT No. 44 WINTER STREET, BOSTON.

**SCHOOL OF VOCAL ART.**

**MME. SEILER'S SCHOOL OF VOCAL ART,**  
1104 WALNUT STREET, PHILADELPHIA.  
Reopens for the Winter Session September 29th,  
And offers, beside Artistic Culture of the Voice, a thorough Edu-  
cation in all other branches of Music.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852.

JOHN S. DWIGHT, Editor.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and *THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEVER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.





# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1007.

BOSTON, SATURDAY, NOVEMBER 22, 1879.

VOL. XXXIX. No. 24.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the OCTAVE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF

## PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### HARWOOD & BEARDSLEY,

(Formerly with Chickering & Sons.)

### AGENTS FOR THE

FAMOUS CELEBRATED  
"BLÜTHNER" "SOHMER & CO."  
GRANDS, PIANOS,  
LEIPZIG, GERMANY. NEW YORK.

Also the Best Low-priced Pianos in Boston.

503 Washington St., cor. West.

Chickering Pianos Tuning & Regulating  
Constantly on hand. A specialty.

## HENRY F. MILLER, PIANO-FORTE

MANUFACTURER,

BOSTON, MASS., U. S. A.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 60,000 Made and in Use.

Re signs constantly. Best work and lowest prices. Send for catalogue. Tremont, opp. Waltham St., Boston.

## THE CHICKERING PIANO.

OVER 53,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSEN, the eminent Pianist, and Principal of Peterson's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:—

Gents,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation, either in America or in Europe. CARLYLE PETERSEN.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the Judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,  
Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,  
666 Washington Street, Boston.

Pianos sold on instalments, Exchanged, and to Let.

W. H. IVERS,  
MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars,

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

## JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

RESERVING OF THAT NAME.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## TALKS ON ART.

By WILLIAM M. HUNT.

8vo, paper. \$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word conscientious, we will say of precepts loyal to recognized principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and convictions, and without singularity free from egotistic assumption. —The Atlantic Monthly.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO. Boston.

## Music Publishers.

## POPULAR MUSIC BOOKS.

- Temperance Jewels.** New Temperance Songs of the best quality. 30 cents. (Nearly ready.)
- White Robes.** The Sweetest Sabbath-School Song Book ever made. 30 cents.
- Gem Gleaner.** Superior collection of Anthems for Church Service. \$1.00.
- Prodigal Son.** A Grand Cantata. By GULLIVAN. Commended to Musical Societies. 75 cents.
- American Glee Book.** Mixed Voices. One of the very best Glee and Chorus Books. \$1.50.
- Emerson's Vocal Method.** For Voice Training. One of the very best. \$1.50.
- Dr. of Alcantara.** Fine Opera. Good Music and easy to give. \$1.50.

Specimens of these or any other books, or any piece of Sheet Music, mailed anywhere, post free, for the retail price.

OLIVER DITSON & CO., Boston.

**GEO. D. RUSSELL,**  
124 TREMONT STREET, BOSTON,  
Importer, Publisher, and Dealer in  
**FOREIGN AND AMERICAN MUSIC.**  
Agent for the following world-renowned Catalogues:  
**WM. A. POND & CO., G. SCHIRMER, New York;**  
**BOOSEY & Co., London, England.**  
Also, Agent for the justly celebrated  
**WEBER PIANO-FORTES.**

## JUST OUT.

**HERMANN GOETZ'S 137th PSALM,**  
**BY THE WATERS OF BABYLON.**

PRICE 50 CENTS.

Boston: CARL PRÜFER, 34 West Street.

**Songs of the Pyrenees, arr. from traditional Pyrenean Melodies by Sturgis and Blake.**

1. Herta la Manana (To-morrow).....	25
2. La Boca de Pepita (Pepita's mouth).....	25
3. Dodo.....	20
4. Torceta Mia.....	25
5. Bolero.....	35
6. Me gustan To das (The girl with the golden hair).....	25
7. Le Beau Valencien (The gallant ship) [Singing-wheel].....	40
8. La Ollana (The Ollie).....	25
Complete.....	\$2.00

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

## STUDENTS OF MUSIC!

## 21 Reasons in Favor of Conservatory System.

1. Economy. Cost of tuition only \$15.00.
2. Three hundred years established in Europe; twenty-five years' successful experience in America.
3. Mind matched with mind sharpens intellect.
4. Diffidence overcome by public performance in Class and in Conservatory and Music Halls.
5. Each pupil has the benefit of whole-hour lessons.
6. One hundred and twenty-five hours' musical instruction in a single term.
7. The lesson a recitation; no waste of time.
8. Laudable ambition to excel.
9. Pupils carefully graded, and promoted according to proficiency.
10. The ablest instructors.
11. Numerous ways it has advantages over private instruction: it produces industry, spurs on to emulation, and preserves against one-sidedness of education and taste.
12. Musical atmosphere of the Conservatory conducive to broader culture.
13. The best instructors educated in Europe are graduates of conservatories.
14. A finished musical education attainable from the first rudiments to final graduation.
15. Its graduates rank high and fill the best positions.
16. Frequent recitals by eminent artists.
17. Access to fine musical library.
18. The class system in the Conservatory is the same as in our colleges and best schools.
19. All branches in music, languages, and elocution.
20. The London Choir says, "The New England Conservatory of Music is far in advance of our own Academy, and indeed of every English institution."
21. *Harper's Monthly* characterizes it as the Model Music School of the age.

Send for Circular. Next term begins December 1. The public are cordially invited to call.

E. TOURJEE, Director,  
Music Hall, Boston.

Handel and Haydn Society.  
65TH SEASON.

Nov. 23. "THE PRINCIPAL SON," By ARTHUR SCHMIDT.  
and other works.  
Dec. 28. "MESSIAN."  
March 28. "ISRAEL IN EGYPT."  
Season Tickets will be for sale at Music Hall on Monday, October 27.

## SCHOOL OF VOCAL ART.

MME. SEILER'S SCHOOL OF VOCAL ART,

1104 WALNUT STREET, PHILADELPHIA.

Reopens for the Winter Session September 29th.

And offers, beside Artistic Culture of the Voice, a thorough Education in all other branches of Music.

THE AMERICAN LADIES' QUARTETTE,  
OF PHILADELPHIA.

Are prepared to give Concerts of VOCAL QUARTET AND SOLO MUSIC, or to accept engagements to sing Quartets, etc., in other Concerts. Address,

MME. SEILER'S SCHOOL OF VOCAL ART,  
1104 WALNUT STREET, PHILADELPHIA, PA.

HARVARD MUSICAL ASSOCIATION.  
THE FIFTEENTH SEASON OF  
EIGHT SYMPHONY CONCERTS

Will be given in the Music Hall on THURSDAY AFTERNOONS, December 11, January 1, 13, and 25, February 14 and 26, March 11 and 23. Season Tickets, with Reserved Seats, \$1.25.

Subscription papers for Season Tickets, with a general programme, may be found on and after Monday, October 27, at the Music Hall, Chickering's Warehouses, Ditson's, Friess's, Schmidt's, and other music stores. The lists will be closed December 1, when three days will be allowed for the subscribers only, whether members of the Association or not, to receive their tickets and select their seats at the office of the Music Hall.

## The Bernhard Listemann Concert Party

B. Listemann, F. Listemann,  
E. M. Heindl, Alex. Heindl,  
John Mullaly, M. A. Greene,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address

Pruefer's Music Store, 34 West Street, Boston.

MME. BERTHA  
JOHANNSEN.

Professor of the Art of Singing  
178 ad Avenue, New York  
Ladies prepared for the Opera or  
Concert Room.

## NEW BOOKS.

## The Poetical Works of Geoffrey Chaucer.

Edited, with a memoir, by ARTHUR GILMAN. *Riverside Edition.* Uniform with and completing the *Riverside British Poets*. With Portrait and full Index. 3 vols. crown 8vo, \$5.25.  
Chaucer now for the first time appears in this standard edition of the British Poets. Mr. Gilman has embodied, in the text and notes of these volumes, the researches of years, the fruits of the Chaucer Society's labors, and has produced a far better edition of this old English poet than any edition yet brought out in England.

## Sealed Orders, and Other Stories.

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," "Avia," etc. 1 vol. 16mo, \$1.50.  
Miss Phelps is one of the most skillful and popular of short-story writers. In this book she has grouped a number of stories of great power and surprising interest, making one of the most engaging volumes the season will bring.

## Old Friends and New.

By SARAH O. JEWETT, author of "Deephaven," and "Play Days." "Little Classic" style. 1 vol. 18mo, \$1.25.  
A collection of short stories and sketches, describing interesting or singular characters and modes of life so skillfully, yet so simply and naturally, as to engage the reader's attention profoundly and delightfully.

## The Twins of Table Mountain.

And other Sketches. By BRET HARTE. Including, besides the title story, An Heiress of Red Dog, The Great Deadwood Mystery, A Legend of Sammamish, and Views from a German Spieson. "Little Classic" style. 18mo, \$1.25.  
In his special field, to which, in part, this book belongs, Bret Harte has no rival as a writer of short stories and sketches.

## The Poetical Works of Bayard Taylor.

*New Household Edition*, uniform with the Household Edition of Longfellow, Whittier, etc. Complete in one volume. 12mo, \$2.00.  
This edition comprises all that is included in Mr. Taylor's "Poems," also, Poems of the Orient, Poems of Home and Travel, The Poet's Journal, The Picture of St. John, Lays, Home Pastorals, Ballads, and Lyrics.

## American Poems.

Including Poems selected from the Works of LONGFELLOW, WHITTIER, BRYANT, HOLMES, LOWELL, and EMERSON. With Biographical Sketches of the Poets, and Notes explaining Historical and Personal Allusions. 1 vol. 16mo, 463 pages, \$1.25.  
This book is admirably suited to use in schools, for which it has been prepared. The general reader will also find it very attractive.

## Breathings of the Better Life.

Edited by LUCY LARCOM. A new, revised, and enlarged edition of this sterling book. "Little Classic" style. Price reduced to \$1.25.

## Emerson's Prose Works, Vol. III.

Including "Society and Solitude," "Letters and Social Aims," and "Fortune of the Republic." Uniform with the two volumes of Emerson's Prose Works previously published, and with those comprising all of Mr. Emerson's prose writings that he has yet put out in book form. 12mo, \$2.50. The three volumes, \$7.50.

## Mrs. Whitney's Stories.

FAITH GARNETT'S GIRLSOOD. HITHERTO: A STORY OF YESTERDAYS.  
PATIENCE SPONGE'S OUTING. THE GATWORTHYS.  
A new edition of these popular stories, in uniform style with Mrs. Whitney's other stories: Leslie Goldthwaite, Real Folks, etc. By the reduction in price of *The Other Girls*, all her stories are now published at a uniform price of \$1.50 per volume.

## Artist Biographies.

By M. F. SWETSER. New Illustrated Edition, in five volumes, 16mo, each containing the lives of three masters, with their portraits and fine Heliotypes of three of the masterpieces of each artist. \$1.50 a volume.

VOL. I. RAPHAEL, LEONARDO DA VINCI, and MICHAEL ANGLO.

II. TITIAN, GUIDO RENI, and CLAUDE LORRAINE.

III. SIR JOSHUA REYNOLDS, TURNER, and LANDSEER.

IV. DUNKER, REMBRANDT, and VAN DYCK.

V. FRA ANGELICO, MICHELLO, and WASHINGTON ALLSTON.

Excellent as biography, and of great interest and value to art students and lovers.

## First Principles of Household Management and Cookery.

A Text-Book for Schools and Families. By MARIA PARLOA. Flexible cloth, 75 cents.  
An admirably practical little book which discusses in a very clear and simple style matters of the first importance in regard to making homes healthy and securing wholesome food. Miss Parloa's name guarantees its excellence.

For sale by all Booksellers. Sent, postpaid, on receipt of price, by the Publishers,  
HOUGHTON, OSGOOD AND COMPANY, BOSTON.



BOSTON, NOVEMBER 22, 1879.

Entered at the Post Office at Boston as second class matter.

CONTENTS.

MUSICAL MATTERS FROM FAR AND NEAR. II. Liszt on Chopin. A Wagnerian Attack on Schumann. Dr. Eduard Hanslick.	185
THE "ORIGIN OF ENGLISH OPERA." A. W. T.	186
LORELEI MARCH. A. W. T.	186
ON ROBERT SCHUMANN'S "MUSIC AND MUSICIANS." F. L. Ritter.	187
ATHEISM AND HIS STARRY MATE.	188
VOCAL CLIPS.	188
MUSIC IN BOSTON.	189
The First Concert of the Boylston Club. — Second Concert of the Philharmonic Orchestra. — Recitals of Mr. Henry H. Hensbatt. — Recital of Mr. Edward B. Perry. — The Boston Conservatory's Matinee.	
1. ROBERT FRANK A FAULTER? III. W. F. A.	190
MUSICAL CORRESPONDENCE.	191
Chicago. — Milwaukee.	
MUSICAL INTELLIGENCE.	192

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, 226 Devonshire Street, Boston. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FISCHER, 30 West Street; A. WILLIAMS & Co., 283 Washington Street; A. K. LORING, 369 Washington Street; and by the Publishers, in New York by A. BRESLAUER, Jr., 29 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

MUSICAL MATTERS FROM FAR AND NEAR.

BY DR. EDUARD HANSLICK.

II.

LISZT ON CHOPIN.

A NEW edition of Liszt's book, *Chopin*, has been published in Leipzig by Breitkopf and Hartel. Not only is its language French, but its getting-up as well, — magnificent large type on milk white paper. That German publishers can produce such volumes *à la Firmin Didot*, we knew long ago; but we do not know why they so seldom and so exceptionally will do so. One relishes a book twice as much when it is handsome and well printed. As a rule, German books resemble savory food served up in coarse earthenware dishes upon a table without a cloth; the readers of Breitkopf and Hartel's new edition eat off silver. The fare itself — known and appreciated for twenty years — contains no new ingredients, but has remained unaltered. It is with sincere pleasure that we have glanced once more through this book of a clever and amiable man. It is perhaps not given to everybody to go through it conscientiously line for line; for this, one must be something of a visionary, or, best of all, a woman. Liszt so loses himself at times in poetic descriptions and reflections, and strays so far from his theme, Chopin, that we almost grow alarmed lest he should not find his way back. As a master of the art of modulation, he does so, however, most agreeably; after long lyric fancies about love, the fair sex, art, Polish and French women, etc., he always returns to Chopin, who, both as artist and as man, was especially dear to him. It is a question whether anybody unacquainted with Liszt's literary style would ever guess by whom the book was written. From the numerous picturesque descriptions, such, for instance, as the exceedingly exact and neat accounts of Polish dances and national costumes, the reader might suppose the author to be a painter. To judge, however, by the diffuse philosophical arguments and poetic fancies, he should be a poet, a lyricist steeped in reflection. A musician is the last person we should suppose him to be. Even in a purely material sense, the musical element occupies the smallest amount of space in the book, though the latter is written by one distinguished musician on another. Even

when characterizing Chopin's compositions and playing, Liszt nearly always employs pictorial and poetic means. He renounces every musical sign and in the whole volume, extending over 300 pages, does not introduce the shortest example in musical notation. Thus he has pursued the same method as in his famous book, *Les Béhémiques et de leur Musique en Hongrie*. Our readers will recollect the work and the commotion it excited in Hungary. The assertion first put forth by Liszt, and supported with a degree of plausibility which bordered on proof, that Hungarian national music was derived from the Gypsies, kindled against him a violent feeling of bitterness, though that feeling was wisely soon suppressed. It was in this book that I first felt struck by the intellectually sensitive manner, reminding one of Lamartine, in which Liszt paraphrases, so to speak, his theme. Such magnificent rhetorical fireworks, however, seemed to me provided at the expense of the information which we expect in a book concerning the subject of which that book is supposed to treat. Liszt was then — exactly twenty years ago — kind enough to embody in a letter his views as to this part of my criticism. His words strike me as having an important bearing on all his literary labors, and shall, therefore, be rescued from oblivion. The principal portion, translated from the German, runs thus: "The scientific side of my subject was in my eyes of subordinate importance; for that I should scarcely have taken up my pen. An artist, and, if you choose, a poet, I wanted to see and describe nothing of my subject but its poetical and psychological side. I required from language that it should paint — with less fire and charm, it is true, but on that account with more precision than music — the impressions which, untouched by learning and polemics, come from the heart and speak to the imagination. Descriptive poetic prose is not very usual in Germany, and I can, therefore, understand that, from the title of my book, people expected rather a lecture or an essay than a *poem in prose*. But what a small circle of readers would take an interest in the little which can be asserted with certainty on this topic! On the other hand, the expression of the most delicate and most profound feelings, whenever they are capable of animating an entire art, is attractive enough for a wider circle, which embraces not musicians alone, but all persons who are susceptible to music." On this principle, Liszt gives us in his *Chopin*, also, a *poème en prose* rather than a book on music, properly so called. Yet no one will listen without profiting largely to what this celebrated, this always well-bred and amiable man, has to say. The warmth of heart which invariably pierces through Liszt's writings invests them with a kind of sacred charm far exceeding all grace of style. Liszt is ever full of love for his subject, whether he be writing about Chopin, about R. Wagner, or about Robert Franz. Fired with enthusiasm, he leads us all round their works, as in a garden, from flower to flower, and, should he happen to come across a bed that is faded, or has run wild, he does not mention it upbraidingly, but in a tone of excuse. He only can love who knows how to spare.

A WAGNERIAN ATTACK ON SCHUMANN.

There could not exist, probably, a more glaring contrast to Liszt's loving description of Chopin than the estimate of Robert Schumann in the latest number of Richard Wagner's *Bayreuther Blätter*. No one, we suppose, is deceived as to the person from whom the abusive article, signed, "Joseph Robinstein," really emanated. A man who has favored the public with nine volumes of *Collected Writings* possesses a dangerous claim to be recognized by his style. In

matter and form the article is exclusively Wagnerian; Joseph Robinstein, the pianist, who, in a not very creditable manner, introduces himself to the public as whipping-boy, has probably at most had nothing to do with the matter but to best up the pianoforte examples as the game for which the hunter so yearned. Who does not at once recognize Wagner's style, that knotted mass of creeping, poisonous, verbal serpents, so indefatigably darting out their tongues in garrulous hate? Yes, the style is recognizable and clearly marked: "*Es steht ihm an der Stirn geschrieben, Dasser nicht may eine Seile lieben.*"<sup>1</sup>

It is really the most laughable thing imaginable that the same Richard Wagner, who not long since publicly declared once more that he despised journalism, should himself publish a journal, and one which stands out as a remarkably black spot in the history of the press. As we know, his custom in these *Bayreuther Blätter* is to indulge partly in adoration of himself and partly in depreciation of others. What position ought to be taken up towards the columns filled with most stinking self-praise is something which must be determined by every one according to his individual taste and sense of smell. But the case, I think, is different with respect to Wagner's journalistic efforts, running parallel with those columns, to defile the ideals of the German people, and render despicable and ridiculous Brahms one day and Schumann the next. These are not things on which we can be silent.

The Bayreuth article comprises two heads. In the first place, an enumeration of the faults of every conceivable kind, which are said to disfigure Schumann's compositions, and then an earnest warning to public and artists to have as little to do as possible with the said compositions, "which distort taste and feeling." We will not go into the various details with which the writer of the article finds fault in Schumann; if only because we would not encourage even the shadow of an opinion that no criticism must be pronounced on great artists, but that all they do should simply be admired. On the contrary, the opinion we hold is that musical criticism and musical history are generally much too panegyric towards great composers, and by no means analyze such men as Bach, Handel, Gluck, and Beethoven, with the unprejudiced freedom employed by our best literary historians in estimating Schiller or Goethe. We would not defend the feeling of toothless reverence which glorifies indiscriminately all the worst, as well as the best, which Schumann has written, and thus merely betrays the fact that it does not understand the best. "The critics are always at perfect liberty to direct my attention to my faults," wrote Grillparzer in his diary; "but, be it observed, *not in hand*." This outward respect, so intentionally outraged in the Bayreuth article, is the very least a genius of Schumann's rank has a right to demand from his critics. But we owe him much more than this. One of the noblest and most highly-gifted composers of whom Germany can boast, Robert Schumann reigns in the heart of every one who has any heart for music. The German nation looks on him as its most precious possession, and he alone who recognizes and feels all the worth of that possession has a right to judge severely any little details in it. By indulging only in censure, and, moreover, sneering censure, towards Schumann, the author of the Bayreuth article betrays himself, and shows that envy and jealousy have deprived him of his last remnant of critical power. Wagner rejects not only Schumann's weaker compositions, but actually the four Symphonies, the Pianoforte Quar-

<sup>1</sup> Which may be rendered: —

"Yes, on his forehead it is written:

With love for none was he ever smitten."

tet, the *Manfred* overture — they are all "made up by arranging side by side almost uninterrupted rows simply of *cobbler's patches*." "We find everywhere in them," we are told, "the same business with separate shreds and patches, which are pulled and stretched in all kinds of ways but to no purpose; the attempt to change them into *thoughts* is not successful." The B major Symphony, with its spring-like freshness, belongs, Wagner assures us, in style to "ballet music," while he calls the gracefulness of its themes "childish nothingness."

But what offends the reader more painfully than aught else is that not only Schumann's ability, but his character as an artist, his purity and honor, are audaciously assailed. It is asserted that Schumann, who drew everything up from the depths of his own soul, was not "true"! His "everlasting beating about ought," we are told, "to have procured for him at least the nimbus of exemplary intention and endeavor." Schumann deceived the world as to the fundamental deficiencies of his music by means of "devices with dazzled and piquant touches, which he does not hesitate to employ with the necessary profusion." Pursuing the contrary course to Franz Schubert, who was "thoroughly honorable," Schumann, by certain "little expedients, gave himself a false appearance of profundity and primitive originality." The virtuoso style of the pianoforte compositions too, in Schumann's case, "become something thoroughly false and external," etc., etc.

And why, we inquire, does Wagner now consider it necessary to make this spiteful attack on a composer whose works have only just succeeded in fighting their way to merited appreciation, after their creator has been lying in his grave for twenty years? Let every one listen! Because it is owing to a partiality for Schumann's works that "the names of Haydn and of Mozart are now found but seldom adorning our concert programmes"! This tender care for Haydn and Mozart is in Wagner's mouth a piece of ridiculous hypocrisy, and the assertion based upon it as absurd as would be the attempt to prevent the numerous performances of *Tannhäuser* and *Lohengrin* because they kept back the operas of Gluck, Mozart, and Beethoven. What is new and full of vitality will always exercise its right side by side with what is classical and old, and men of progress should defend and not combat this right. But Wagner claims this right, the right of actual existence, exclusively for himself alone. The conclusion of the article — a most unmistakable specimen, by the way, of Wagner's most characteristic style — betrays in a passing ebullition the real ground of the attack on Schumann. Here is this remarkable piece of writing: "Thus we have found that even in the outward domain of our art it was not given to Schumann to be *naut* and true, and we conclude with the wish that as many as possible may withdraw as speedily as possible from any intercourse with, and any influence of, an author who, according to what has been shown above, cannot fail to exert an injurious and distorting effect on taste and feeling, which is precisely what we, who are hoping for a new revelation of the true spirit of art, cannot be too anxious to preserve pure and undefiled." By this imminent new revelation, in Bayreuth, of the true spirit of art, nothing else is, of course, meant than Wagner's *Parsifal*, about the success of which we, in our turn, judging from the horrible book, "cannot be too anxious." No! no new revelations of Wagner's will succeed in replacing the old revelations of Schumann! Not more seldom, but more frequently and more devoutly than before, shall we listen to them; for, if one thing was still wanting to complete the light thrown on Schumann, it

was the sulphurous flash of excommunication hurled at him from Bayreuth. — *London Mus. World*.

### THE "ORIGIN OF ENGLISH OPERA."

THE above is the title of an article which I find copied in DWIGHT'S JOURNAL, and which proves to be an account of Gay's "Beggar's Opera."

Now I have lying before me a copy of that play, "the third edition, to which is added the overture in score, and the music prefixed to each song. London. . . . MDCCXXXIII."

The songs are fifty-eight in number, not one of which has music composed for it; all were written to the popular melodies of that day. Was this an "Opera"?

Well, we do live and learn!

I had supposed that the masques of the day of Elizabeth, James, and Charles I., were somewhat of the nature of opera; that Davenant's (died 1668) entertainments "in *Stilo recitativo*" — *Siege of Rhodes*, etc., — were really English operas, at least as the term was then understood; and that works of Locke, Banister, Purcell, and their contemporaries, would even now be called by that title — not to mention Addison's "Rosamond," unfortunately set to music by a man with little talent and less genius, — Clayton. But if the "Beggar's Opera" was "the origin of English opera," it is clear that my suppositions were woful mistakes! A. W. T.

### LOWELL MASON.

BY A. W. THAYER.

LOWELL MASON, Doctor of Music, was born at the scattered hamlet of Medfield, some eighteen miles southwest of Boston, in Massachusetts, January 8, 1792, and died at Orange, in New Jersey, August 11, 1872.

The population of New England was then small; there were no cities, and very few places which in Europe would have been termed villages, and the people were distributed over wide spaces. Temptations to vice and idleness were reduced to their lowest terms, and the boys, rarely enjoying the advantages of schooling more than two or three months in the winter, had abundant leisure to devote to their favorite pursuits. The number of men of that generation, in the main self-taught, who became eminent in all walks of life is astonishing. Mason's passion was music. His small means were devoted to the purchase of instruments and of the instruction books then in vogue, and his genius and perseverance, unaided by teachers, conquered their difficulties. He has recorded of himself that "he spent twenty years of his life in doing nothing save playing upon all manner of musical instruments that came within his reach;" but they were years, as it proved, well spent in preparing him for the great work of his life — the purification and reformation of music in the churches, and the introduction of singing and reading of music as a regular branch of study in the public schools. The local tradition of a village a few miles from Medfield records his appearance as a visitor in the evening "singing school," when about twenty years of age, enchanting the young people by his beauty and the tones of his violoncello.

At sixteen the youth was leader of the choir in the local church, and a teacher of singing classes. He even undertook the instruction of a band. At the first meeting appeared instruments entirely new to him; on the pretext of putting them in order and tune he retained them in his hands, and at the next weekly meeting

he had mastered them sufficiently to meet the demands upon him as instructor.

A short digression is here necessary. At the period of the American Revolution it may be almost literally said that there was neither popular poetry nor music in the English colonies, save psalmody and psalm tunes. Watts's psalms and hymns, sent in manuscript to the president of Harvard College, had in great measure superseded Ainsworth, Sternhold and Hopkins, the Bay Psalm Book, and Tate and Brady, and had been published in Boston, one edition of a part of them by Dr. Franklin in Philadelphia; but the melodies, so far as the present writer has been able to discover, had remained unchanged. Some of them, like the "Old Hundredth," were worthy of their place in public worship, but their constant use, without harmonies, and with no organ to support them, had deprived them of all life and interest. It was at that period that a few tunes of lively rhythms and imitations, a sort of poor glee, with texts from the psalm books, were brought to Boston from England. The oldest known to the writer give the name Stephenson as composer. To sing them, choirs possessed of a certain amount of training were necessary; and, where choirs in the New England churches did not already exist, they were soon formed and, in evening singing-classes, taught to sing in parts. The tunes of Tansur, A. Williams, J. Arnold, and other English composers were learned, but the glee tunes became the universal favorites; and William Billings of Boston, a natural genius with no education, and others, made them models (1770-1810) of a host of similar compositions. These men neither had, nor could have, any knowledge of the principles of musical composition, and, of course, offended every canon of criticism. Recent American writers have greatly exaggerated both the extent to which this class of tunes was used and their evil effects upon the dignity and solemnity of public worship; but true it is that they became a serious evil, and one which it seemed hardly possible to eradicate. As early as 1810-12 the large choir of Park Street Church, in Boston, out of which grew the Handel and Haydn Society of that city, had set its face and example against the so-called "fuguing tunes," while the Episcopal churches, in which organs are usually found, had never, it seems, used them. But isolated choirs in cities could produce no widespread and lasting effect; a man of skill, knowledge, and judgment was needed, one who should take up the work as a vocation, a mission. Young Mason was to be the man, than whom no person living could have less foreseen the fact.

In 1812, at twenty years of age, he accepted a position in a bank at Savannah in the State of Georgia, where he immediately turned his musical knowledge to advantage in leading and instructing choirs. It was his good fortune to find there one thoroughly instructed musician, with whom he studied harmony and the art of composition. This man was F. L. Abel, a member of the well-known family of that name. Mason found himself constantly impeded and embarrassed in his public musical labors by the want of a collection of psalm tunes in accordance with his taste and judgment; and this led him, with the aid of Abel, to form a manuscript collection for his own use. The basis of this collection was the *Sacred Melodies* of William Gardiner — or, rather, its distinguishing feature, besides its correctly figured bass, was a large selection from the exquisite melodies which Gardiner had extracted from the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries, and adapted to English psalms and hymns.<sup>1</sup> The best classes

<sup>1</sup> One of the writer's cherished autographs is a leaf from Mr. Mason's original MS. containing the violoncello solo in

of the psalm tunes then in vogue in England were well represented; and the few excursions beyond the limits of good taste are excusable in a young man, and were introduced more for choir-practice than for use in the church. There was no printing office in that part of the United States of a capacity to produce a collection of music, and in 1821 Mr. Mason visited Boston, in hope of finding a publisher there. There were so many collections already before the public, that no one would venture to print it, although its author demanded nothing for the copyright, but such a supply as he needed for use in Savannah. Negotiations were then opened with the Directors of the Handel and Haydn Society of Boston, now in the sixth year of its existence, and already famous in New England for its oratorio performances, especially of *The Messiah* and *Creation*. But it must not be forgotten that the population of Boston was then under 45,000, and the people in the neighboring towns—within concert-going distance—were less than two thirds that number. The society was necessarily small, and, though established in the only city of the United States in which it could have lived, its income was limited, and the question pressed, whether it would be prudent to assume the risk of the undertaking. It was at length decided in favor of the (then) bold course. It was agreed that, if Dr. G. K. Jackson, the organist of the society, an Englishman thoroughly educated in the solid English school, should be able, after a complete and thorough examination, to give a certificate of his full approval of the work, the society would print and publish it as its own work, and (as is stated) would assume all costs and divide any profits equally with the compiler. Mr. Mason gave the writer an amusing account of his interviews with Dr. Jackson. The doctor, sipping from a bottle of gin, sat and listened to the tunes in regular succession, sometimes interrupting with criticisms and suggestions, which the young man soon found he might adopt or not according to his own judgment, since at the next meeting they were all forgotten by Jackson. Some pieces by the doctor himself were inserted, and the result was a certificate, closing with the words: "It is much the best book of the kind I have seen published in this country, and I do not hesitate to give it my most decided approbation."

This, with a similar document from F. L. Abel, occupy a page of the original edition. The society took good care to add to the value of the Doctor's eulogium, by dedicating the work to him. "As a testimony of the high estimation in which he is held for his exquisite taste, profound knowledge, and unrivaled skill in the art and science of music." And so in 1821 (with date 1822) appeared the Boston Handel and Haydn Society collection of church music, etc., etc., copyrighted by Joseph Lewis, secretary of the society. It was a matter of policy for all who were peculiarly concerned, that the book should come before the public as being actually the work of the society, and its preface, to those who know its real history, excites here and there a smile; for instance, the audacious statement (unless Mr. Mason in Savannah might be considered as an important part of the association in Boston) that "the society have for some time been engaged, with much labor and at considerable expense, in collecting materials for the present work." Again, speaking of the adaptations of melodies from the great masters to the purposes of psalmody, we read: "These works are among the materials to which the Handel and Haydn Society have had access, and they have exercised their best judgment in making such selections from them as would most

enrich the present work. They consider themselves as peculiarly fortunate in having had, for the accomplishment of their purpose, the assistance of Mr. Lowell Mason, one of their members now resident in Savannah, whose taste and science have well fitted him for the employment, and whose zeal for the improvement of church music has led him to undertake an important part in selecting, arranging, and harmonizing the several compositions."

The new book was introduced into the then universal New England evening "singing schools," and so into the choirs. The first edition was sold off with profit during the first year, and constantly enlarged editions, both in matter and number, to the tenth or eleventh followed in the course of the next dozen years.

It was the profits of this book which enabled the Handel and Haydn Society to tide over the period of its youth, and establish itself as one of the distinguishing institutions of Boston, as it still remains; it was the effect of this book which began the generation of a new, healthy, and purer taste in music throughout New England; moreover it attracted attention to Mr. Mason, and the perfection of his Savannah choir, cultivated upon it, becoming known in Boston, a formal invitation was extended to him by "a large committee, consisting of different denominations of Christians," to return to Boston and "take a general charge of music in churches there." The invitation was accepted, and in 1827, at the age of thirty-five, he established himself there.

(Concluded in next number.)

#### ON ROBERT SCHUMANN'S "MUSIC AND MUSICIANS."<sup>1</sup>

BY F. L. RITTER.

(Continued from page 179.)

THE representatives of music's æsthetic meaning may be divided into two classes: those who assign to music no other æsthetic powers and functions than those of expressing a certain degree of formal beauty, as produced by means of a clever arrangement of musical (measured) sounds into pleasing melodies and harmonies, this latter element, however, being admitted only as a subordinate, and often importunate, servant of the melody; and those who assign to music, as one of its most important æsthetic qualities, the ideal function of expressing emotions and feelings often of such decided character as may be pointed out to the hearer by means of the more exact words of the poet. Among the first class we meet those critics who stand, in general, towards the practice of music, as amateurs, and who endeavor to get at music's æsthetic meaning by an abstract method of analysis; but for want of sufficient practical experience as composers, they are able to grasp only one part of the phenomena embodied in the musical art-work. Among the second class we find the composers, and the intelligent reproductive artists, who consider the musical art-work in its complexity and amplitude. *Rhythm, Melody, and Harmony*, the three fundamental elements of every composition, each one possessing, at certain moments, an independent æsthetic characteristic meaning, consequently are of equal importance to the composer; or, as Schumann said, "Music resembles chess. The Queen (melody) has the most power, but the King (harmony) turns the scale;" and, we may add, the men (rhythm) direct the meaning of the steps (moves) of the first two.

There was a time when J. J. Rousseau found occasion to say: "*Le musicien lit peu.*" But that time has long gone by; the musician of to-day not only reads much, but he also takes up the

pen, and, like a well-armed warrior, fights battles in the interest of his art. He is no more satisfied with mere technical knowledge (harmony, counterpoint) regarding composition, nor with the traditional empirical *en-dits* about the æsthetic life of art. He courageously looks around him in the world of poetry, art, and science, and endeavors to investigate, philosophically, the intimate connection of his special art with the other arts, and with life in general. For who is better fitted to talk about the inner ideal life of music than he whose heart has felt most deeply the divine vitality of music's creations? The dry scientist may satisfy his curiosity by counting and fixing the vibrations of the different sounds of the tone element, in order to be able to prove, mathematically, that music does not express anything beyond the mere production of beautifully arranged tones. The musically one-sided philosopher may see in those melodies and harmonies nothing but pleasing tone-forms, void of all ideal meaning; the mystic life of the tone-element may appear to him a fiction, and not well fitted for any rational use. To the creative musician this tone element, in its mysterious richness and complexity, will ever remain the symbol of ideal life in its varied aspects, and the establishment of this fact will receive its fullest recognition at the hands of those only who are able to bring in aid of their philosophical investigation, not alone a method of abstract analysis, but also the inevitable advantage of the practical experience of the composer. Hence the vain attempts of former, musically-uneducated philosophers to assign music its true place among the family of arts. To Leibnitz and Kant it was nothing but an agreeable combination of measured sounds. Hegel assigned to it the expression of mere outward, formal beauty. Voltaire said, sarcastically, that "that which was not fit to be spoken was good enough to be sung."<sup>1</sup> Others confined themselves to the mere mention of the existence of music, but avoided penetrating into its mysterious æsthetic life. But the greater number of philosophers, ignoring the fact that the work of the composer is just as much the product of the mental powers as that of the painter, the sculptor, the architect, the poet, spoke disparagingly of the tone-art and its disciples. "*Sonate, que me veux-tu,*" exclaimed many, but, lacking the right musical understanding and thorough education, they were unable to catch the satisfactory answer.

On the other hand, the musician who formerly exercised the functions of a critic, the ferocious knight of the abstract theoretical rules, was satisfied to examine a musical composition in order to see whether it sinned against the almighty "thorough bass;" the discovery of a fault against musical grammar, as he understood it, was sufficient to condemn the work and its author. Thus the poet-composer stood between two fires. Carl Maria von Weber, not satisfied with the existing situation, took up the pen and furnished some good material from the point of view of the creative composer. Though he committed the sin of recommending his master, Abt Vogler's corrections of some of Bach's harmonized chorals, his writings on music were, on the whole, a step forward. Fried. Rochlitz, the refined and genial editor of the once influential *Allgemeine Musikalische Zeitung*, spoke many an encouraging word in the interest of a truer appreciation of musical art and artists. His work, *Für Freunde der Tonkunst*, contains many valuable papers that touch upon important æsthetic questions regarding music. The fantastic and lightly original E. Th. A. Hoffmann wrote pages glowing with enthusiastic appreciation of the deep art-spirit, as revealed in the creations

<sup>1</sup> This is attributed also to Beninarchais.



of Ritter Gluck, in Mozart's *Don Giovanni*, and in Beethoven's instrumental works. He found in those compositions more than merely agreeable melodies, more than thorough bass and counterpoint can teach.

The spiritual and enthusiastic Marx founded his *Berliner Musik Zeitung*, and fought bravely in the interest of a worthier recognition of music's nobler æsthetic functions, in the sense of expressing definite emotions and feelings. In his "Compositionslehre," "Die Malerei der Tonkunst," "Die Musik des 19ten Jahrhunderts," and other important works, he prepared many a useful stone towards the erection of a truer æsthetic foundation. Schumann and his "Davidsbrüder" took up the cudgel and fought the Philistines on all sides. Berlioz, in France, swung a brave pen, and from his standpoint insisted upon the recognition of music's power to express more than mere vague emotions. Dr. Ambros, in his excellent (though, unfortunately, unfinished) "History of Music," in *Die Grenzen der Musik und Poesie*, as well as in many other publications on musical art, spoke many a powerful word in the interest of the same cause. Otto Jahn, though not a musician by profession, but a man well acquainted, theoretically and practically, with the whole breadth of musical art, — he composed and published *Lieder*, — furnished, in his "Mozart," some highly valuable contributions. To these, and many more departed writers and artists, as well as to those still in the harness, may be attributed, in more than one sense, the great change that has taken place during the last forty or fifty years regarding a truer appreciation of music's æsthetic nature. Philosophers can no more afford to devote to musical art a few passing remarks only, or to pass it over in utter silence, not knowing how to get at its sublime vitality.

Thus, the musicians, considering the short time since they stepped into the arena of musico-philosophical criticism, have reason to be satisfied with the good results so far obtained. The timely warnings of philosophical friends, that the creative powers may be impaired by the exercise of critical powers, — "science will drive poetry out," we are told, — will be accepted no longer. The experience of the modern musician is, that the more broadly his mind is developed, the richer the experience of human life which surrounds him, the deeper and more universal his understanding and enjoyment of art will be. But supposing, for a moment even, that the above assertions were true, then the answer of the musicians would be: Since you one-sided (musically) critics have tried for a long time in vain to lift the veil from the mystery of music's æsthetic meaning and function; and since your philosophical pirouettes, everlastingly describing the same figure executed upon one leg, do not bring us one step nearer to the solution of the question, — without the material help of the musician, the creator of the work, let us, for the time being, sacrifice a few symphonies and operas, stored away in our minds, and let us help you to pull the heavily laden cart out of the swamp. You anxiously consult physiology, you fervently tap at the door of psychology, but neither of these sciences have lent you much help as yet. Your endeavors to explain the creator's (composer's) work by throwing doubt upon the nature of the means he employs, in order to fashion his works according to the ideal as pictured in his imagination, will remain unsuccessful indeed! You have so far pulled too long on the wrong end of the rope; change your tactics, become composers for a time, merely for the useful experience of the thing, and surely a more harmonious understanding will be the result of that change. The horizon once freed from confusing mists, musical art will live

a still grander and less hampered existence. When this, by the musician so much wished, for, happier situation of art-life has been brought about, he will thoughtfully return again to his scores, and, instead of finding in the philosophical critic a continual opponent, — a natural enemy as it were, everlastingly bent on misunderstanding the composer's aims, on discovering by means of a false method of criticism imagined faults, or busy breaking the tiles on the roof of the composer's art-temple, to see whether there is anything inside fit for rational use, — composer and art critic will walk hand in hand in mutual sympathy and understanding. Is this a mere illusion? By no means. Look at the æsthetic treatment of the other arts. The fundamental æsthetic laws are universally understood and accepted (I mean by the connoisseur); here and there, in some minor points only, there may, as there always will, exist differences of opinion.

To be sure the material of music is more subtle than that of the other arts; its true philosophical appreciation offers the mind greater difficulties, not insurmountable, however, in the end. Thus far a comprehensive system of musical æsthetics, resting on invariable foundations, has not been written, either by the musician or by the philosopher. We are still cutting stones for such a sound foundation. But in order to accomplish the task successfully the philosopher must become more of a musician, and the musician more of a philosopher.

Many encouraging signs of the approach of such a wished-for epoch are already appearing on the horizon of modern musical culture; and musical art, in more than one respect, will be the gainer by it. Musical criticism, now exercised to a large — too large — extent by half-educated musical amateurs, will then be raised to a nobler, a more dignified, position. Where we now experience confusion and uncertainty of æsthetic-critical views, — where servile favoritism frequently drives sterling merit into the background, — where the historical knowledge and memory of every newly appointed critic does not reach farther than yesterday, — where fashion foolishly attempts to dictate laws in matters of art, — where the acquirement of the indispensable knowledge of the laws of composition in its entire meaning is most desired and least to be found, — where serious art principles are often pool-pooled for want of faith and want of intellectual penetration, we shall have true criticism. All these drawbacks, which now weigh so heavily upon the healthy development of musical art, will disappear as chaff disappears before the wind. That the golden age of critical justice will then arrive is, of course, not to be expected. But it will be more satisfactory to cross one's sword with a peer than to receive a dagger blow in the back from a poltroon. There always will remain important questions to be solved, which will afford occasion enough for men not to be all of the same opinion about art and artists.

(To be continued.)

#### ASTORGA, AND HIS STABAT MATER.

EMANUELE, BARON D'ASTORGA, born at Palermo, 1681; died at the Schloss Raudnitz, in 1736. . . .

We know too little of his history to satisfy our curiosity; but what we do know has a singularly tragic interest. When the curtain of the past is lifted, and we are permitted to look upon so much of the drama of his life as history has preserved, our eyes are met, at the first, with a terrible sight, that of a son compelled to witness the ex-

From the Programme of the Royaldon Club, Nov. 14, 1879.

ecution of his own father. That father, the Marchese Capece de Roffrano, unsuccessful in an insurrection against the contemptible tyranny of Philip Fifth of Spain, was condemned with many other Sicilian nobles to the scaffold, that son, the young Astorga, was led to the place of execution, and there bound and so held by the headman's servants that he was forced to look upon the quivering corpse of his father. With senses paralyzed by the awful scene, he lingered long around the spot, and his pale, grief-laden face was exciting in his countrymen a bitterer resentment than any which their political troubles had aroused, when the Countess Ursini, more a friend to him and the world than she knew, was moved with pity and sent him to the Convent of Astorga in Spain. There, in the seclusion of the cloister, bereft of home, fortune, and even of family name, Music found him and claimed him for her own, and gave him a name and a patent of nobility beyond the reach of earthly power to affect.

A few years later, on leaving this retreat and entering into the world, he obtained, by the influence of his protectress, the title of Baron d'Astorga. The unfortunate end of a romantic attachment which he formed while on a diplomatic mission at the Court of Parma, sent him to Vienna. There his pale, handsome face, his mild, quiet, and aristocratic bearing added to the attention which his rare musical gifts attracted, and made him the idol of a society which he adorned. Several years were passed in a romantic life of travel, in the course of which he visited England, where he composed for the "Society of Ancient Musick." London, in 1713, his world renowned "Stabat Mater."

This work is almost an autobiography. Through it all the influence of that great sorrow which overshadowed his youth is seen and felt; and if at times, through the rifts in the cloud which rested on the spirit of the master, the sunshine comes in, the golden light is always tempered with a tint of sadness. This music is the expression of a soul that had come out of great tribulation and was consecrated to Art by such a real, great grief that not even the anticipations of the glory of Paradise could suppress the echo of his early sadness. The serious, quiet, and unaffected delivery of his pure musical thought, the truthfulness with which his musical utterance expresses the story of the famous hymn, the graceful and original melody of the voices, the freedom from sentimentality, and the almost cloister-like reserve and tenderness which breathes through his measures stamp the work before us as that of a pure, truthful, and devout child of art. Such music is not every-day music, but it is music for all time, and, from the intellectual straining after effect which pervades and poisons the literature and the art of the present day, to such we turn with a grateful feeling of relief. In such music as Astorga's, God and Art speak to us alike, calling us to come and renew our strength at the fountain of perpetual youth. W. K. K.

VOCAL CLUBS. — Every true lover of music must watch with pleasure the rapid spread of Choral Societies, at the public concerts of which we have the results of the labor of many months, cheerfully given by the members, not only for their individual gratification, but as we can testify from our own experience, really with an abstract desire to make known those works which are passed over by ordinary concert-givers, who are necessarily compelled to consult commercial rather than artistic value in the selection of their programmes. But with every hope that such institutions may continue to flourish and increase, we should be glad if by their side well-organized private societies for the cultivation of

either vocal or instrumental music could be more extensively formed. Thibaut, in his excellent work on "Purity in Musical Art," after eloquently advocating the establishment of these delightful social unions, especially dwells upon the necessity of guarding against the intrusion of that frivolity which too often creeps into such gatherings. "The first and most essential condition for such a society," he says, "is that the members are judiciously chosen, that genuine lovers of art combine together, that care is taken to secure an equal distribution of voices, and to pourish to the full the love and enjoyment of true art. Consequently an evening devoted to singing must take precedence of all ordinary eating and drinking engagements, and all the members must feel that an association that requires their united efforts to form and maintain must not be at the mercy of other ordinary pleasures, especially as, while in other gatherings the absence of one is not much felt, here the absence of a single voice may quite possibly bring the whole thing to a dead lock, and this even in choruses, where a single efficient voice may be an indispensable support to the rest." These words cannot be too much taken to heart; and as we have now so many competent musical amateurs, and the means for collecting a library are placed within easy reach, there can be no reason why such societies should languish for want of members or for material to carry on their good work. — *London Musical Times*.

## Dwight's Journal of Music.

SATURDAY, NOVEMBER 22, 1879.

### MUSIC IN BOSTON.

THE BOYLSTON CLUB gave the first concert of its seventh season in the Music Hall, on Friday evening, November 14. Of course the hall was crowded with its enthusiastic guests, unwilling to lose a note of the fine singing. The programme was as follows:—

Statist Mater	Mixed chorus, organ and organ.	Astorga.
Christmas Carol	Mixed chorus.	Osgood.
The Gondolier, Op. 28	Mixed chorus.	Schubert.
"The Mountains are Cold"	Male chorus.	Bruckner.
Italian Barcarole, Op. 44	Female chorus.	Bruckner.
Violin solos, Romanza		Scarlatti.
Scherzo		Schubert.
Timothée d'Adamowski.		
The Forest Mill, Op. 96, No. 2	Male chorus.	Nessler.
"Day is at Last Departing," Op. 181, No. 1	Female chorus.	Raff.
"The Long Day Closes"	Male chorus.	Sullivan.
May Dew, Op. 93, No. 1	Mixed chorus.	Rheinberger.
The Forget-me-not, Op. 543, No. 1	Male chorus.	Abt.
Glee, "Hark! how the Birds"	Mixed chorus.	Gates.

Earnest lovers of the best in art may be truly grateful to this Club for consecrating a good half of its hours of practice, as it has done for several years, to the study of some solid, serious, noble work by some great old master, of whom we knew too little, if we were not wholly ignorant, before. In this spirit the Club had already mastered, for the benefit and culture of true friends of music, the *Requiem* by Palestrina, an eight part Motet by Bach, a *Requiem* by Cherubini, and other works of high import. And now we have to thank the conductor, Mr. Osgood, and his faithful choir, for a first hearing of this famous, though so little known, great work, the *Statist Mater*, by Emanuel Astorga. The strange, sad story of the man, born in Sicily, in 1681—

four years before the birth of Bach and Handel—was translated in this Journal, from Riehl's "Musikalische Charakterköpfe," thirteen years ago. From this and other sources the former president of the Boylston Club, Mr. W. N. Eayres, compiled the sketch so thoughtfully and chastely written, of which we have copied the greater part on another page. Riehl closed his essay (1853) with these words: "Admirers of Astorga have, within a few years, had his noblest work, the *Statist Mater*, engraved, not for the sake of gain, but to gratify their own enthusiasm enough to kindle something of the same in others. No publisher's name appears on the title page of the score; it is only decorated by a simple cross; and then he adds, sarcastically: "It is the cross, to which the ideal tone-poetry of the olden time has been nailed by modern music-makers!"

The score, as it then existed, with only a string quartet accompaniment, to be filled out at discretion by some one at the organ—who in fact had to supply nearly all the accompaniment to the solo numbers,—was hardly suited for performance by choral societies. Robert Franz, in 1864, gave it more nearly a complete orchestral instrumentation, representing the organ part by two clarinets and two bassoons, performing the pious task in the same reverent spirit, and with the same taste and judgment that he has shown in his additional accompaniments to scores of Bach and Handel. He also condensed the orchestral parts in a piano-forte accompaniment, well suited to the organ, as appeared in the judicious and effective manner in which Mr. G. W. Sumner played it on the great organ of our Music Hall.

The whole work (lasting an hour) is in a most serious, tender, noble vein; learned, contrapuntal, full of feeling, full of meaning and of beauty. It was written out of the inmost heart and spirit of the composer, who was "a man of sorrows, and acquainted with grief." But simply as music, as an inspired art-creation, it is a masterpiece, which should be heard more than once to be appreciated, although it made a deep impression on a very large proportion of the audience. An instrumental prelude of some length, of mournful character, with expressive polyphonic interweaving of melodic parts, leads in the opening chorus: *Statist Mater dolorosa*, etc., which unfolds with marvelous richness and impressiveness. It is grief made musical, without the slightest taint of sentimental commonplace. At the words, *Petransavit gladius*, could we not all feel, as Riehl says, how "the basses stalk on demoniacally in chromatic passages against the billowy upper voices, cutting as with a sword of sharpness into their melodic web?" "Few composers, he adds, "so send the martyr feeling through the bone and marrow of the bearer, as the otherwise so mild Astorga. This is the sword that went through the young man's soul on the place of execution, when it severed his father's life; and, perhaps, he has here unconsciously set the history of his own agony in notes." This chorus was extremely well sung, the voices blending in rare euphony.

No. 2, covering the two stanzas: *O! quam tristis*, etc., is a beautiful Terzet for soprano, alto, and bass, in which the voices have a tenderness, a spiritual melodic grace, worthy of Bach himself. The accompaniment, too, is highly interesting, the basses moving in a majestic figure of their own. The three singers, Mrs. J. W. Weston, Mr. W. H. Fessenden, and Mr. Clarence E. Hay, proved themselves equal to the truly musical, expressive rendering of their parts.

3. A double duet, first of soprano and alto, followed by tenor and bass, in a somewhat livelier tempo (*poco Andante*, 3-8 measure), and for the

first time in the major (E-flat), continues the hymn through four more stanzas (*Quis est homo, and Pro peccatis*). The two female voices seem to sustain and comfort one another in unconsciously ornate, sweet, sympathetic phrases. Here the contralto of Miss Welch was heard in music well adapted to her. The tenor and bass proceed each in solo for some time, and then unite. The bass part has a flowing movement, which was given with great evenness and rich volume by Mr. Hay; and Mr. Fessenden's sweet tenor voice and refined style appeared to excellent advantage.

4. Then follows an *Alla Breve* chorus, *Sia Mater*, which is perhaps the driest portion of the work, yet dignified and rich in contrapuntal harmony. The (mezzo) soprano aria (No. 6), *Sancta Mater*, has an intense dramatic pathos, which came out well in the rich and sympathetic voice of Mrs. Weston. No. 6, duet, *Fac me tecum*, for alto and tenor, calls for no special remark.

7. Chorus. The sombre hue of the work as a whole is momentarily enlivened by the *tempo giusto* and full major harmony upon the words: *Virgo virginum preclara*, which yields, however, in the next sentence, to a sad minor motive at *fac me tecum plangere*, with which it alternates. This is one of the most beautiful of the choruses.

8. The bass aria, *Fac me plagis* (in B flat major, *Andantino*, 3-8), is a noble melody, a calm and cheerful aspiration for a share in the agonies and triumph of the cross. It includes the *Inflamatus*, which it treats in the same temperate and even style, sincere and deep in feeling, getting up no great exciting conflagration, as Rossini does in his most brilliant soprano aria on the same text. Truly it is said that this *Statist Mater* is not "sensuous" music! It is quiet, chaste, and mostly sombre; but it is sincere and deep, and in its very abstinence from strong, outward color contrasts, in its reliance on the expressive power of fine-felt, subtle counterpoint, and pure thematic development, is it not refreshing to ears continually assailed by the sensational "effects," the clamorous appeals, of recent "musical reformers?"

9. The *Requiem* closes with a long, elaborate and varied chorus, in which a solemn Adagio introduces a lively imitative Allegro movement. It includes the words *Quando corpus morietur*, and the *Paradisi gloriam*, which are such striking features in Rossini's music, but does not treat them in any exceptional way; the general musical drift of the chorus as a whole is not changed to take advantage of these tempting words. *Paradisi gloriam*, strange to say, echoes in the minor the very strains just before sung in the major to the words *palmam victoria*. Riehl says: "Is it not the soul steeped in sorrow, consecrated to Art by the depth of misfortune, which even in the glory of Paradise cannot suppress an echo of yearning sadness?" The *Amen* continues the same minor movement to great length, bringing the great work to a peaceful close through a beautiful harmonic cadence, ending with the ecclesiastical major third of the tonic.

Again we thank the Boylston Club for giving us a hearing of this noble work, so well interpreted on the part of solo singers, chorus and organist. The latter showed great discrimination in the choice of stops, sometimes reproducing the sound of violins quite palpably. If anything was wanting it was now and then a greater weight of bass. In the singing the only defect noticeable was a want of uniformity in the pronunciation of the Latin text.

The part-songs were fresh and choice selections in the main. We could have wished, however, that their number had been more limited; however beautiful, and however finely sung, after

listening for two hours attention will flag, and the songs begin to sound all alike. But the singing of most of them was as nearly perfect as we can well imagine. In sweet, pure quality of voices, in the balance of parts, in execution, phrasing, light and shade, etc., the Club surpassed itself. Nothing could be more delicate, more sweet and musical than the sopranos in the female part-songs. That Italian Barcarole, with "Fidelio" for a refrain, was indeed a dainty bit. Mr. Osgood's Christmas Carol, too, was a complete success and had to be repeated. Mr. Adamowski played his violin solos with all the unaffected grace and purity of style which he has shown before, and, in answer to a warm recall, performed his own transcription of a Chopin Nocturne in E-flat.

**PHILHARMONIC ORCHESTRA.** There was a considerably larger audience at the second concert (Nov. 7). The programme was as follows: —  
Overture, *Leonore*, No. 3, Op. 72. . . . . Beethoven.  
"Le Ruet d'Omphale." Symphonique Poem, Op. 31. . . . . Saint-Saëns.  
Concert-Stack, in F-minor, for Piano, Op. 79. . . . . C. M. v. Weber.

Miss Henrietta Maurer.  
Songs: Widmung . . . . . Schumann.  
Gretchen and Spinnrade . . . . . Schubert.  
Miss May Bryant.  
"Leonore," Symphonie, in E (two movements) . . . . . Raff.  
Polonaise, No. 2, in E (adapted for orchestra by Carl Müller-Berghaus) . . . . . Liszt.  
Piano Solo, "Valse de Concert" . . . . . Joseph Wieniawski.  
Miss Henrietta Maurer.  
Fantasie, "Caprice" . . . . . Vieuxtemps.  
Scottish Songs, with accompaniment of piano, violin and violoncello, Op. 108, Nos. 7 and 17 . . . . . Beethoven.  
Miss May Bryant, Messrs. H. Strauchauer, C. N. Allen, and Wulf Fries.  
Two Slavonic Dances, Op. 42 . . . . . Anton Dvorak.  
No. 5, Allegro vivace. No. 6, Allegretto scherzando.

Here was the same preponderance of "new-school" music as before. But the concert opened with the noblest of Overtures, which was remarkably well rendered for so small an orchestra, four first violins, and other strings in proportion, being quite inadequate to the great crescendo near the end. Saint-Saëns's queer and pretty fancy of a spinning-wheel Symphony, with Hercules for spinner, was executed to a charm; this fantastic trifle had evidently had an exceptional amount of critical rehearsal spent upon it, and it tickled the listening sense so that a smile lit every face. As for Raff's *Leonore* Symphony, we could accept two parts as better than the whole, but we should hardly choose the March for one of them; it is catching, but too tediously spun out. The arrangement of Liszt's showy Polonaise was a dazzling display of instrumentation, full of color contrasts and striking effects, which were most skillfully and vividly brought out, — but is such a thing really worth the pains? The *Fantasia-Caprice* by Vieuxtemps is a more natural and flowing sort of music; it was well instrumented, but it seemed very lengthy at that late stage of the programme, — much more so than it does in Vieuxtemps's own solo violin performance. The two Slavonic Dances, though not particularly original, were graceful, bright, and characteristic. To all the orchestra shows more and more the benefit of Mr. Listemann's thorough training and his sensitive and firm control.

Miss Henrietta Maurer, who appears very young, with prepossessing girlish ways, has been studying for a number of years at the Conservatory in Moscow, under the direction of Nicolas Rubinstein. Her performance in Weber's brilliant, well-worn show-piece, was highly creditable in the main; her execution was clear and fluent, and yet in parts somewhat constrained and pupil-like, and lacking force. There was more freedom and more charm in her rendering of Wieniawski's

Waltz, and more particularly of Handel's "Harmonious Blacksmith" variations. She won the sympathy of her audience, however, from the first.

Miss May Bryant has much to recommend her as a singer; a rich and sympathetic mezzo-soprano voice; judicious method, and a tasteful style. Schumann's impassioned "Du meine Seele" seemed too much for her, nervous as she was, to begin with; it should be sung by a tenor, and perhaps we shall never again hear sung with so much real fire and abandon as our lamented Kreissmann used to sing it. Nor was her "Gretchen at the Spinning Wheel" a marked success. We enjoyed her much more in the two Scotch ballads "The Lovely Lass of Inverness," and "Faithful Johnnie" with Beethoven's beautiful accompaniments; the latter was particularly charming, though there was no need of singing so many verses, and both ballads would have sounded better in a smaller room.

MR. HENRY G. HANCHETT commenced a series of Recitals, on Tuesday evening, October 21, at his Studio, No. 157 Tremont St. The invited company quite filled the room. Mrs. E. Humphrey Allen sang. The programme was interesting, to-wit: —

Sonata, Op. 53, in C major . . . . . Beethoven.  
Recitativo, *Giulio Alfin il Monumento* . . . . . Mozart.  
Aria, *Deh Uleni*. . . . .  
Mrs. Allen.  
Toccata in D-flat Op. 31, No. 2 . . . . . Mayer.  
Etude in F, Op. 23, No. 1 . . . . . Rubinstein.  
Barenrolle in G major. . . . .  
Waklerauschen . . . . .  
Oh that we two were maying . . . . .  
Nuit d'Étoile . . . . .  
Dame Nightingale . . . . .  
Mrs. Allen.  
Fantasietuete, Op. 1 . . . . . Schosfer.  
No. 1. Allegro, E-flat minor.  
No. 2. Adagio molto, E-flat major.  
Berceuse, D-flat major . . . . .  
Polonaise, A-flat major, Op. 53 . . . . . Chopin.

We were obliged to lose all but the last three numbers; but we had a peculiar pleasure in hearing once more those genial little pieces by Schaeffer, which years ago were introduced to us in Mr. Dresel's concerts. These, and the Chopin pieces following, Mr. Hanchett rendered *en amore*, the only fault being a certain lack of repose and evenness of style.

For Thursday evening, November 13, Mr. Hanchett had announced a second Recital, with another Beethoven Sonata, and selections from Chopin, Rubinstein, Weber (Rondo Brilliant), Raff, and Liszt. But the illness, for the week preceding, of the concert-giver prevented his playing more than a small portion of the programme. Of what he did give, we found the "Eclogues" by Raff, Op. 106 (a form invented, we believe, by Thomaeček), rather interesting. The singer also, Mine. Cappiani, was disabled; so that the weather seemed to have the lion's share in the fulfillment of the programme. Rubinstein's A minor Sonata for piano and violin is promised for a future recital.

MR. EDWARD B. PERRY, the blind pianist, gave a Recital of Piano Music, on the 12th inst., at Mr. Junius W. Hill's room in Tremont St. Unfortunately we could not avail ourselves of the tempting invitation of so choice a programme as the following, with so artistic an interpreter as Mr. Perry: —

(1) a. Aufschwung, Op. 12, No. 3  
b. Warum? Op. 12, No. 8  
c. Transmerrun, Op. 12, No. 7 . . . . . Schumann.  
d. Nüchternheit, from Op. 23.  
e. Novellette, Op. 21, No. 4.  
(2) Sonata in B-flat minor, Op. 35 . . . . . Chopin.  
Giro — Doppio movimento — Scherzo —  
Marcia Funebre — Presto.  
(3) a. La Gondola, Op. 13, No. 2 . . . . . Henselt.

b. Intermezzo, from "Carnival of Milan," *Ver Balor*.  
c. Why? . . . . . E. B. Perry.  
d. La Gazette. Piece caractéristique . . . . . Kullé.  
(4) a. Berceuse, Op. 57 . . . . .  
b. Ballade, Op. 47 . . . . . Chopin.

**BOSTON CONSERVATORY.** The matinee, under the direction of Julius Eichberg, November 4, at Wesleyan Hall, offered some things too rarely heard, which we were sorry to lose. This was the programme: —

(1) Trio in E flat. — Op. 100 . . . . . Schubert.  
Messrs. Herrn. P. Chelius, Albert Van Raalte, and Wulf Fries.  
(2) Song. — "Al desio," from "Marriage of Figaro." . . . . Mrs. Chas. Lewis. . . . . Mozart.  
(3) a. March funebre . . . . . Chopin.  
b. La Fileuse . . . . .  
c. Nocturne in G minor . . . . .  
d. Elsa's Brauteng . . . . . Wagner — Legt.  
e. Nocturne in D flat. . . . .  
f. Polonaise in C sharp minor. . . . . Chopin.  
Mr. Herrn. P. Chelius.  
(4) Song. — "Above in her chamber" (with Violon obligato). . . . . Eichberg.  
Mrs. Chas. Lewis.  
(5) Quatre Grandes Marches — Op. 74 . . . . . Schumann.  
Allegro, Moderato, Marcato, Allegro.  
Mr. Herrn. P. Chelius.

We have heard warm praise of Mr. Chelius's playing in the great Schubert Trio; and the Schumann Marches, if they were the four vigorous and fiery ones which we know as Op. 76, showed that he knows how to go out of the beaten track for good selections.

The continuation and completion of "Talks on Art," by the late W. M. Hunt, is necessarily deferred to another number of the JOURNAL.

## IS ROBERT FRANZ A FAILURE?

### III.

WERE it not almost superfluous, I might suggest again (as I did in my article in the *Atlantic Monthly*) that all the objections made to Franz's "additional accompaniments" on the ground of over-elaborate contrapuntal treatment, applies with equal force to Mozart's very celebrated accompaniments to the airs "O Thou, that tellest," and "The people that walked," in Handel's *Messiah*. But it may be said that, in general, Franz has employed elaborate imitative counterpoint only where the character of the original parts absolutely demanded such treatment. In the tenor air, "Vimm'nick Dir zu Eugen tim," in the "Saba-Cantata," for instance, Franz's accompaniment is in the simplest four-part harmony, the easy and graceful leading of the voices alone distinguishing it from common *ceccordi plaqué*. Here the very character of the composition itself demanded simplicity of treatment; but, to take another example from the same cantata, a mere glance at the original bars and oboe-da-caccia parts in the air "Gold aus Ophir ist zu schlecht" will show that such sustained simplicity is wholly out of the question here. The original parts are too elaborate to be wedded to a purely harmonic accompaniment. I cannot conceive how any one, really studying Franz's work in this air, can fail to see that it is not only a marvel of contrapuntal writing, but an equally fine example of artistic good taste.

Another charge brought against Franz is, that he has made too large use of orchestral instruments in his accompaniments, instead of confining himself to the organ. There can be no doubt that the organ was used, and intended to be used, by Bach and Handel themselves, and to use it now would seem, at first sight, to be the natural solution of the problem. It must be clearly understood, also, that Franz expresses no preference for orchestral instruments over the organ, but uses them because he is, in a certain sense, forced to by circumstances. The instrument used



by the composers themselves in accompanying airs and recitatives was either a *Regal* or a *Rückpositiv*, an arrangement which enabled the organist, in one case, and both organist and organ-pipes in the other, to be stationed in immediate proximity to the singer. This is a matter of the greatest importance; without this proximity a fine musical effect is impossible, and to form an adequate idea of its paramount importance, one has only to conceive of the effect that would be produced by four men playing a Beethoven string-quartet, seated at the four corners of the Music Hall platform. Now there are very few concert halls in Germany which boast an organ of any sort; the *Regal* (small, portable organ) has gone out of use, although it would be easy to have one made at any time, were the money only forthcoming. But until the powers that be show the same interest in Bach that was shown in Wagner at Bayreuth, and have small portable organs, with two manuals and pedal, built especially for the performance of his cantatas, nothing remains but to do as Franz has done, and choose the best practicable representative of the organ, which is, in general, a quartet of clarinets and bassoons. To show how little Franz insists upon the use of orchestral instruments in his "additional accompaniments," we have the fact that he has written two separate accompaniments to the "Saba-Cantata," one for orchestral instruments and the other for the organ. Any one can take his choice in the matter, only, if the organ-part be selected, let it not be played on an instrument like that in our Music Hall, where the action does not speak promptly, and where both organist and pipes are at a great distance from the singer.

But it has also been brought forward that, admitting the use of orchestral instruments, Franz's instrumentation (regarded simply as a matter of scoring) is bad and ineffective. To this I can reply intelligently only after hearing a Franz-Bach score performed as it was intended to be. Yet there are certain facts which are suggestive of much. At the performance last season of the *St. Matthew Passion*, no one could have overlooked the fact that the soprano air "Aus Liebe will mein Heiland sterben," accompanied by two flutes and a clarinet, made a more thoroughly fine effect, in respect to the harmonious blending of voice and instruments, than did any other solo number in which obligato wind instruments were used. Is this superior effect to be attributed to the fact that here we had only the original parts (which, in this instance, are complete in themselves, there being no *basso continuo*), and that Franz had had no hand in the matter? To my mind, it is simply and solely to be attributed to the very different fact that in this air, and in this air alone, the flute and clarinet players left their usual posts at the back of the orchestra, and played themselves immediately beside the singer. In the other solo numbers, where obligato parts for wind instruments were played from the middle or rear ranks of the orchestra,—that is, at a distance from the singer,—the effect of Bach's original parts was just as bad as that of Franz's additional clarinet and bassoon parts. Let us once try the effect of placing Franz's reed quartet, together with the original obligato instruments, in a compact group around the singer, with one or two double-basses and 'celli immediately behind them, and then see whether Franz's scoring is bad or not! Until such an experiment has been made, no one has the right to judge it.

It would be too much to claim for Franz to say that what he has done for Bach and Handel scores leaves nothing to be regretted. Perfection is a hard thing to arrive at, especially in so extremely difficult a matter. Perhaps in some instances he has allowed his native genius to

overstep the true limits—that is very possible. Yet cannot we pardon such excesses, when we realize the fact that none but a genius like his could have accomplished the admirable work he has done? Writing "additional accompaniments" in free counterpoint is not a thing that requires musical skill and training merely; a man must have the true sacred fire in him to feel himself warranted to attempt such a task, and if he cannot at all times quite restrain his genius, let us be consoled by the thought that that genius alone could have done the great work at all. And, upon the whole, who, save Mozart, has done this sort of work so well as Franz, with all his occasional redundancy?

And now a few earnest words to those persons who think that Franz's admirers have exercised, or tend to exercise, an unfortunate influence upon modern musical productiveness by their praises of his work on Bach and Handel scores. It has been said that these men would put a check upon original composition, and have composers to-day seek their highest glory in mere editor's back-work; that Franz himself, a man of undoubtedly rare and high musical gifts, has nothing to how for himself but some sets of songs with pianoforte accompaniment, and his "additional accompaniments" to Bach and Handel. But tell me, in Heaven's name, have Brahms or Raff, by their symphonies, has Gounod, by his operas, or Wagner by his music-dramas, done the world of music a service that can be compared in value with that of putting the great *St. Matthew Passion* into a performable shape? One thing they assuredly have done; they have won more glory for themselves. Brahms has set his stamp upon the times with his C-minor symphony; Gounod is known as the composer of "Faust," whereas Franz is but called the "editor" of Bach. Not a very high-sounding title, although we may remember what a mess Brahms once made of it when he turned his hand to this sort of "editing." But it seems to me that this is looking at the question from a totally false point of view. Franz has done the world of music a very eminent service; let that be enough, and let his glory take care of itself. So soon as a man writes music "for the sake of glory," he has himself to look to; that is not the world's business in the least; if he thinks he can set his stamp upon the times, and feels that his stamp is worth setting, let him try his uttermost to do so, but he must work long and give strong and convincing proofs of his mettle before he can claim any encouragement from his contemporaries. A young musician may have the ambition to write a symphony; very well, let him do so if he please, but let him remember also that the world is in no want of symphonies unless they be supremely fine ones; that no living mortal, save his personal friends and his music-teacher, cares one jot whether he writes a symphony or not, and that the chances are strongly in favor of his contributing to that limbo of shot-rubbish which no one will care to pick over. Encourage him at the outset? Why he has no earthly claim upon encouragement, any more than I have upon the votes of the community at the next presidential election. But if that same young musician sets himself to write "additional accompaniments" to a Bach or Handel score, we know in the beginning that his task is a high one; the world of music absolutely needs as much of Bach and Handel as it can get, and he should be encouraged to the uttermost. The chances of his doing the work well are not great, to be sure, but we cannot afford to lose even such chances as they are. I cannot think that personal ambition in the fine arts is a thing that can fairly claim sympathy or encouragement. It seems to me even that the man of genius who throws personal ambition to the dogs, and does

his best to serve art, is a more respectable person than he who has the vanity to suppose the welfare of art to be identified with himself, and works for art *cum gloria*, rather than for art alone. W. F. A.

(To be continued.)

## MUSICAL CORRESPONDENCE.

CHICAGO, NOV. 15. — There was nothing particularly of interest, in the last week of the *Sarasoth* opera, except a performance of *Rigoletto*, in which Signor Storti had the title rôle, and the appearance of Mlle. Slinger as *Norma*. The daily press here gave very enthusiastic notices of her performance, and again I find myself unable to follow them in their unqualified commendation. She gave the character a fine dramatic interpretation, but musically she did not afford me much pleasure. The use of the *tremolo* marred her execution, until in rapid passages it was almost impossible to follow the notes with a satisfying certainty. Her acting, however fine, could hardly compensate for a false method of singing. The lyric stage demands artists skilled vocally, as well as dramatically. A happy union of these two talents brings the possessor into the higher ranks of artistic life, and wins for him the admiration of the world. In these days the advent of a truly great dramatic prima donna would be an event to hail with delight, for we have far too few in the world a catalogue of artists.

Thursday evening the Beethoven Society gave its first reunion, offering the following programme:—

- Adante and Variations, for Piano and 'Cello . . . . . Mendelssohn.  
 Memoirs. Wolfsohn and Eichheim.  
 Quintet: "Bethania," for Voices . . . . . Lusen.  
 Miss Dutton, Mrs. Johnson, Messrs. Knorr,  
 Gill, and Morawski.  
 Concerto Militaire, for Violin . . . . . Pizzini.  
 Mr. Mark Kaiser.  
 Aria: "Honor and Arms," from "Samson" . . . . . Handel.  
 Mr. Ivan Morawski.  
 { Lovely . . . . . Bedding.  
 { Toccata (Manuscript) . . . . . Brandt.  
 Mr. Carl Wolfsohn.  
 Horn Quartet: "Pilgrim's Chorus" . . . . . Wagner,  
 (From Tannhäuser.)  
 Messrs. Schnitz, Beckmann, White and Brues.  
 Quartet, for Piano and String Instruments . . . . . Rheinberger.  
 Messrs. Wolfsohn, Rosenbaker, Allen, and Eichheim.

These reunions are given every month by the society to its patrons, and are intended to afford an opportunity for the performance of chamber music, while their larger concerts are devoted to great choral works. The Andante of Mendelssohn was well performed. The vocal quintet by Lusen is a very pretty composition, giving a solo to each voice, followed by a graceful refrain in which the voices blend with a harmonious nicety, that still admits of contrast. Mr. Ivan Morawski, a baritone, from New York, made his first appearance this season, singing the Aria from Handel's *Samson*, in a correct style, and with a voice that was very agreeable to listen to. The Quartet by Rheinberger, which closed the concert, was very happily performed, the gentlemen being in sympathy with each other, and interested in the work they were interpreting.

Willehøj and Herr Vogrich appeared at a concert in aid of the "Alexian Brothers' Hospital." The great violinist played a concerto by Paganini; "Andante and Intermezzo" by Vogrich, and the "Hungarian dances" of Brahms. The musical world knows how grandly Willehøj plays, and it is only necessary to state that he made an appearance in public, for all lovers of the art to understand what pleasure had been given the audience. The violin composition by Mr. Vogrich was enthusiastically received. The audience gave the composer the honor of an acknowledgment by calling him before them to receive their applause.

The Chamber Concert, at Reed's Temple of Music, offered this programme:—

- (1) Trio, No. 1 . . . . . Haydn.  
 Miss Jagersoll, Messrs. Lewis and Eichheim.  
 (2) Romance from 2d Concerto, Op. 27 . . . . . Wieniawski.  
 Wm. Lewis.  
 (3) Andante from Trio, Op. 13 . . . . . Hummel.  
 (4) Rhapsody "Alta Stella Confidente" . . . . . Roberti.  
 Mr. C. H. Britton.  
 Cello (Obligato by Mr. Eichheim.  
 (5) Trio, Op. 102 . . . . . Raff.

The instrumental portion of the programme was very enjoyable, and the audience expressed their appreciation by a close attention, and by keeping that silence that shows that the charm of the music is the ruling power in the assemblage.

The Chamber Concerts at Hershey Hall have given us the following trios: Mozart's in E No. 3; the "Ghost Trio," Op. 70, Beethoven; Trio in C minor (manuscript), F. G. Gleason; and Trio in F, Op. 42, Gade. They were played by Messrs. Edly, Lewis, and Eichheim. We are having a larger number of concerts of this class than ever before, and it gives the music student a fine opportunity to acquaint himself with works of this character.

Monday evening last, Mr. Emil Liebling gave his first recital of pianoforte music, presenting these numbers:—

- (1.) Trio, D minor, Op. 63 . . . . . Schumann.
- Messrs. Liebling, Lewis, and Balaska.
- (2.) Tenor Aria. *Crispino e La Comare* . . . . . Ricci.
- Mr. Ed. Schultze.
- (3.) { a. Menuetto, Op. 17, No. 2 . . . . . Moszkowski.
- b. Gavotte, Op. 123, No. 1 . . . . . Reinecke.
- Emil Liebling.
- (4.) Sonata, Op. 7 . . . . . Grieg.
- Emil Liebling.
- (5.) Song, "Impatience" . . . . . Schubert.
- Mr. Ed. Schultze.
- (6.) { a. Nocturne, Op. 27, No. 2 . . . . . Chopin.
- b. Barcarolle, Op. 40 . . . . .
- c. Polonaise, Op. 12 . . . . . Schumann.
- (7.) { a. Etude, Op. 27, No. 6 . . . . .
- b. Polonaise, Op. 14, No. 2 . . . . . Rubinstein.

Mr. Liebling has a good technique, plenty of power, and he is what may be termed a brilliant player. His conception is marked by artistic intelligence, and many of his interpretations have a charm about them that seems to come from his own idea rather than from following any particular school of pianoforte playing. With my own taste his ideas do not always accord, for I miss an inner sense in his playing that should touch the feelings so truly that they would be drawn into a perfect sympathy with the interpretation. One may admire the pianist who plays with ease, grace and brilliancy, but the player whose music goes directly to the heart makes a house there, even for himself.

At the present time, while our city is all excitement on account of General Grant's visit, and while there is a perfect rush of receptions, banquets, and army reunions, and the whole fashionable and business circle seems given up to rounds of gaiety, comes Herr Joseffy, the great pianist, to give some pianoforte recitals. Amid all this excitement it is not to be wondered that he is greeted by only small audiences, for it is only the faithful few who are mindful of the claims of this great player, and who quietly pass beyond the din of military displays, and pay a willing homage to this able representative of high art. I have had the pleasure of listening to two concerts by Joseffy, and would express one word of delight for the enjoyment he gave. The programmes were the same as those given in your city but a short time since, and I will not therefore transcribe them. It seems to me that human ability can go no further in regard to technique; for delicacy, refinement, and well measured contrasts are manifested in such a perfect manner as to deprive criticism of even a foundation for comment. The only way that I can regard the playing of Joseffy is to think that music, being a universal art, has many means for manifesting the beautiful in sound, and that in this remarkable playing may be found the delicate shadings, the softly caressing utterances, and that brilliancy that is fairy-like in its grace, carried on to the utmost limit of human perfection. In that sphere of art where grace and delicacy are controlling powers, one must place Joseffy, as their master. He does not represent the heroic side, after the manner of a Rubinstein, perhaps, nor the intellectuality of Von Bülow, but the poetic grace of a nature attuned to the more delicate phases of art is manifested in such a remarkable way as to class him with the most wonderful players that the world has produced. As master of the delicate phases of pianoforte playing he seems to stand apart from all the rest of the world, not perhaps greater than others who have visited us before, but as an interpreter of a new and different character.

C. H. B.

MILWAUKEE, WIS., Nov. 15.—The Heine Quartette gave a concert of chamber music here, Nov. 6, with the following programme:—

- (1.) String Quartet, Op. 17 . . . . . Rubinstein.
- (2.) Sonata, for Piano and Violin, Op. 8 . . . . . Grieg.
- (3.) Serenade for Violin, Viola, and Cello, Op. 8 . . . . . Reisinger.
- (4.) Piano Quartet, Op. 108, No. 2 . . . . . Reisinger.
- (Two Movements.)

The Rubinstein Quartet is an interesting but not a great work, for its themes, though treated in a musician-like way, are not intrinsically noble or inspiring. He seems to be most at home in the invention of sentimental melodies of no great depth. The Grieg Sonata is freaky and disjointed. Grieg seems to be at his best in short piano pieces, "Character sketches." The Reisinger Quartet was pleasing, even after Beethoven. The defects of the performance were a tone lacking in breadth, and often more or less rough and scratchy, and the immaturity of conception here and there inseparable from the youth of the players. Its merits were a clear and sure execution and conscientious interpretation up to the limits of their present capacity.

Grove's Opera Company gave *Falstaff* here Nov. 10, 11, 12, and gave it very poorly. There was not a singer of any great merit, and the orchestra was ridiculously small.

J. C. F.

## MUSICAL INTELLIGENCE.

THE first concert of the sixty-fifth season by the Handel and Haydn Society will be given in Music Hall tomorrow evening, when Mr. Arthur Sullivan will make his first

appearance in the United States and direct the performance of his oratorio *In Memoriam* and his oratorio *The Festival Song*. The programme will also include the Halle-lujah chorus from Beethoven's *The Mount of Olives* and Herbie's *The Flight into Egypt*. The soloists of the evening will be Miss Edith Alcid, Miss May Bryant, Mr. W. J. Wunsch, and Mr. J. F. Wunsch.

The third concert of the Philharmonic Orchestra, last evening, offered: Overture to *Manfred*, Schumann; Serenade in D minor, Op. 69, for strings only, R. Volkmann (cello solo by Wulf Fries); Grieg's Piano Concerto, Op. 16, played by Herr S. Liebling; Liszt's "Les Preludes," "Dance Macabre," by Saint-Saens; Turkish March, Mendelssohn; Polonaise from Meyerbeer's *Straniero*. Mr. Liebling was down also for a Minuetto by Schubert, and a Pasquillade by Gottschalk, and Miss Fanny Kellogg for two new songs: "Ever near thee," by Raff, and "On a March night," by Tanbert.

Mr. Arthur Foote last Saturday evening gave an Organ Concert at the First Church, in which he played: Prelude and Fugue in C, by Bach; Handel's second Concerto, in B-flat; Mendelssohn's Sonata in F minor; Allegretto, by Gade, and a March by Moscheles. Vocal quartets were sung by Miss Louise Gage, Mrs. Jennie M. Noyes, Mr. W. H. Fessenden, and Mr. C. E. Hay. Every seat in the church was occupied.

In the advertisement of the New England Conservatory of Music, in another column, the advantages of the Conservatory method of musical education are set forth *in extenso* and in full. The reasons are clearly and concisely given, and cannot easily be gainsaid, whatever may be said in favor of separate individual instruction.

Subscription lists for the fifteenth season of Harvard Symphony Concerts remain at the Music Hall and music stores through the present month. Subscribers may select their seats and receive their tickets on the first three days of December, after which the public sale will be opened. The first concert will be December 11. The orchestra will have for its nucleus the Philharmonic Orchestra, with about double its number of strings, and with Mr. Bernard Lissmann at the head of the violins. Mr. Carl Zornum conducting. The first programme is as follows:—

1. Overture to "Hamlet" . . . . . Schenker.
2. Triple Concerto, for piano, violin, and cello . . . . . Beethoven.
3. Marche du Nuit, from "L'Enfance du Christ" . . . . . Berlioz.
4. Overture to "Hilp van Winkle" (first time) . . . . . G. W. Chodwick.
5. Fifth Symphony (C minor) . . . . . Beethoven.

Joseffy will give three more concerts in Boston early in the winter.

Mr. Charles R. Adams, who has had so much experience as leading tenor in the Imperial Opera at Vienna, offers to prepare pupils for the operatic stage, — certainly a rare opportunity. He also has a plan for establishing a local operatic society upon a solid footing in this city. The *Sunday Herald* tells us: "His plan contemplates the organization of an operatic singing society upon a similar plan to that of the other singing societies, depending upon a list of subscription members to assume the expenses of the society, as in the Boylston, Apollo, and Cecilia clubs. The enjoyment offered in the study of operatic music will certainly attract an excellent membership for the actual work of the new organization, and the opportunity to hear standard operas given by fresh voices from the ranks of Boston-singers will unquestionably prove attractive to patrons of other club organizations. Mr. Adams will, by his plan, practically give to Boston an operatic training school, and, with such an established institution, it seems hardly possible that this city will be left without good English opera performances in the future, as it has been so largely in the past. The success of *Crown Diamonds* showed what can be done in this direction, and Mr. Adams should meet with generous support in his new undertaking. Mr. Adams contemplates beginning work on *Tannhäuser*, or *Lohengrin*, and following with Halévy's *L'Ecclésiaste* and Herold's *Le Pré aux Clercs*."

Istenev, the Hungarian violinist, gave a concert at Wellesley College, Nov. 10, in which he played the *Serenade* of Spohr, transcriptions from Schubert and Chopin; his own "Valse Noble;" the (Unconquered) Bach; a Paganini Etude; and a transcription (his own, of course) of Hummel's "Largo al factotum," with an introductory Cadenza!

NEW YORK. — The Oratorio Society, conducted by Dr. Leopold Damrosch, announces its seventh season. *Flight* will be given at the first, and the *Messiah* at the second, concert. For the last concert is promised the first complete performance in New York of Bach's *St. Matthew Passion Music*. This will be given in St. George's Church, and not, like the other oratorios, in Steinway Hall. The soloists already secured for the season are Miss Thurnley, Miss Drandil, and Messrs. Simpson, M. W. Whitney, and Remondet.

Mr. Wilhelm Müller, "Solo Violoncellist to H. M. the Emperor of Germany," announces a series of four chamber-music soirees, of which Mr. Müller naïvely declares: "In plan and character these soirees will be similar to those given in Berlin by the celebrated 'Joachim Quartette,' of which the undersigned was a member." These soirees will be given at Steinway Hall, and the dates will be November 26th, December 23d, January 20th, and February 17th; and

Miss Lisa Anton, and Messrs. S. B. Mills, Max Finger, and Franz Rummel are promised as soloists. — *Musical Review*.

— On "Her Majesty's Opera" the *Review* says: "Already eleven subscription nights of the Opera season have elapsed, and, except some good representations of *Linda, Frani, and Martha*, Mr. Mapleson has been unable to discharge his promises to his subscribers and the public. One London correspondent was probably informed by some of Mr. Mapleson's friends that Miss Mariniou had been engaged and was soon to sail to this city. There is good reason to believe that Miss Mariniou is ready to accept Mr. Mapleson's offer, provided that she could see some money in advance, and that Mr. Mapleson's agent failing to do that the lady refuses to leave. A rumor is also in circulation to the effect that Mr. Mapleson knew that Mme. E. Gierke was not coming to America this season when the manager of "Her Majesty's Opera" invited our public to take seats at the Academy at an advanced price. It seems that Miss Gierke is not altogether satisfied with the manner Mr. Mapleson discharged his part of the late contract with her. At any rate, it is time for Mr. Mapleson to make a formal announcement of his intentions. He has received a large sum of money from us, promising to give us what he has not given us. His present company may be excellent, but he has pledged to give us more than that. We hear that he is trying to raise money here in order to satisfy Miss Mariniou's demands. We hope he may succeed, and, furthermore, we wish he would enable us to contradict all these rumors."

— The first of the five chamber-music soirees of the New York Philharmonic Club occurred on Wednesday evening of last week in Chickering Hall. The programme included Beethoven's String Quintet, C major, Opus 29; Concerto, A minor, for pianoforte, flute, and violin, by Bech, with accompaniment of string quartet; String Quartet, G minor, by Grieg; a piano solo by Miss Florence Copeland, who also played in the Bach concerto; and songs by Miss Antonio Heune, soprano.

— The season of the Brooklyn Philharmonic Society has opened brilliantly. The Academy of Music was crowded at the first rehearsal yesterday afternoon, and Mr. Theodore Thomas, who returns as conductor, received a cordial greeting. Everything indicates that this will be the most brilliant season in the history of the society. The sale of seats is unprecedentedly large, and the musical features will be exceptionally attractive. The programme yesterday included the "King Lear" overture of Berlioz, the Techniconski Piano Concerto, played by Mr. Franz Rummel, Siegmund's Love Song, from Wagner's "Walkure," sung by Stane Campmann; "Siegfried's Death," from "Die Götterdämmerung," and the Fifth Symphony of Beethoven. The first concert will take place this evening at the Brooklyn Academy of Music. — *Tribune*, Nov. 18.

## FOREIGN.

LONDON. — The fourth Crystal Palace Concert, Mr. Maupas, conductor, offered Schumann's Symphony in C, Aria (Queen of Night), from Mozart's *Zeubersföte*, sung by Miss. Selbach Prokka; Allegro con brío, for violin and orchestra (in C), Beethoven, solo violin, Mr. Carrodus; Gavotte and Titania's Aria from *Mignon*; Romance and Rondeau, from Molique's Violin Concerto in A minor; and "Dance of the Hours," *Ballette*, from "La Gioconda," by A. Ponchielli (first time). The event of the concert and the week was the performance of the first movement of the unfinished Violin Concerto by Beethoven, only recently brought to light. Hellmesberger completed it, making use of the notes and designs contained in the portion written, and it was produced for the first time in Vienna at the centenary of the birth of Beethoven. The MS. was preserved in the library of the Viennese Society of the Friends of Music. It is an early work, apparently contemporaneous with the Septuor, the *Prometheus* ballet, and the first Symphony (say 1800); its principal theme indeed is strikingly analogous with that of the Symphony in the same key. But it is of slight value compared with the great Beethoven concerto in D, and evidently Beethoven did not think it worth while to go on with it. It has only the interest of a curiosity.

— Miss Lillian Bailey's success in London has been very decided. After her triumph at the Monday popular concert on the 3d inst., she was at once engaged for the oratorio of *Judas Maccabeus*, at Manchester, and for a performance of Max Bruch's *Ley of the Bell*, conducted by Bruch himself. Miss Bailey, at the Monday popular concert, sang recitative and aria, "Lullabye pin care," by Handel, and the cavatina, "Und ob die Wolke," from Weber's *Der Freischütz*. The London Times says, "Miss Bailey sang extremely well, and was recalled after both songs."

LEIPZIG. — Gewandhaus Concert (October 9): Overture, "Genetiva" (Schumann); Violin Concerto, D minor (Spohr); Violin Suite (Reinecke); Symphony, "Eroica" (Beethoven); Vocal Soli. Feste Concert (October 21): Overture, "Leonore" (Beethoven); Violin Concerto (Mendelssohn); Symphony, A major (Rubinstein); Vocal Soli. Gewandhaus Concert (October 21): Concerto for Violoncello (Pöpper); Symphony, E flat major (Haydn); Violoncello Solo pieces (Chopin, Pöpper, Mosigay); Air from "Euryanthe" (Weber), etc.

# Musical Instruction.

## MR. CHAS. R. ADAMS

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

## CHARLES A. ALLEN,

VIOLINIST.  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. Ditson & Co., Boston.

## MR. WILLIAM F. APTHORP,

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, Room 9, TRAVELLER BUILDING, BOSTON.

## C. L. CAPEN,

(Leipzig, from 1870-1873, inclusive),  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLLS ST. CHURCH. At Messrs. Chickering & Sons'.

## MADAME CAPPIANI,

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),  
RECEIVES PUPILS FOR VOCAL CULTURE  
At No. 44 WINTER STREET, BOSTON.

## T. P. CURRIER,

TEACHER OF PIANO-FORTE,  
140 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

## MR. ARTHUR FOOTE, Pianoforte Teacher,

149 Tremont Street, Boston.

## MRS. WILLIAM GARRETT,

VOCAL CULTURE,  
No. 7 FRANKLIN SQUARE, BOSTON.

## HENRY G. HANCHETT,

PIANIST,  
STUDIO, 157 TREMONT STREET,  
BOSTON, MASS.

## MR. CHARLES R. HAYDEN,

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

## MR. B. J. LANG'S address

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.,  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

## BERNHARD LISTEMANN

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

## GEORGE L. OSGOOD,

149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

## J. C. D. PARKER,

TEACHER OF THE PIANO-FORTE,  
No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

## ERNEST PERANO,

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

## CARLYLE PETERSILEA,

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

## MR. JOHN A. PRESTON,

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

## MADAME RUDERSDOFF,

50 BOYLSTON STREET, BOSTON,  
Up to May, then for five months at her country residence,  
LAKESIDE, BRIMLEY, MASS.

## WILLIAM H. SHERWOOD,

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

## G. W. SUNNER

Will be at his room, 149 (A) Tremont St., Boston every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

## EUGENE THAYER'S STUDIO,

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

## MISS UNDERWOOD

WILL RESUME PIANO LESSONS  
September 25th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

## WILLIAM J. WINCH,

149 (A) TREMONT STREET,  
BOSTON, MASS.

## CARL ZERRAHN

GIVES LESSONS IN SINGING AND HARMONY  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

## MISS JULIA WYATT

WILL RESUME LESSONS IN SINGING  
At No. 100 BOYLSTON STREET, October 1st.  
Pupils are taught READING AT SIGHT if desired.

## H. L. WHITNEY,

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corvelli, Arthurson, Messrs. Arnold and Mott.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

## TUNING DEPARTMENT, INSTITUTION FOR THE BLIND,

SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston

## GERMANIA BAND.

As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: { Military Band.....JULIUS E. EICHLER  
{ Orchestra.....CARL H. EICHLER  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON

## 125 MUSIC LESSONS FOR \$15

AT THE  
NEW ENGLAND CONSERVATORY,  
Music Hall. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 20,000 stu-  
dents since 1867. Situations secured for its graduates. For  
Prospectus, address K. TOLUJEE, MUSIC HALL, BOSTON.

## NEW ENGLAND MUSICAL BUREAU.

For hire and all situations.  
Address K. TOLUJEE,  
MUSIC HALL, BOSTON.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Phil-  
osophical Library." Crown 8vo, gilt top, \$3.50.

No work of equal magnitude and completeness in the discus-  
sion of the theory and practice of music has been previously  
published in this country. If the student who thinks music a  
mere recreation will examine this work, he will be cured of his  
prejudice. Music is treated as a science, and the subject pre-  
sented with masterly power, yet with as great simplicity as prac-  
ticable. — The Christian Union.

For sale by all Booksellers. Sent, post-paid, on  
receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852.

JOHN S. DWIGHT, Editor.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents, — varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and aesthetic, stored up in these volumes, has been and is a help to  
many musical inquirers, — a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$11.25; ten copies, \$20.00.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St.; A. WILLIAMS & Co., 283 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.





# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1010.

BOSTON, SATURDAY, JANUARY 3, 1880.

VOL. XL. No. 1.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the OCT-AVAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO.

MANUFACTURERS OF

## PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

## HARWOOD & BEARDSLEY,

(Formerly with Chickering & Sons.)

AGENTS FOR THE

FAMOUS

CELEBRATED

"BLÜTHNER"

"SOHMER & CO."

GRANDS,

PIANOS,

LEIPZIG, GERMANY.

NEW YORK.

Also the Best Low-priced Pianos in Boston.

503 Washington St., cor. West.

Chickering Pianos

Tuning & Regulating

Constantly on hand.

A specialty.

## HENRY F. MILLER, PIANO-FORTE

MANUFACTURER,

BOSTON, MASS., U. S. A.

## THE SMITH ORGAN CO.

FIRST ESTABLISHED.

MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for a Catalogue. Tremont, opp. Walham St., Boston.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

## STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILKA, the eminent Pianist, and Principal of Petersilka's Music School, Boston.

Messrs A. M. McPHAIL & Co.:—

Gentle,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation, either in America or in Europe.

CARLYLE PETERSILKA.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the Judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

## W. H. IVERS,

MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars,

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

## JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

DESERVING OF THAT NAME.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## TALKS ON ART.

By WILLIAM M. HUNT.

8vo, paper, .....\$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word conscientious, we will say of precepts loyal to recognized principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and convictions, and with singularly free from egotistic assumption. — *The Atlantic Monthly*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., Boston.

## Music Publishers.

## HOLIDAY MUSIC.

**Six Christmas Carols.** (25 cts.) New. By H. N. Bantlett. Also many other fine Carols. Send for list.

**Christmas Gifts.** Nothing is better than an elegant volume of Bound Sheet Music, such as GEMS or ENGLISH SONG, CLUSTER or GEMS, SUNSHINE or SONG, or one of the thirty others of similar style, costing from \$3 to \$4 each, and including each from one to two hundred popular Songs or Pieces.

**Christmas Gift.** Nothing is better than a good PIANO. Oliver Ditson & Co. have one of the largest stocks in the country, of all makes, and prices to suit every one. For SALE and TO LET.

**Christmas Gift.** Nothing is better than a Violin, Guitar, Cornet, or any Band or Orchestral Instrument, a Music Box (large or small), a Drum, or any Toy Instrument. Full Stock. Send for list. The sweet Sunday School Song Book, WHITE ROBES (20 cts.), will be a most acceptable present for a Sunday-School. The bright Temperance Song Book, TEMPERANCE JEWELS (20 cts.), just out, will give new interest to Lodge and Reform meetings. Any book mailed for retail price.

**OLIVER DITSON & CO.**  
451 Washington St., Boston.

**JOHN C. HAYNES & CO.**  
33 Court St., Boston.

**GEO. D. RUSSELL,**  
125 TREMONT STREET, BOSTON,  
Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

**WM. A. FOND & CO., G. SCHIRMER, New York;**  
**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

**WEBER PIANO-FORTES.**

## JUST OUT.

**HERMANN GOETZ'S 157th PSALM,**

## BY THE WATERS OF BABYLON.

PRICE 50 CENTS.

Boston: **CARL PRÜFER, 34 West Street.**

**Songs of the Pyrenees, arr. from traditional Pyrenean Melodies by Stergide and Blake.**

- |  |        |
|--|--------|
| 1. Haeba la Manana (To-morrow).....                      | 25     |
| 2. La Boca de Pepita (Pepita's mouth).....               | 25     |
| 3. Dodo.....   | 25     |
| 4. Teresita Mia.....                                     | 25     |
| 5. Bolero.....   | 25     |
| 6. Me gustan To das (The girl with the golden hair)..... | 25     |
| 7a. Le Beau Vaisseau (The gallant Ship) (Spinning-wheel) | 40     |
| 7b. Rose de Provence (Songs, No. 1 & 2.)                 | 40     |
| 8. La Gitana (The Gipsy).....                            | 25     |
| Complete.....  | \$2.00 |

Published by **CARL PRÜFER, 30 West Street, Boston.**  
Sent, post-paid, on receipt of marked price.

## STUDENTS OF MUSIC!

## 21 Reasons in Favor of Conservatory System.

1. Economy. Cost of tuition only \$15.00.
2. Three hundred years established in Europe; twenty-five years' successful experience in America.
3. Mind matched with mind sharpens intellect.
4. Diffidence overcome by public performance in Class and in Conservatory and Music Halls.
5. Each pupil has the benefit of whole-hour lessons.
6. One hundred and twenty-five hours' musical instruction in a single term.
7. The lesson a recitation; no waste of time.
8. Laudable ambition to excel.
9. Pupils carefully graded, and promoted according to proficiency.
10. The ablest instructors.
11. MEXELSON says it has advantages over private instruction; it produces industry, spurs on emulation, and preserves against one-sidedness of education and taste.
12. Musical atmosphere of the Conservatory conducive to broader culture.
13. The best instructors educated in Europe are graduates of conservatories.
14. A finished musical education attainable from the first rudiments to final graduation.
15. Its graduates rank high and fill the best positions.
16. Frequent recitals by eminent artists.
17. Access to fine musical library.
18. The class system in the Conservatory is the same as in our colleges and best schools.
19. All branches in music, language, and elocution.
20. The London Choir says, "The New England Conservatory of Music is far in advance of our own Academy, and indeed of every English institution."
21. *Harper's Monthly* characterizes it as the Model Music School of the age.

Send for Circular. Next term begins December 1. The public are cordially invited to call.

**E. TOURJEE, Director,**  
Music Hall, Boston.

## Handel and Haydn Society.

## 65TH SEASON.

March 28. "ISRAEL IN EGYPT."

Tickets for sale at the Music Hall.

## SCHOOL OF VOCAL ART.

## MME. SEILER'S SCHOOL OF VOCAL ART.

1104 WALNUT STREET, PHILADELPHIA.

Reopens for the Winter Session September 29th.

And offers, beside Artistic Culture of the Voice, a thorough Education in all other branches of Music.

THE AMERICAN LADIES' QUARTETTE,  
OF PHILADELPHIA.

Are prepared to give Concerts of VOCAL QUARTET and SOLO MUSIC, or to accept engagements to sing Quartets, etc., in other Concerts. Address,

**MME. SEILER'S SCHOOL OF VOCAL ART,**  
1104 WALNUT STREET, PHILADELPHIA, PA.

## WANTED.

Eleventh, Thirteenth, and Sixteenth Editions of the "Bridgewater Collection of Sacred Music." Address, **WILLIAMS LATHAM, BRIDGEWATER, MASS.**

## A LADY

Desires to give instruction in Singing; making a specialty in Songs of Franz Schubert and other masters of German Song. For terms and references here and in Germany the past three years, address **Miss D., 125 CHARLES ST., BOSTON.**

UNIVERSITY CONCERTS,  
Sanders Theatre, Cambridge.

THIRD SEASON, 1879-80,

## Second Symphony Concert,

BY THE

**Boston Philharmonic Orchestra,**  
**BERNHARD LISTEMANN, Conductor,**

AND

**MISS ITA WELSH, Contralto.**

Thursday Evening, Jan. 8, 1880, at eight o'clock.

## PROGRAMME.

## PART I.

1. OVERTURE to Goethe's Egmont, in F Minor, Op. 84. *Beethoven.*
  2. AIR, "The Captive." *Berlioz.* Miss ITA WELSH.
  3. SYMPHONY, in F Major, Op. 9. *Hermann Gutz.* (Born 1840, died 1878.)
- Allegro moderato. — Intermezzo, Allegretto. — Adagio ma non troppo lento. — Allegro con fuoco.*

## PART II.

1. ANDANTE with Variations and Minuet from the Divertimento in D (string orchestra and two Horns). *Mozart.*
  2. AIR, "Vol, che sapete," from Figaro. *Mozart.* Miss ITA WELSH.
  3. OVERTURE to Euryanthe, in E Flat. *Von Weber.*
- Third Concert, Thursday Evening, Feb. 5.

## Lessons in Ensemble-Playing.

PIANO, VIOLIN, and VIOLONCELLO.

**MR. JUNIUS W. HILL**

Desires to call special attention to this feature in his course of instruction. It is well known that to students who have attained a certain degree of proficiency in reading and execution, nothing is so profitable or delightful as the practice of chamber music with good instrumentalists. The opportunities for playing the Sonatas and Trios of the masters, for the above-named instruments are, in this country at least, very rare. It is believed that there has been in this city no systematic instruction of this kind, in small classes, until inaugurated by Mr. Hill. These lessons, which were so eminently successful the past year, will be continued this year.

That pupils may receive the greatest benefit from these lessons, Mr. Hill has engaged for his assistance the services of

**MR. C. W. ALLEN, Violinist,**

AND

**MR. WULF FRIES, Violoncellist,**

Artists well known to the lovers of music throughout the country, whose names are sufficient guaranty of the excellence of their work in this department, and whose wide culture and experience will be of the highest value to the members of the classes. Full information with regard to these lessons will be cheerfully given on application.

154 Tremont Street, Room 2.

## THE PHILOSOPHY OF MUSIC.

By **WILLIAM POLE, F. R. S.** Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

\* \* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, OSGOOD & CO., BOSTON.**

## Calendar of the Musical Season.

JANUARY, 1880.

7. Second Chamber Concert of the Esterpe. Mendelssohn Quintette Club.
8. Second University Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
13. Rafael Joseffy, with Philharmonic Orchestra.
15. (At 3 P. M.) Third Harvard Symphony Concert. Carl Zerrahn, conductor.
16. Second Joseffy Concert, with Philharmonic Orchestra.
17. (Afternoon.) Third Joseffy Concert, with Philharmonic Orchestra.
21. Second Concert of the Boylston Club. Geo. L. Osgood, conductor.
29. (At 3 P. M.) Fourth Harvard Symphony Concert.
30. (At 3.30 P. M.) Mr. Persbo's First Concert.

FEBRUARY.

3. (At 3.30 P. M.) Mr. Persbo's Second Concert.
4. Second Concert of Mme. Cappiani and her pupils.
5. Third Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
6. (At 3.30 P. M.) Mr. Persbo's Third Concert.
9. Second Concert of the Cecilia.
11. Third Chamber Concert of the Esterpe. New York Philharmonic Club.
12. (At 3 P. M.) Fifth Harvard Symphony Concert.
21. Second Concert of the Apollo Club.
24. Repetition of Second Apollo Club Concert.
26. (At 3 P. M.) Sixth Symphony Concert of the Harvard Musical Association.
26. (Evening) Fourth Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.

MARCH.

8. (Evening) Mr. Persbo's Fourth Concert.
- Home Opera, for two weeks, at the Globe, C. R. Adams, Director.
10. Fourth Chamber Concert of the Esterpe. New York Philharmonic Club.
11. (At 3 P. M.) Seventh Harvard Symphony Concert.
17. Third Concert of the Boylston Club.
18. Fifth and Last University Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
25. (At 3 P. M.) Eighth and Last Harvard Symphony Concert.
28. Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."

APRIL.

7. Third Concert of Mme. Cappiani and her pupils.
14. Fifth and Last Chamber Concert of the Esterpe. Boston Quintette Club.
- Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra. (Date not yet fixed.)

MAY.

- 1-7. Triennial Festival of the Handel and Haydn Society.
12. Third Concert of the Apollo Club.
17. Repetition of Third Apollo Club Concert.
19. Fourth Concert of the Boylston Club.
26. Fourth Concert of Mme. Cappiani and her pupils.

## HARVARD MUSICAL ASSOCIATION.

FIFTEENTH SEASON OF

EIGHT SYMPHONY CONCERTS,  
BOSTON MUSIC HALL,

Conductor, **CARL ZERRAHN.** Orchestra of 47 instruments, with **BERNHARD LISTEMANN** as Violin Leader.

Third Concert, Thursday, January 15, 1880, at 3 P. M. Programme: Overture to "Hamlet," Schubert; Piano Concerto in G, Beethoven (Wm. H. Saxenboom); Symphony in F (first time), Gutz; Piano Solo: Grand Fantaisie in C, op. 17 (first two movements), Schumann, (Wm. H. Saxenboom); Overture to "Egmont," Beethoven.

Season Tickets, for the remaining six concerts, \$6.00. Single admission, \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party

**B. Listemann, F. Listemann,**  
**E. M. Heindl, Alex. Heindl,**  
**John Mullaly, H. A. Greene,**

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address

**Prufer's Music Store, 34 West Street, Boston.**

**MME. BERTHA JOHANNSEN,**

Professor of the Art of Singing,

178 2d Avenue, New York

Ladies prepared for the Opera or Concert Room.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

**HOUGHTON, OSGOOD & CO.**

A new and elegantly printed catalogue, with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges. Sent to any address on receipt of 10 cents. Boston, Mass.



BOSTON, JANUARY 3, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FRIEDRICH, 30 West Street, A. WILLIAMS &amp; Co., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BRANTZ, 39 Union Square, and Houghton, Osgood &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOWEN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## WHAT IS THE PHYSICAL BASIS OF UNITY BETWEEN THE DIFFERENT MOVEMENTS OF A SONATA?

UNITY is a conspicuous trait of the Beethoven Sonatas. It extends not only through each separate movement considered by itself, but through the entire group of the three or four movements constituting the Sonata form. Let any one who is familiar with all the Sonatas, and in sympathy with them, ask himself whether a movement might not be transplanted from one Sonata to another of similar key without impairing the effect. Doubtless there are young musicians ready to assure me that this is quite possible, and that in some cases it might be done even with improved effect. But older musicians will universally dissent, I fancy. The *Adagio* of the *Sonata pathétique* belongs there, and in no other Sonata. Transplant it to the Sonata in C minor, Op. 10, or to the Op. 111, and it would be shockingly out of place. Again, play this very *Adagio* alone, and it produces a delightful effect, to be sure. But play it in connection with the tumultuous *Allegro* before it, and how much more beautiful it becomes! Some of this added beauty is derived from the contrast the slow movement then makes with the one before it, — a contrast, if possible, greater in the spirit of it than in the outer written form. Contrast is an essential element of the beautiful in music, because music is emotional.

The unity of each separate movement within itself we may easily understand. It lies in the preponderance of a leading motive, the succession of tonality, and the rhythmic balancing of the leading subject and episodes. But to find the source of unity between two movements not structurally related, and of different key and tempo, is not so easy. I have often sought for it in vain, and have often asked older and wiser musicians; but here their wisdom failed them. I was told that it is an ideal unity. Now what, I ask, is an ideal unity between two discourses apparently in different keys and with entirely different subjects? Is there, or can there be, an ideal unity without somewhere a physical basis? Remember that thought implies brain; nutrition implies digestion and absorption; all our moral ideas, nay, all the words we use to tell them with, are raised up out of the domain of the physical. And so I have always felt that there must somewhere be a physical basis of the unity of the different tempos of a Sonata.

This basis I think I recently stumbled on. It is in a stable of unit rhythmical pulsation running through all the movements of a Sonata, so that the entire Sonata may be ar-

tistically played with the metronome at the same figure (in-so-far, that is, as even a single movement can be artistically played by metronome). Yet this parenthetical reservation is by no means so serious as the casual reader would suppose, for a Sonata can be played with very fair effect at a uniform tempo, with only the *rubatos* that can be made within the measure.

Properly speaking, the unity of a movement lies equally in two elements: the movement or rate and manner of going, and the subject-matter. In a Sonata-piece there are at least three quite well defined ideas; and sometimes, as in the first movement of the *Sonata appassionata*, four. These are in different keys and totally unlike. They are held together by the uniform rhythmic pulsation in all of them, and by the sequence and comprehension of their tonality. They work together to leave upon the competent hearer a feeling of satisfaction, as from agreeable and coherent discourse.

This impression rests, much more than commonly supposed, in the uniform rhythmic pulsation. This we may immediately realize when we reflect how a decided change in the speed at the entrance of the second subject, as in the principal movement of a Sonata, impairs the unity. It may intensify the dramatic expression, but it certainly impairs the unity.

The tempo changes. An entirely new movement begins. Thus, for example, in Beethoven's first Sonata (F minor, Op. 2), we begin *Allegro* in F minor, 2-2 (half-note = 104, Czerny's tempos). It changes to *Adagio* 3-4 in F major; Czerny's tempo is eighth = 80. This, again, changes to *Meno mosso* in F minor, 3-4 dotted half = 69. This again to *Prestissimo* 2-2, half = 104. We see here no stable rhythmic unit, except between the first movement and the last. There we stumble on one of the curiosities of tempo. In the first it is, 2-2 half = 104, *Allegro*; in the last the very same, but *Prestissimo*. Why? Because in the *Allegro* the fastest motion is of eighths, and the leading motion is of quarters. In the latter the motion is eighth triplets, that is at the rate of 624 notes in a minute instead of 416. This tempo is very fast. The *Adagio* in no way agrees with it. If, however, we take the metronome at 52 it will give us whole measures in the first movement, and quarter-notes in the second, and at this speed the second movement is very satisfactory. The *Meno mosso* then follows at the same rate (the beats being measures again) with good effect. The finale as before. My pressure on the Czerny tempos may be excepted to, and perhaps ought to be. But to me the *Adagio* comes more satisfactorily when it preserves a definite ratio to the first movement. By making it very slightly slower, as 92 for eighths, the repose of it may be intensified. The beautiful Sonata in C, Op. 2, goes very well on the same plan. The metronome beats at 80 (Czerny), which gives half-notes in the first, eighths for the second, measures for the third and fourth. This tempo for the finale is extremely rapid. Czerny gives 58.

The Sonata in E-flat, Op. 7, sounds not badly at the rate of 60. This gives measures for the first movement, eighths for the

second, two measures for the third, and half-measures for the finale. Czerny's marks are (on the same basis) 58, 80, 72 (measures), and 60. My theory agrees with his beginning and ending. He takes the "*Largo, con gran espressione*" much faster than I propose; and the *Allegro*, 3-4, much slower, and, in fact, as it seems to me, too slow. But it does not invalidate my theory of a basis of unity, if the tempos are locally varied by a small degree (imperceptible in hearing, except in an impression of greater or less repose). My tempo gives in the first movement 360 notes a minute, in the second at the sixteenth note motion 120; in the third 360, and at times (as also in the first movement) 720. The finale gives only 240 notes in a minute — hence the *Allegretto*.

Czerny's marks for *Sonata Pathétique*, if I have them correctly copied, are curious. They are for the *Grave*, "eighth = 92;" *Allegro*, "half = 144;" *Adagio*, "eighth = 54;" *Rondo*, "half = 96." Bülow, on the other hand, requires a sixteenth in the *Grave* to have the same time as a half in the *Allegro*. Czerny's *Adagio* is entirely too slow.

Taking 60 for the pulsation, it gives us eighths in the *Grave*, whole measures in the *Allegro*, eighths in the *Adagio*, and whole measures in the *Rondo*. In this way the two *Allegros* correspond with their 480 notes in a minute, and the slow movements agree in having but 120 to 180.

So, also, Czerny gives for the first two tempos of the Sonata in E, Op. 14, for the *Allegro*, "half = 66;" for the *Allegretto*, "dotted half = 69." The *Rondo* is "tempo comodo," and easily enough agrees with the first movement, although I have not the figures here. This uniformity obtains where I did not expect it. Thus, for example, Czerny marks the Sonata in E-flat, Op. 27, No. 1, *Andante*, "quarter = 66;" *Allegro*, "dotted quarter = 104" (disagreement); *Allegro*, "dotted half = 112;" *Adagio*, "eighth = 66;" *Finale*, "quarter = 132," or half = 66. Thus in this *quasi Fantasia* we have three of the five movements on a common unit of pulsation. The tempos of the "*Moonlight*" Sonata I neglected to copy. In the *Appassionata* Bülow gives *Allegro*, "dotted quarter = 126;" *Andante*, "eighth = 108;" *Allegro, ma non troppo*, "quarter = 132." So, also, in the apparently loosely connected but lively Sonata in A-flat, Op. 110, Czerny gives, *Moderato*, "quarter = 76;" *Allegro molto*, "dotted half = 120;" *Adagio*, "eighth = 66;" *Fuga*, "dotted quarter = 100." Bülow gives 69, 126 (= 63), 63, and 69. In the grand Opus 111, Czerny gives, "eighth = 108," "quarter = 132," and for the *Arietta* "dotted quarter = 63." Bülow's tempos are, "quarter = 52," "half = 66," and "dotted eighth = 48," which indicates a remarkably close correspondence, capable of being made yet closer without detriment, by taking the *Arietta* at 52, which perhaps improves it.

I have thus gone into the question at some length, for the ground was new and interesting to me. Perhaps it may be old to my readers. The real test of it, of course, is to be made by artists.

Is there a physical basis for the unity of the different movements in a Sonata? This is the question. W. S. B. MATHEWS.

## ANTON DVORAK.

(Translated from the *Neue Freie Presse*.)

THE persons who attended the first Philharmonic Concert read in the programmes for the first time the name of Anton Dvorak, and, for the first time, heard a composition, "Slavische Rhapsodie für Orchester" (A-flat major, No. 3), by the Unknown aforesaid. Berlin, Breslau, and Pesth had preceded us in the performance of this composition; in most of the larger musical towns of Germany, and even in London, the work is to be found in the list of novelties for the season. Then the composer has achieved a position very rapidly? All at once, and yet very slowly. He had to go through bitter years of privation and heap up piles of compositions, ere fortune smiled on him, and he was lucky enough to become known and appreciated. Dvorak was born in 1841, in a Bohemian village, near Kralup, on the Moldau. All the week he had to help his father in the latter's trade, but was allowed to play on Sundays in church, and at dances. When he was a youth of eighteen, the yearning for more thorough instruction in music impelled him irresistibly to Prague, where that excellent musician, Director Pietsch, received him into the organ school. Dvorak at first earned the means of subsistence as a member of the band at the Bohemian Theatre, and subsequently as organist in several of the churches of Prague, with a brilliant annual salary of thirty, then sixty, and finally one hundred and twenty florins. Amid incessant cares and privations, he composed with uninterrupted and fiery zeal a large number of choruses, and wrote things for the chamber and the orchestra, including even to Czechish operas at the Land-theatre, without any amelioration of his wretched circumstances.

The happy notion then struck him of applying to the Minister of Instruction in Vienna for an "artist's stipend." These stipends are granted annually by the state to assist "young and talented artists without means." Most of them are with perfect justice awarded to painters and sculptors, the last part of whose professional education necessitates as a rule expensive travels for the purpose of study. Such exhibitions cannot possibly foster to an equal extent the native talent for composition; still even in this respect they have not failed to bring forth good fruit. It is true that in many instances talent does not realize all it at first seemed to promise. Nay, a number of talented persons apply who do not even promise anything. Among the petitions which, bending beneath the weight of scores, are annually forwarded to the Minister for a stipend, the largest number usually come from composers who, of the three indispensable qualifications — youth, want of means, and talent — possess only the first two and waive all claim to the third. It was then a very agreeable surprise when one day Anton Dvorak, a petitioner from Prague, sent in proofs of an intensive talent for composition, though it was a talent still in fermentation. We recollect, for instance, a symphony pretty wild and untrammelled, but, at the same time, so full of talent, that Herbeck, then a member of our committee, interested himself warmly for it. After that Dvorak received every year his artist's stipend, which

freed him from his most oppressive musical forced drudgery. And in this position it seemed that matters were unfortunately destined to remain. Although such material assistance afforded by the state undoubtedly carries within it moral assistance as well, Dvorak remained in his native land without an appointment and without a publisher.

It was not till Brahms had been summoned by Herr Streunayr, the Minister, to replace Herbeck on the committee, that the recognition of Dvorak's talent took the necessary practical turn. Brahms, who by deed as well as by words aids every serious effort of pronounced talent, — himself remaining unobserved and silent as Schumann once used to do, — obtained a publisher for Dvorak, whose modesty amounted to timidity. Dvorak's "Slavische Tänze" and "Klänge aus Mähren" were now published by Simrock. The merit of being the first publicly to recognize the unknown composer belongs to L. Ehlert, who praises the above compositions with kindly eloquence in the *Berliner National-Zeitung*. "Here," says Ehlert, "is at last another instance of genuine talent, and moreover of genuinely natural talent. I consider 'Die Slavischen Tänze' a work which will go round the world. Heavenly naturalness flows through this music, and is the reason of its great popularity. There is no trace of aught artificial or labored. We have to do with something thoroughly artistic, and not with a pasticcio, made up at hazard of national reminiscences. As is always the case with broadly constituted talent, humor has a very large share in Dvorak's music. Dvorak writes such merry and original basses that they cause the heart of a real musician to leap again with joy. The duets, too, on some exceedingly pretty Moravian folk-songs, are of exhilarating freshness." So favorable was the opinion of one of our most eminent critics, though he was not acquainted with Dvorak's more important works for the orchestra and the chamber. Herr Taubert, Royal Prussian *Capellmeister*, had Dvorak's third "Rhapsodie" recently performed at one of the Symphony-Soirées of the Royal Chapel, an unusual mark of distinction, considering the classical and conservative character of the above concerts. Immediately afterwards, and likewise in Berlin, Joseph Joachim played Dvorak's Stringed Sextet. Thus they are thoroughly German authorities who have drawn Dvorak from his native obscurity and greeted him as a man of unusual talent. We emphasize this fact, because it refutes the ridiculous suspicion that Dvorak's reputation is the work of the National-Czechish party. His fellow-countrymen in Prague naturally patronized in their way the composer of Czechish operas, but "bei all ihrem Protegiren hätt' er können" . . . ("despite all their patronage, he might," etc.). See Heine's Poems.

There has really been no propaganda at work on the part of Prague for Dvorak, and even had such a thing been attempted, how far does Czechish pleading penetrate in the world of art? The national antipathy and political opposition, evident in certain Viennese opinions of Dvorak's "Rhapsodie," would here be without justification, even were such considerations ever allowable in matters of

pure art. If any opposition was contemplated by the public and the critics against the art-descent of Dvorak's work, it has really affected not Prague — but Berlin. The "Rhapsodie" was received respectfully but not warmly. After the impression produced at the grand rehearsal, we expected it would have made a more lively impression. With its fresh, easy, flowing style, it has something about it which carries one away. By its national character and sensual charm, and also by the easy breadth of its form, which is somewhat diffuse and not stiffly put together, it reminds the hearer of Schubert. The very beginning preludes in an extremely happy fashion an *andante* motive first given by the harp alone, and then strengthened most pleasingly by the wind instruments, a motive which is reflective, not sorrowful; only breathing a little touch of sadness. When we have the same motive rhythmically abridged as an Allegro in three-four time, the effect is marvellous. Then onward it sweeps in a whirl of joyousness. He who could write the first fourteen bars of this score must be called a man of extraordinary talent, genuine and sound. The themes of the "Slavische Rhapsodie" are no national melodies, but free inventions of the composer. As its name implies, the "Rhapsodie" has not the set form of a Sonata or an Overture; it is in one movement, but many parts. It cannot be charged with being too mixed; the whole of it is carried out with two motives, which undergo all kinds of transformations effected with contrapuntal cleverness. It must, on the other hand, be regarded as a mistake that the composer does not know how to end at the right moment, but, after several preliminary starts, suddenly comes to a full stop or turns back again. Despite its length, the "Rhapsodie" does not weary for a moment; the mere charm of the instrumentation would not allow it to do so. Dvorak's orchestral effects, moreover, by no means belong to the artificial flowers sown at will on a piece of tapestry; they are natural blossoms, or rather something flowering brightly forth from out the musical germ, and not to be thought of apart from it. Everything in the work denotes an extraordinary feeling for genuine orchestral effect. EDUARD HANSLICK.

## THE COMPLETE WORKS OF HANDEL.

PART 27. CHAMBER MUSIC.<sup>1</sup>

THE great edition of the works of Handel is now approaching completion. Sixty-four parts have already appeared, including the large majority of the oratorios, the whole of the miscellaneous sacred music, most of the secular cantatas, twenty-four of the operas, and the greater part of the instrumental works; and it is, we believe, confidently expected that the entire works of the composer will be published by the year 1885 — the bi-centenary of his birth. The present edition differs from all that have preceded it, not only in containing a large number of works which have not been previously published, but in giving many which have already appeared in a far more complete form than that to be found in earlier editions. As instances may be named the score of *Israel in Egypt* with the composer's original trombone parts, that of *Saul* with Handel's complete indications of the organ part, the warlike

<sup>1</sup> Printed for the German Handel Society, Leipzig.

Symphony in the second part of *Jascha*, and the final Choruses to the second and third parts of *Belshazzar*, all of which were new to musicians. The volume now before us presents some very interesting pieces now published for the first time.

It cannot, of course, be maintained that Handel's instrumental music will at all stand on the same level with his great oratorios. In the very nature of things this is impossible. The development of the modern orchestra, and of the form of the Sonata and Symphony by Haydn, Mozart, and Beethoven, has caused the older forms to become almost, if not altogether, obsolete. When Handel wrote the Symphony, as we now know it, had no existence; the Suite was its predecessor and its then representative; and most of Handel's instrumental works, whether entitled Sonatas, Trios, or Concertos, bear more or less relation to the Suites. In these days the Suite is no longer employed as a vehicle for musical thought, unless the composer wishes to write in the antique style. The interest, therefore, which is awakened by such music as this of Handel's is to a considerable extent, though by no means entirely, historical, not to say antiquarian.

The present volume contains the whole of Handel's chamber music which has come down to us. We first find fifteen solo Sonatas for flute, oboe, or violin, with a figured bass for the harpsichord. These in modern nomenclature would probably be called duets, as the harpsichord, though it only has the accompaniment, is of considerable importance in all the pieces; but Dr. Chrysander in his preface mentions a curious anomaly, namely, that while a composition for two violins and a figured bass was called a Trio, one for a single violin with a figured bass was called not a Duo but a Solo. It should be added that both works would also be entitled "Sonatas," — at that time a vague name as regards form, and applied to almost any extended piece of instrumental music other than a Suite.

The first works in this volume are fifteen Sonatas or Solos, of which six are for violin, seven for flute, and two for oboe, with an accompaniment for harpsichord. That the latter instrument was *obligato* is proved not only by the figured bass, but also by the fact that in some cases (for example in No. 5) passages are found for the harpsichord alone. With the exception of the Sonata in A, No. 3, which has been often played by Herr Joachim, Mr. Henry Holmes, and other violinists, the series of solos is almost entirely unknown. According to his usual custom, Handel has borrowed from himself, and arranged various movements from other works. Thus, the finale of the second Sonata is founded on that of the third Organ Concerto, while No. 11 is merely an arrangement as a solo for flute of the fifth Organ Concerto. In No. 13 (now printed for the first time), we find a very interesting movement founded on the subjects afterwards used for the Fugue in "From the censer" (*Solomon*).

The six Sonatas for two oboes and bass which come next in the volume have a special musical interest, as being beyond a doubt the earliest known works of Handel. They were written about 1696, when the composer was eleven years of age, and are now printed for the first time from a manuscript copy in the library of Buckingham Palace. Their interest is mainly historical; they are antiquated in style, but the contrapuntal skill shown in them proves that Handel as a boy was in precocity of genius but little behind Mozart.

The two sets of Trios (Ops. 2 and 5) which complete the present collection had been for the most part previously published by Walsh, and they are also included in Arnold's edition of Han-

del, though they are here supplemented by some numbers not before printed. To a large extent they are compilations from other works, and were probably written rather to meet the requirements of publishers than from any desire of production on the part of the composer. Thus in Op. 2 No. 4 contains the greater part of the Overture to *Bather*, with the first movement of the second Organ Concerto for a finale; while in Op. 5 we find in No. 1 the Overture to the *Chandos Anthem*, "I will magnify Thee;" in No. 2 the Overture to the "Jubilate;" in No. 4 that to *Atalia*; in No. 5 the Fugue in E minor from the first set of "Suites de Pièces," with some slight alterations, and transposed into G minor; while in No. 7 the Fugue is taken from the Overture to the *Chandos Anthem*, "O sing unto the Lord a new song," and the final minuet from the air "Lascia la Spina," in the second version of *Il Trionfo del Tempo*. In most of these Sonatas short movements, such as Bourrées, Gavottes, etc., are added to complete the work; but a large portion of the matter contained in them is, as has been said, put together from other sources. — *London Mus. Times*.

#### THE CONSERVATOIRE OF PARIS AND ITS CLASSICAL CONCERTS.

(From Correspondence of the Chicago Tribune, Feb. 19, 1879.)

THE Conservatoire and its concerts are both interesting subjects, though not equally so. The concerts are probably the most perfect in the world, not excepting even those of Leipzig, Vienna, or London, each of which has claimed a similar honor. The Conservatoire, however, cannot justly be ranked so high. It is a useful institution, and does a good deal for the musical and dramatic arts in France; but there are schools in Italy, Germany, and Belgium, superior and more famous. In addition to numerous class and lecture rooms devoted to the teaching of various branches of the sister arts, the Conservatoire boasts a small, well-composed musical library, a fine museum of musical instruments (too seldom visited), and a tiny theatre or concert-room (for it serves both purposes), of which I shall speak more particularly. The library is at present in the charge of that erudite and singular composer, M. Wekerlin, — a bibliophile of the old sort, and the author of many charming works, literary as well as musical. Most of the manuscripts stored away on the shelves of the library are Prix-de-Rome compositions. I was first introduced to the secluded attractions of the Conservatoire library by M. Chouquet, the benevolent and learned custodian of the museum, who has managed, with the niggardly pecuniary assistance of the state, to accumulate in one small gallery the most complete collection of musical instruments with which I am acquainted. Amongst them are the pianos on which Auber, Herold, and Meyerbeer composed so many immortal works. Auber's is fitted up with an inkstand let into the wooden frame beside the keyboard, and the ivory keys still bear inky traces of the master's inspirations. Farther on is a guitar, once the property of Paganini, by whom it was presented to Hector Berlioz. The autographs of both are inscribed upon the face of the instrument. Paganini's signature is half effaced; that of Berlioz is clear, neat, and legible as his notation. A harpsichord close by is credited with having accompanied Beethoven on his travels, but M. Chouquet does not vouch for the truth of the story. Under a glass case in the centre of the gallery are several exquisite violins of Stradivarius and other famous makers. One of the elaborately painted and gilded harps, standing near a gigantic octochord at the end of the room, had been often touched by the Royal

fingers of poor Marie Antoinette before it passed into the hands of M. Chouquet. The octochord itself merits inspection, as do the rare old harpsichords, spinets, serpents, and other obsolete instruments with which the museum is crowded, — an orderly crowding, mind you, for the custodian of all these treasures watches over them with almost paternal fondness. Wo betide the profane visitor who dares to disarrange a single clarinet, or to scratch a particle of paint off the invaluable Roebucks!

The head and Director of the Conservatoire is at present M. Ambroise Thomas, who succeeded to the post on the death of Auber. Auber in his turn had replaced Cherubini, — that rigid, formal old Italian, who hated, and was so well hated by, Berlioz. But M. Ambroise Thomas has no authority over the celebrated Société des Concerts, whose magnificent matinées have filled the theatres on Sundays for fifty-two seasons. The Société des Concerts is an independent association of artists, chiefly connected by professional ties with the Conservatoire, which is accustomed to give eighteen concerts every winter, between November and Easter-Sunday. On the evening of Easter-Sunday the season is closed by a sacred concert. Most of the members — four-score or thereabouts — of the band are men well on in years, and individually sufficiently educated and skilled in music to play solo if required. Long confraternity and the habit of playing together have welded the separate members into a harmonious whole such as could nowhere else be found. The most entire discipline at all times prevails. No one attempts to thrust himself more upon notice than his fellows; each is content to play his own part modestly and perfectly, and each considers himself amply rewarded if, by so doing, he contributes to the attainment of the desired effect. It is not surprising, then, that with such principles underlying its system the society has won so great a reputation.

The concerts are invariably vocal and instrumental, and, with rare exception, the programmes affect a sternly classical character.

Twice or thrice in a season room will be made for a new-comer (and all living composers are "new," in a sense, to the gray-beards of the Faubourg Poissonnière). On Sunday, for instance, Mr. Arthur Sullivan (whose "H. M. S. Pinafore" has been delighting you lately, I observe) was given a hearing. To correct the dash of profane lightness (1) added to the programme by the "In Memoriam" overture of the English composer, we had all Beethoven's music to the "Ruins of Athens," all Mendelssohn's "Italian Symphony," and Handel's "Hallelujah Chorus." From this you will get a fair notion of the entertainment usually supplied us. And right royal entertainment it is! A feast for kings.

Poor old George of Hanover and his daughter used to be assiduous attendants at the Conservatoire, and Queen Isabella may yet be met there. Apart from them and the Orleans princes, however, we have had few sprigs of royalty in France lately to enjoy these superb concerts. *En revanche*, we have had a liberal supply of presidents and ministers. Mme. Thiers occasionally patronized the Conservatoire; her husband less often, I believe. Marshal MacMahon belongs to the benighted class of men "who have no music in their souls," — a class justly considered suspicious by the poet. I remember seeing him listen to the "Eroica" symphony a few years ago. Imagine a martyr at the stake, a Hindoo fakir having knives thrust into him, or Job enduring the manifold misfortunes that came upon him! But if the marshal scorned the pleasure which soothes even the sav-



age breast, his wife did not. Her portly — not to say ungainly — figure was frequently seen in the presidential box, exactly opposite the centre of the orchestra, — the best place in the hall. Next to this are the boxes reserved for the Directors of the Conservatoire and for the ministers. M. Ambroise Thomas was in his place, as usual, last Sunday. Close to him sat M. Jules Ferry, the new Minister of Fine Arts; and in a corner, apart, I noticed M. Léon Say, brooding, as it seemed to me, over the denunciation of the treaties of commerce, rather than listening to the "Ruins of Athens."

Charles Gounod now and then puts in an appearance in the neighborhood of M<sup>me</sup>. Massart, but I have not remarked him for a long while. Nor have I this year seen Victor Joncières, the composer of "La Reine Berthe," the unfortunate opera lately produced by M. Halanzier, — who was wont to share one of the two journalists' boxes with myself and others worthier: M. Oscar Comettant, the critic of the *Séclre*; "Benedict" Jouvin, of the *Figaro*, and several besides.

As the little theatre of the Conservatoire can only accommodate about seven hundred or eight hundred people, and as all the seats are let to subscribers, the concerts are practically private. The outside public does get a stray place or two, but only when the regular subscribers do not use them. In fact, the Conservatoire is the most select and most fashionable place in Paris, — far more so than the Opera or the Elysée, to which any one who goes early enough is admitted.

The hall, or theatre, is a long, low, oblong room, rounded at both ends, and constructed chiefly of wood. The roof is slightly arched. In addition to a row of *balcons*, there are two tiers of boxes and a small amphitheatre. The musicians are stationed partly on the stage and partly in front of it. At the extreme back are the trombones, the drums, and a couple of contrabasses. Then, less removed, come more contrabasses, violoncello, the horns, trumpets, bassoons, and the other wood instruments. All these are arranged in straight rows on the stage. Just in front, in one long line, come the violas; and below these the first and second violins, forming two quadrant-shaped groups facing each other, to the right and left of the conductor. The choir, which numbers some seventy members, male and female, sits on benches in front of the violins, — the soprani and contralti facing the basses and tenors. All the men, instrumentalists or vocalists, wear evening dress. The ladies are clad in white. When the executants are all comfortably seated, there is not much room left for the audience, — on the ground floor, at least.

But, though, we might wish for a little more space at the Conservatoire, we have not a single other objection to make. As a concert-room the theatre is unmatched. Whether it be that unwittingly the architects hit upon the ideal form of a concert-hall, or whether its virtues come from age, certain it is that it is acoustically perfect. When the orchestra, conducted by M. Deldevez or M. Lamoureux, attacks the opening bars of some immortal work, — a Mendelssohnian symphony, perchance, — making the aged frame of the theatre quiver with music like a well-seasoned Amati or Stradivarius, I would not change my fanteuil in the Conservatoire for an Academic chair. Mundane cares are shaken off for one delightful moment as the glorious strains, so gloriously rendered, fill the room; and the passage from the blissful region of harmony within to the workaday world without shocks you like a rude waking from a dream.

HARRY MELTZER.

### A WAGNERIAN APPEAL.

[The *Musical Review* (New York) prints the following translation of a letter from Herr Hans von Wolzogen, one of Wagner's most fanatical admirers, to Mr. B. J. Lang, of Boston, Mass.]

BAYREUTH, October 2, 1879.

MOST HONORED SIR:

On Herr Wilhelm's sending us recently some accounts of the enormous progress [?] of Wagnerianism in America, Meister Wagner called to mind gratefully the numerous proofs of personal good-will which had come to him from thence in times past, and remembered with pleasure, among other things, the visit you once paid him in Switzerland. This has induced us to apply to you, at a period of great importance to the labor of the master's life, for kindly help in furthering this work through the American interest that has already been won to his cause.

You know that, after the imposing performances of the first festival at Bayreuth, in 1876, he succeeded in combining the various associations, which had hitherto worked only sporadically in Wagner's cause, into one general "Bayreuth Patrons' Union." The object of this body was gradually to unite together, through its representatives in Germany and abroad, all near and distant friends of the master's art and theories into a stout and enduring association. This association was to take upon itself to procure the necessary means for the master, that he might successfully develop a single, ephemeral festival into an institution, the founding of which has been the sole object of his whole life, the institution, namely, of permanently assured repetitions of those splendid examples of the purest style of artistic performance; thus rendering possible the periodical assembling together of the best artistic forces in Germany. These æsthetic experiences, repeated at regular intervals in Bayreuth, and based upon careful rehearsals under Wagner's incomparably genial leadership, might become a sort of living school of æsthetic culture, and a classical tradition for the noblest form of art.

As we have, unluckily, no tradition to fall back upon for the performance of the works of our immortal classic masters in a genuinely pure style, and as this lack can be made good to us only by the peculiar talent of a creative artist like Wagner, so would Wagner's own works be exposed, in turn, to a treatment utterly wanting in true style, after the master's death, unless the opportunity were offered him betimes to realize that which could not be obtained permanently through merely isolated cases, namely, the classical tradition of performance, by means of the regularly recurring formation of a considerable artistic body, meeting periodically for the purpose of practice and performance.

These periodical meetings would, furthermore, serve to monumentalize, beyond his life-time, Wagner's genial talent of performing in a pure style the works of our older masters, especially of our great symphonists, as an infallible tradition for the future. If this incomparable talent is not to be lost to art, the time must be very zealously utilized, considering the master's age, that the institution may be set on foot as soon as possible, and may have a profitable duration; for without the assurance of it, he himself could not make up his mind to waste his strength upon a merely isolated repetition of a festival, without the guaranty of further results.

He had promised the members of his "Patrons' Union" that his latest great work, *Parisfal*, should open the series of these periodical festivals, if enough interest were shown in the matter to enable him to begin with it, in 1880. This expectation has proved delusive; in the first place, because the rate of subscription to the

necessary fund had been fixed at a very low figure, out of regard for the small means of a large number of German artists, so that now a list of members, which has in two years reached the number of 1,700, has not been able to raise 100,000 marks (about \$25,000); and, in the next place, because our exertions to procure larger subscribers, in which we thought ourselves justified in again appealing only to German friends of art, met with scarcely any notice.

If we wish to make the beginning of the enterprise possible as early as 1881, we must now look to renewed agitation, to enable us at least to quadruple our small fund next year. In such case, an assured series of four great festivals could be guaranteed to take place in the course of the next ten years.

On these conditions alone would Wagner be ready to apply his energies to beginning the series with the performance of *Parisfal*. The three ensuing festivals, occurring every third year (1884, 1887, 1890), would consist of ideal performances of Wagner's other works, each one being repeated several times. With these would be combined rehearsals and performances of classical symphonic compositions, by the musicians collected in Bayreuth, under Wagner's leadership.

Should our Union come into possession of still larger means in the course of these ten years, then not only could the festival-plays be repeated oftener, but the symphony concerts could be given as especial performances in the intervening years; which would immensely increase the efficiency and influence of the institution.

Only such persons as shall have rendered these artistic experiences possible by their material aid are to take part in enjoying them; that is to say, only the members of the Patrons' Union; and then, according to the measure of their subscriptions. They will have the more extended rights, in the ratio that the larger amount of early subscriptions will procure for all participants the possibility of proportionately richer and more frequent artistic enjoyment.

At the beginning of this new agitation, we turn our eyes all the more to foreign countries, since our own native land has only proved hitherto that it does not possess the means to furnish the needed material aid to the ideal cause.

It is for our advantage, above all things, to win to ourselves the cooperation of single, active friends in various countries, who would be willing to exert themselves to enlist those of their fellow-countrymen who are already adherents of Wagner's art, and to collect their subscriptions to our fund. The manner of such collection must be determined by them, according to the existing conditions in their various countries; we can give only general directions. For the agitation of the matter in America, which, as we hear, favors the master so energetically, we know no friend of the cause in whom we could place greater confidence than yourself. We therefore hereby ask your cooperation.

That you may know something definite about our plans and aspirations, I send the following condensed announcement, which might, perhaps, be brought to the knowledge of your fellow-countrymen in the form of an advertisement in American newspapers, so that the affair may be made known as generally as possible at the outset.

"Richard Wagner is prepared to institute periodical repetitions of the great festivals in Bayreuth, by the most artistic forces in Germany, under his personal supervision.

"I order that such festivals may be given at least every third year, beginning with 1881: the Bayreuth Patrons' Union, which was founded for the purpose, is still in need of the sum of \$100,000 which must be raised by that time.

"This sum is to be raised by large subscriptions during the year 1880.

"Only subscribers will obtain admission to the festivals.

"The following conditions apply to American subscribers:—

"1. Every subscriber of \$100 obtains admission to eight separate performances of the festival-plays in Bayreuth.

"2. The choice of performances is at the subscriber's option.

"3. Every repetition of the same play is to be accounted as the same performance.

"4. Whoever does not desire to visit a performance in person, can transfer his right to another person, after having the transfer indorsed by the board of directors of the Bayreuth Patrons' Union.

"5. Whoever wishes to visit only three performances of the next (first) festival-play in Bayreuth, but does not purpose attending the subsequent festivals, has to pay only \$25, but has no right to transfer.

"The next (first) festival-play in Bayreuth will be *Parsifal*, by Richard Wagner.

"The performances of *Parsifal* will be followed in the ensuing festivals-years (1884, 1887, 1890), by the other works of Wagner; several being given at the same festival, as far as possible, and each work repeated several times."

Upon the appearance of this advertisement, a central committee would probably have to be formed, to receive and answer applications. Its address should be given at the end of the advertisement. It should announce itself to be in readiness to receive subscriptions, and strenuously urge that the same be paid by December 1, 1880, at the latest.

The festivals during the next ten years will most probably be arranged as follows, if we get the necessary money by 1881:—

- |  |                   |
|--|-------------------|
| 1881. <i>Parsifal</i> (given 4 times). |                   |
| 1884. <i>Tristan und Isolde</i> ,      | } (3 times each.) |
| <i>Die Meistersinger.</i>              |                   |
| 1887. <i>Der Fliegende Holländer</i> , | } (3 times each.) |
| <i>Tannhäuser</i> ,                    |                   |
| <i>Lohengrin.</i>                      |                   |
| 1890. <i>Das Rheingold</i> ,           | } (3 times each.) |
| <i>Die Walküre</i> ,                   |                   |
| <i>Siegfried</i> ,                     |                   |
| <i>Götterdämmerung.</i>                |                   |

In addition to these will be given, as the master sees fit, and according to the state of the treasury, either in the intervening years or during the festivals themselves, rehearsals and performances of symphonies, with entrance free to subscribers to the festivals.

The prices will be:—

For eight performances, or four performances and two repetitions of each, \$100.

For the first three performances (*Parsifal*, and two repetitions of the same), \$25.00.

For all the performances and repetitions (thirty-one in number), \$400.00.

If this condensed statement is made very widely known in America, either through the press, or by other similar means, there can be no doubt but that you will procure for us very efficient aid from your country, and will materially help the master toward the realization of the labor of his life!

If you cannot devote yourself personally to this agitation, you doubtless know well disposed individuals who would undertake the office.

Although I am now on the 14th page of this letter, I have yet spoken very briefly, and have been able to touch upon many important points only cursorily. Yet I hope that you can picture the state of affairs with sufficient clearness. We must have the money in a year and a half. Then, and only then, will the master offer to all

participants the work of his life. America is enthusiastic for his art, and able to give something for it; ten times more than his own native country. Let it be the task of his friends there to get as many subscribers, and as soon as possible. Let this task be confided to you, most honored Sir! Do what you can for the noblest cause of art. The article in the *North American Review*, "The Work and Mission of My Life," by R. Wagner, may be of ideal aid to you in the agitation. If musical aid is needed, our New York representative, Damrosch, and, we think, Thomas, will be the right men for the purpose. Damrosch seems not to be prepared to carry out the great pecuniary agitation. As, in this our new departure, Herr Schou, our representative in Worms, who alone has already raised 10,000 marks (about \$2,500), has been appointed leader of the agitation in Germany, so be our honored Boston representative appointed leader of the agitation in America. The master himself, recalling your visit to him, has acceded to this determination.

You may be as sure of his heartiest and richest thanks and of the gratitude of all of us for your cooperation, as of your own satisfaction in the splendid fruits which will spring mainly from your endeavors in the highest cause of art.

In hopeful anticipation of these fruits, I call out to you: "To our meeting at *Parsifal*!" the motto of our community, and give you the best greetings from Wahnfried, remaining with the deepest respect,

Your most devoted,

HANS PAUL, FREIHERR VON WOLZOGEN.

## Dwight's Journal of Music.

SATURDAY, JANUARY 3, 1880.

THIS New Year's number of our JOURNAL has to ask indulgence for many shortcomings. Half of the matter prepared for the number perished in the great fire of Sunday night, which in three hours reduced the noble building containing the offices of our publishers to bare empty walls. Fortunately the Riverside Press was at a safe distance from the flames, and it was possible at the eleventh hour to begin anew, and bring the paper out within a day or two of the usual date, though in great haste, involving the postponement of several little plans for its improvement.

HONOR SAVED.—Looking at the beautiful front wall (all that is left standing) of the Cathedral Block, on the day after the fire, our attention was caught by the sign of our publishers over the door. Smoke and flame had obliterated all the letters but the five composing the word HONOR, thus:—

HONOR (N. OSBORN & CO.)

### THE ORCHESTRAL QUESTION IN THE VOCAL CLUBS.

THE amateur singing clubs and societies, whose concerts are becoming year by year a more and more important feature of our musical season, began with the social practice of part-songs, mostly for male voices. By slow degrees, some of them enlarged their programme by grappling occasionally with some musical task of greater magnitude, more worthy of the splendid assemblages of voices and of talents which they had brought to bear on such a monotonous succession of small forms. Noble choruses

from *Antigone* and *Edipus*, parts of a Cherubini *Requiem*, etc., began to reward their pains, delight their audiences, and inspire the singers with a loftier aim. That was one step gained. The next was to take up entire works of large and noble character, like Schumann's *Paradies and the Peri*, Mendelssohn's *Walpurgis-Night*, etc., and present them with a mere piano-forte accompaniment. The third step, equally important,—nay, logically and necessarily involved in the last,—was much harder to accomplish. Slowly, timidly, and tentatively did any club brace itself up to the bold venture of giving one of these great works in its completeness, as the composer intended that it should be given,—with a full orchestral accompaniment.

One serious obstacle was the expense. An orchestra is a costly luxury. But, on the other hand, these clubs, resting on the annual assessments of their hundreds of "associate members," soon found their treasuries equal to an occasional indulgence of this sort. If it costs \$500 more to give the *Midsummer Night's Dream* properly,—that is, with orchestra,—and if the club has in its treasury \$500 which it can well spare, how can there be any question of the true course to take? You wish to do the work? Then do it whole, and do it well; do it as Mendelssohn meant it; show that you are in earnest about it; all which is only possible through the cooperation of the orchestra.

But there are greater obstacles, as yet only partially, and not in all cases quite believably and heartily, overcome. These reside not in the money question, not in any mere externals, but in the state of mind, the various degrees of musical taste and culture, the lack of musical knowledge, judgment, and experience of the individuals who compose the choir. There are prejudices, partialities, clings to a narrow and a simple, easy field, fears of venturing into too deep waters, jealousy of any overshadowing influence of instrumental over purely vocal sounds, apprehensions lest our fine voices may not be well enough heard, or lest we (the singers) may not hear them well enough ourselves, and many more such reasons. Of course, any singing club or circle has a perfect right to limit itself to any sphere, however narrow, it may please. Only, once on the upward path of higher aspiration and of grander work, it must inevitably press on and make thorough work of it, or fall and sink into insignificance. We think these clubs have reached a point in this matter where they must either go forward or fall back. They have themselves, by their few experiments in this direction, opened a vista of progressive high attainment, which they cannot now shut off and think to preserve any freshness of interest, or keep any sure hold on the sympathies either of the general musical public, or of their associate members who supply the sinews of their tuneless war.

The arguments for this belief are simply these:—

(1.) Wherever a club has tried it, has performed a noble work with orchestra, the experiment has been crowned with success, and has wrought conviction both in the outside listeners, and, what is more important, in many a doubting member of the singing club itself. There was no resisting such a test as one presented by one of the clubs a year or two ago, when Gade's *Crusaders* was once sung with orchestra, and a week afterwards repeated with only voices and piano-forte. The repetition actually fell flat; if it was not *Hamlet* with the rôle of Hamlet left out, it was at least *Hamlet* without scene, atmosphere, or background; musically, hardly the shadow, or a half suggestion, of the thing. Since that experience singing societies have been con-

siderably less shy of the orchestra, and have even discovered that they could afford to employ it now and then.

(2.) With each advance in musical experience, it becomes more apparent to the most ordinary intelligence that, in works of this kind, the orchestration is not a mere *ad libitum* accompaniment, but an integral, essential element in the complete and complex whole. It cannot be set aside without vital harm to the whole spirit and intention of the work. It is a gross injustice to the composer to divest his composition of all means of expression save the single one of voices. More than that: not only is the orchestra an added means of expression, a great element of beauty, but in many such works it is so implicated in the whole structure of the work, so woven into its very texture, that its part-colored threads cannot be raveled out and leave the vocal web in an ideal sense complete. In a *capella* music, Palestrina and the like, the voice parts do make a complete whole in themselves; but it is far different in works composed for orchestra and voices, polyphonically interwoven, as in all the great vocal works of Bach and Handel, and in the oratorios, psalms, and secular cantatas of the modern masters.

(3.) The singers' fear of having their precious voices overshadowed by the instruments behind them is one that is sure of cure by habit. It is a necessity, and therefore they will soon accustom themselves to the strange element, so that they can "hear themselves" both "think" and sing in spite of all the double basses and the brass. To draw out from the tone-web these essential threads, leaving only those that are represented by the human voice, is no way to improve effect or get relief in the dilemma. As well might the Tenor, in a four-part song, request the Alto to be mute lest he should not be clearly heard!

But we may well take courage in this matter, since the fine examples of complete performance which the Cecilia and the Apollo Club have given us. And now we are glad to learn that the Boylston Club, to which we are indebted for so many fine productions of works of Palestrina, Bach, Astorga, Cherubini, is resolved to follow suit, and, yielding to the eloquent appeal of its earnest conductor, Mr. Osgood, will bring out ere long the beautiful 137th Psalm, by Goetz, complete, with orchestra.

### MUSICAL PREJUDICE.

"Prejudice . . . talks enormous nonsense, and would like, from the summit of its insolence, to assume the regency over every part of the art of music."

Hector Berlioz.

THERE exists, no doubt, a large amount of unenlightened prejudice in every musical community; it is unquestionably difficult to free our musical judgments, even our musical likings and dislikings, from the influence of certain preconceived notions about the art, or about this or that school of composers. Some skeptics even go so far as to hint that the musical opinions of by far the greater part, not only of our public, but of musicians themselves, are governed entirely by prejudices. Yet it seems to me that the power of sheer prejudice over music-lovers, in general, has been vastly overrated; at least that a large proportion of the prejudice that unquestionably exists among us is by no means as gratuitous and foolish as some persons would have us believe.

To leave musicians by profession out of the question for the present, and to speak only of the more or less cultivated music-lovers, whose active interest in the art prompts them to hold very decided opinions, let us consider, for a mo-

ment, the very various points of view from which they are instinctively impelled to regard music. I am not speaking of those persons who are mere musical voluptuaries, with whom music goes in at one ear and out at the other, but of those who are inclined to take the art seriously.

Setting aside that cultured understanding of the art of music which is but seldom to be looked for in amateurs, it may be said that one of the rarest things to find in the average music-lover is catholicity of taste. Almost every one looks for a certain something in music, and unless he finds just that something the music fails to appeal strongly to his feelings; if he does find it, on the other hand, his feelings are duly worked upon, and all other considerations appear to him as of secondary moment. So long as the particular something he looks for is palpably there, the music may have whatever other qualities it will, he likes it. What this something is varies according to the individual; but I think that it is, in most instances, rather a general, not always important, characteristic of the music than a special or particular one, as the average music-lover is ever more amenable to general impressions than to the value of especial points. Let me try to make this clear by some examples.

There is a certain quaintness of style (to the modern ear), a seemingly calm monotony of regularly recurring musical figures, a general absence of sensationalism, and a modesty of dynamic effect in a great portion of the music of the Bach-Handel period. The same qualities may be found, in less degree, in most of the music of Gluck, Haydn, Mozart, and of the young Beethoven.

Archæophilus finds these characteristics just suited to his musical taste; he consequently is fond of the older music in general. The wonderful beauty of form, the admirable evolution of the composition from its primordial theme, the perfect order in the harmony, and the grace and heart-moving sentiment of the melody which are to be found in the *fine examples* of the music of these by-gone periods may, very possibly, not be felt by him in the least; it is only the prevailing atmosphere, so to speak, of the music that he delights in.

In the music of our own day there is an intensity and variety of dynamic effect, an unrestrained passionateness of expression, an abundance of yearning chromatic dissonances and of somewhat turgid harmony, which give an impression of vastness and infinite struggle, which is just what most moves the soul of Neodizemon. He is consequently in favor of the new musical lights. It may be a matter of total indifference to him whether the music be coherent or not, whether its passionate expression be at the expense of beauty, or consonant with beauty. Its general atmosphere is congenial to him.

It is not strange, then, that Archæophilus should abhor Wagner and Brahms, and that Neodizemon should yawn at Bach. You call both of them prejudiced, because the one may leave the hall to smoke a cigarette during the performance of "Siegfried's Death March," or the other may indulge himself in unparliamentary language so soon as he sees a Bach fugue down on the programme. I say, not so! Both well know that they are not going to hear what they want. If I dislike the smell of tobacco smoke, I cannot be fairly called prejudiced because I object to sitting in a smoking-car.

The real trouble with Archæophilus and Neodizemon is that the predominant musical likings of both are a matter of sheer Dr. Fell. The one is just as far from truly appreciating Bach as the other is from appreciating Wagner. You can fool either of them most egregiously. Let the one hear a succession of rampant harmonies fully scored for the modern orchestra, and he

will swallow them unhesitatingly as grand music. The other will ride up to the seventh heaven of ecstacy on the wings of the dreariest and stupidest Pleyel variations, just as easily as he will on the divine pinions of Bach's E major fugue.

What both are after is mere manner, not matter; sheer external accidents of music, not "*das Genie, ich meine den Geist*."

I know I have taken very extreme cases, perhaps so extreme as to make shipwreck of the law. Yet it seems to me that a great deal of the indiscrimination with which the general musical judgment is afflicted is to be really attributed to this superficial way of looking at music, rather than to anything resembling unreasoning or unreasonable individual prejudice.

W. F. A.

### MUSIC IN BOSTON.

HANDEL AND HAYDN SOCIETY.—The annual performance of the great Christmas Oratorio, *The Messiah*, crowded the Music Hall, as it always does, with a devoted and delighted audience. It was one of the best performances, upon the whole, within our recollection. Every number was full of life, and power, and beauty. The chorus ranks were very full and the grand choruses rolled out with majestic volumes, prompt and clear and well sustained. The soloists, with some allowance in behalf of Mr. Fritsch, the tenor, whose voice was not quite equal to some portions of his task (though he sang intelligently and like an artist, especially well in "Thou shalt dash them"), were highly satisfactory. Miss Fanny Kellogg, always interesting, showed a great improvement; she has rid herself of that explosive way which used to mar the beauty of her singing; and her fine upper voice has gained in power and sweetness of tone, while her execution and her sustaining power seem to be steadily gaining. Miss Winant's most remarkable and beautiful contralto tones, into which she knows how to throw a great deal of honest, true expression, charmed the audience. And our great basso, Mr. M. W. Whitney, was in all his glory; never have we heard him when his voice seemed so pure and noble, and so great! One of his final sub-bass tones made one think of the traditions of Labèque. And he was equally in his finest mood, singing it all *crescendo* and with vital power.

The effect of the performance was greatly enhanced by the large orchestra (twelve first violins, with Bernhard Listemann at their head); and this increase was fortunate, since the organ by some accident was disabled through a great part of the evening. Mr. Zerrahn conducted as if he knew his forces, felt his power, knew and felt the inspired Handelian work, and enjoyed every note of it.

CAMBRIDGE. The first of the University Concerts was given December 18, at the Sanders Theatre. Like the Harvard Symphony Concerts, the subscription list had filled up slowly, but at last reached the point where it was considered safe to venture to give them. After all, the beautiful theatre was less than half filled at this first concert. The following was the programme:—

Overture to Ray Hiss, in C Minor, Op. 95 . . . Mendelssohn.  
Recitative and Aria, "The faro seque Euridice," from Orpheus . . . Gluck.  
Miss Mathilde Philippa.  
Symphony, No. 8, in F major, Op. 93 . . . Beethoven.  
Introduction to Lohengrin . . . Wagner.  
Recitative and Aria, "Ah! quel giorno," from Semiramide . . . Rossini.  
Miss Mathilde Philippa.  
Overture to Oberon, in E major . . . Von Weber.

The orchestra was the Boston Philharmonic, under the leadership of Bernhard Listemann, enlarged for this series of concerts to forty members. Their playing was admirable; it is almost superfluous to say, or to speak again of the marked improvement arising from the more frequent rehearsals necessary for the performances at the three series of orchestral concerts of the present season.

The admirable acrobacy of the Sanders Theatre seemed to give additional strength and volume to their playing, which on this evening was of their best. The Symphony and both Overtures were admirably rendered. Justice compels us to add that the Introduction to "Lohengrin" alone received the honor of an encore. Miss Mathilde Philippa sang with great acceptance Gluck's aria, and in response to a demand for a repetition of the aria from *Semiramide* gave instead the familiar "Mandolinade."

MAX BRUCH'S "ONDINE."—The performance of this remarkable work complete, with chorus, male and female solo voices, and orchestra, in the Music Hall, December 22, was a new feather in the cap of the Cecilia, and a notable event of our present musical season. It had been very thoroughly and critically rehearsed under Mr. B. J. Lang, and in all its length, with all its difficulties, it was in the main very satisfactorily done. It will take more than one hearing to make



is universally appreciated; but the voice, we think, of those best qualified to judge was one of warm approval and delight. The argument of the poem, based, of course, on Homer's "Odyssey," and conforming for the most part very closely to its order of events, was printed in our last, and was in the hands of all the audience. Surely it afforded texts for almost every theme with which music ever has to deal, — at least outside of the Christian Church. We can only offer a few slight notes upon each of its ten "Scenes," preceded by a rather lengthy orchestral introduction, which, although reduced and subtly wrought, and full of quiet beauty, was found somewhat monotonous and not setting one on topics with great expectation, like the introductions, say, of Beethoven.

I. *Odysseus on Calypso's Island.* The opening chorus of Calypso's nymphs is fresh and charming, clear and spring-like in its three-part harmony, while it is one of the few really melodious pieces in the work. The accompaniment is of a very upbubbling character and full of charm. The shadow that falls upon the lucid harmony, as the thoughts turn to where Odysseus "sits and mourns," sighing for far-off Ithaca, is skillfully managed with that rare power of modulation shown throughout the work. Then we have the hero's lament, — an extremely simple, almost rudimentary melody, or moving chant, within a small compass of tones, written for baritone. Although not in the best range of Mr. C. R. Adams's voice, he showed such intelligence, such finished art in its delivery, and such perfect enunciation of the words, — one of the qualities which his possession is a rare perfection, — that it produced a true impression. A trumpet passage introduces Ithaca, who fills his soul with glad passage, and he embarks with his companions, the orchestra helping up a measured figure quite suggestive of the speed of oars.

II. The sound of oars is still continued, until "the bounds of the deep-flowing ocean are reached," and they go down into the nether world, or Hades. Here begins a series of appalling pictures. Weird, sombre, ghost-like chords and modulations are employed with inexhaustible resources and with marvelous imaginative power. Spirits from the "misty deep" greet them with wild, gruesome harmony. Odysseus offers solemn sacrifice, and the shades of the departed, lured by the smell of blood, sing a shuddering lament. Mournful choruses of children, of brides, of youths, prematurely cut off, follow with appropriate variety of expression and tone-color; then the shade of the old bard Teresias warns him to give a wide berth to the Sirens; and finally the shade of his mother reminds him of his faithful wife Penelope loved by suitors. Finally, the whole troop of spirits cry out with new intensity of horror, and all vanish one by one. Musically, all this is made palpable with masterly power, especially of instrumentation, until it is quite time for an entire change of scene and a return to cheerful daylight. "Fly! Fly!" and as they row away, the agonized wail in the orchestra with which the scene concludes is terribly impressive.

III. The Sirens. Their chorus, in a bright major key, is delightfully harmonious and redemptive. No wonder Ulysses, bound to the mast, and hearing, pleads with all his might to the deaf ears of his sailors, to rest their ears and tarry. The alternating chorus of the men makes strong effect of contrast. The instrumentation abounds in happy figures and rich harmonies, far from commonplace. To this short scene succeeds —

IV. The Tempest at Sea. And here we have a powerful chorus descriptive of the storm, with terrible chromatic bowling of the winds, surging of waves, and grand upheaval of the orchestral deep. All are engulfed except Odysseus, who is saved by gracious interposition of the Oceanides, and as a series of tuneful chorus strains is wafted to the shore, and with soft lullaby if sung to sleep.

V. Part Second transports us to Penelope. Her lament and prayer, for the safe return of husband and of son, constitute the whole scene, which is not long, albeit slightly monotonous. As for melody, this scene, as it may be called, shows the influence of the new German school. What of it is not recitative is something nearer to recitative cantabile than to any clear, well-rounded, tuneful melody. It is not a melody which one carries away with him, — or which carries one away. Its interest lies in pathetic, noble declamation; a strong, intense expression of faithful love and yearning for the absent, and of high-souled patience. It gave good opportunity to the pure and sympathetic soprano voice, beautiful in its higher tones, to the cultivated method, the intelligent conception, and the native dramatic instinct of Miss Louise Homer.

— But here the hurry and confusion of the week compel us to stop for the present, and reserve the completion of the story until the next number.

[— Here the inexorable bars shut down on us, and we must omit numerous other concert reports, letters from New York and elsewhere, local intelligence, notices of new publications, etc., etc. Our readers will readily excuse, in consideration of the fire. Things will return to their normal order, we trust, before another issue.]

DRESDEN. — A new comic opera, in three acts, *Bianca*, by Ignaz Brüll, was performed, Nov. 26, with entire success. Mmes. Schuch and Kähler, and Messrs. Goetze, Degler, and Deuerli assumed the principal roles.

## MUSICAL CORRESPONDENCE.

PROVIDENCE, R. I., DEC. 15, 1879. — The "Cecilia" opened its second season with its fifth concert on Tuesday evening, December 9, at the hall of the Amateur Dramatic Club. The artists were the New York Philharmonic Club and Miss Henrietta Beebe, of New York, soprano. The following excellent programme was presented to a select and appreciative audience: —

String Quartet in A minor, Op. 41, No. 1. . . . . Schumann.  
Songs (a), "The Dream" (b), "The Lark" . . . . . Rubinstein.  
Aria, "Tell me, my Heart," . . . . . Bishop.  
Solo, Violoncello. Three pieces . . . . . Widor.  
1. Andante. 2. Moderato. 3. Vivace.  
Song, "Where the Bee sucks" . . . . . Sullivan.  
Quartet in G minor, Op. 27 . . . . . Grieg.

This programme was a great improvement upon those of previous concerts of this Society in point of length. The arrangement of the several parts was also, to our mind, a model one, — placing the two important works at the beginning and end, and relieving the mind by the lighter character of the intermediate selections.

The Schumann quartet, the first of the three only which he wrote, and all dedicated to his friend Mendelssohn, made a splendid opening to the feast. Its fine, brief introduction in A minor leads immediately to the Allegro, the theme of which is very bright and beautiful, thoroughly characteristic of its author, and exceedingly well worked up. After a development in which the themes pass through quite a variety of keys, the author returns to the first theme in the second violin, while the first violin ascends to high F in a charming *pianissimo*, and the movement closes. The Scherzo reminds one somewhat of Mendelssohn, though this impression is perhaps stronger in the four-hand arrangement (excellently done by Mr. Otto Irschel) than in the original. The Intermezzo, which interrupts this movement near the middle, is in Schumann's best style, and its harmonies seem peculiarly his own. The Adagio is a genuine *Lied* of exceptional beauty, first sung by the first violin, afterwards by the 'cello, and finally returning to the first violin again. Schumann seems to have written it in one of his most inspired moments, and it is to us one of the most delightful movements that ever came from his pen. The Presto is strong, fiery, and brilliant. A strange but beautiful episode, slightly suggestive, perhaps, of the "Music of the Future," occurs near the close of this movement, the reason of which is not entirely clear. The passage is, however, effective, and the brief return to the original tempo brings the quartet to a splendid close. We can express a general satisfaction with the rendering. The quartet is not easy to play well. The only blunders noticeable were a slight lack of tune and a little indistinctness in some of the running passages on the part of the 'cello. With these exceptions the performance was well-nigh perfect.

The songs were very finely rendered; those by Rubinstein especially so. The technical management of the voice, the phrasing and the general conception, were exceptionally good. Sullivan's "Where the Bee sucks" pleased us more than Bishop's "Tell me, my Heart;" but both were fine specimens of English song, a field which has been especially and deservedly cultivated by Miss Beebe. The artist showed a rare appreciation of unity in musical impressions by responding to an encore of the Rubinstein song with Schubert's "Lark." The response to the encore of Sullivan's song was rather trifling in comparison. Mr. Bonner accompanied with his customary good taste and skill.

The 'cello solo was enjoyable, the pieces of Widor being of a quiet lyrical character. They were nicely rendered.

The Grieg quartet, which closed the concert, is a strange work. To speak of it with any degree of confidence or interest, one should have had the privilege of a long acquaintance with and study of it. It certainly cannot be understood or fairly judged on a first hearing, and this is true of any great work. That this is an exceptionally great work we do not claim; but that it is a work of real importance, the zeal and energy of the artists who rendered it so finely bear abundant testimony. We were told that the club had rehearsed it twice a week ever since last April. This fact will give any one at all familiar with music of this character an idea of the value and the immense difficulty of the work. The impressions left by it are various. It seems on a first hearing to be very fragmentary and incoherent, with now and then a touch of the grotesque. It is full of ideas. So rapidly do they come forward, and so revolutionary is their character, that you are confused and almost overwhelmed. In many places the ideas of the composer seem to have run away with him; he seems to have lost all control of himself; then, again, there are passages of exquisite melody, of surpassing beauty, and these are as suddenly and unexpectedly interrupted by passages full of wild and unrestrained energy and force, and seemingly beyond the power of four instruments to express. It is the restless, unbridled spirit, seeking for expression of its thoughts and longings, of its struggles and aspirations.

Whatever may be said of it, time will test its worth; it certainly cannot and should not be judged from the classical standard. It belongs essentially to the modern school, and is itself *en genre*. Of all the movements, the Homage and Finale were perhaps the most beautiful and clear.

The playing was simply a marvel, both in the apparent ease with which the immense difficulties of the work were conquered, and in its conception and rendering as a whole.

The club show the results of their year's practice and richly deserve the success so carefully and patiently earned. The "Cecilia" of Providence, as well as the "Futerope" of Boston, in doing a good work, and it is to be hoped that the labor expended will result in an increased study and a more frequent hearing of the many masterpieces of this class of music. Chamber music as a distinct branch stands almost by itself, and affords culture of a peculiar kind. A more generally diffused knowledge of its treasures is desirable, many of those ranking among the finest compositions of their respective composers. We hope that the work these societies are doing will commend itself to all musical people in other cities and towns, leading them to form similar organizations with similar aims, thus creating a greater demand for chamber music, and offering sufficient inducement to artists to give more extended study to this class of music. Nothing can be more profitable and enjoyable to the artists themselves, and no higher musical culture can elsewhere be found.

A. G. L.

CHICAGO, DEC. 24. — On Tuesday evening, December 16, the Beethoven Society gave "The Lay of the Bell," by Max Bruch, before a very large audience in our new Music Hall. Miss Dutton, Mrs. O. K. Johnson, Mr. Knorr, and Mr. Morowski, were the soloists. There was a chorus of a hundred voices, and an orchestra of thirty men, the whole being under the direction of Herr Carl Wolfsohn, the conductor of the society. As this was the first performance of the work in this country, a little sketch of it may be of some interest. The work is written for chorus, solo voices, orchestra, and organ. It belongs to the advanced school of German music, and may be said to bear the direct influence of the Wagner idea of treatment. The melodic form is made subordinate to larger effects, in which an intricate instrumentation is a marked feature. The orchestral score indicates that its plan and development has been marked out by a master hand. There is a gradual unfolding of the musical idea, which reaches the full climax in the last number. The dramatic portions of the poem give the composer full scope for working out numbers that show intensity, and there are many parts that manifest a heroic mood of that extended character which calls to its aid varied instrumentalities to express its intent. Thus the orchestra, chorus, quartet of principals, and organ, are often called upon for their fullest powers. Of the twenty-seven numbers, ten introduce the chorus. The most important numbers are the "Fire Chorus, the 'Terror,' " "Hallowed Order" chorus, "The Duty of the Bell" for ensemble, and the grand finale. Perhaps there are too many recitatives in the work to hold the attention of an audience, unless they are intrusted to the most talented singers. It requires a large chorus, a very full orchestra, and solo talent of a high order, with large and telling voices, to insure its success. The solos are not strictly melodious, but the accompaniments are generally worked out in a manner that shows a consistent plan.

The first idea of the work seems to be its unity, and there is no undue prominence given to the solo parts, for all the numbers are made to serve as links in one large plan. As a composer, Max Bruch seems to look to large and characteristic effects, and in all his works he seems to attempt to picture the majestic in music. The plaintive tenderness that one finds in the music of a Mozart, or the refinement that Mendelssohn so delightfully expresses, are qualities foreign to any of the works that have been given here, from the composer of "The Lay of the Bell." He seems rather to aim at new possibilities, than to make the old forms bear again rich blossoms of melodic beauty. Modern composition seems to aim at reaching great heights of grandeur; but oftentimes there is a roughness about these gigantic effects and forms, almost as barbaric as the vast monuments of the Orient. The utterances of music should all be symbolical of the beautiful, in order for it to keep its honored place among the romantic arts; and, in this age, have a reason for its very form of manifestation. There are too many slow movements in the work to make it interesting to a general audience, while the large number of recitatives seem to add a sombre effect that even a varied instrumentation cannot destroy. Thus there are portions of the composition that seem to drag, and the close attention of the listener is necessary in order to understand the unfolding of the musical idea.

To hold the attention of an audience, music must contain contrasts in movement as well as in idea; and it is a mistaken notion to write for the musician alone. In the enjoyment of music the senses, save that of hearing, are at rest, and as the mind is drawn into close communication with the inner reflection that the music awakens, it is evident that only a work filled with rich and correctly conceived contrasts, can give the listener great enjoyment. We all rebel if the sombre presses us into clouds of gloom, and long for the brightness to at least tint them with the rose-colors of change. Thus I felt as I listened to the performance of "The Lay of the Bell."

The society and the soloists did their work well, however, and did their best to bring the audience into sympathy with the work. Mrs. O. K. Johnson deserves particular mention for the fine delivery of her aria, and the expressive recitative, "Burnt and bare stands the homestead."

Miss Dutton has improved in her method since last season, and did some very effective work. The singing of Mr.

Knorr, too, was quite dramatic in its idea, and he lent the best powers of his voice to his trying part. The rôle of the master workman is very long and difficult, and while Mr. Morawski was not in his best voice, he endeavored to do his work faithfully. I have never heard the chorus so prompt, or so able to sustain the difficult parts as they are this season, and Mr. Wolfsohn deserves much praise for his effort in teaching them to sing understandingly. There are a number of other musical matters and entertainments that claim attention, but I must ask for indulgence, and pass them over to my next communication, for the pleasures of Christmas-tide induce me to make my note a short one. Yet I cannot close before wishing the *Journal* success for the New Year upon which it is about to enter, for it richly merits the confidence and support of every sincere friend to music. In the past it has been faithful to what is best in art, and ever eager to promote, with honest and thoughtful words, all true efforts made for the advancement of culture. It looked at art as too noble an instrumentality in progressive civilization, to be made to pander to what was only commonplace, but endeavored to advance public taste so that a love for the best music might be more general. It saw the beautiful in its highest forms, and tried to lift up general appreciation so that it might meet it. For its worthy endeavor it has the right to expect the support of all honest lovers of music. As a new year's greeting may it have many indications of the result of its earnest efforts, in numbers of subscriptions that signify that the musical public appreciates its labors for the advancement of the true in art.

C. H. B.

## MUSIC ABROAD.

LONDON.—At Her Majesty's Theatre, Weber's *Oberon* was revived with Mad. Pappenheim as Rezia. The *Musical World* says that *Oberon* is welcome alike in its normal English shape, in its German amended shape, and in its Italian altered shape, which Sir Julius Benedict, Weber's most distinguished pupil, has done so much to make acceptable, drawing materials from other works by the composer for the indispensable recitatives and occasional orchestral interludes, intruding nothing absolutely his own, for the sake of mere self-glorification, but accomplishing his task throughout in a style at once delicate, reserved, and masterly. *Oberon*, by the way, is only one among several works that by their lengthened vitality go far to upset the Utopian theory of Richard Wagner, who, in his usual emphatic manner, sends forth an edict that no opera must hope for permanent life except by reason of the drama to which the music is wedded,—insisting that the two are inseparable. Happily music, when really music, is in a less destitute condition; and where opera is concerned, instead of being the drama's mistress, is the drama's master, instead of the "Weib" to the "Mann," the *Mann* to the *Weib*—which makes all the difference. One hundred Wagners, in one hundred volumes, will never be able to persuade sane people that music is not an independent art, that measured rhythm is not one of the chief secrets of the charm it exercises, that what is called the "infinite melody" is not, in nine cases out of ten, an infinite bore, and that the absence of symmetrical form and the defiance of all relations of keys to each other are anything better than outrages against art, under no matter what manifestation. The music of *Oberon* has lived, lives, and will continue to live, being intrinsically beautiful, and no one can deny that in its connection with the libretto it is everywhere dramatically true. Weber can hardly with fairness be reproached because, in so far as construction and purely dramatic interest are concerned, he had a somewhat weak, and to those unacquainted with Wieland's poem, or the romance narrating the adventures of *Huon de Bordeaux*, one of the twelve "Paladins" of Charlemagne, from which Wieland derived his subject, in a great degree unintelligible libretto to deal with. Enough that his music has immortalized the drama, which without it would have been lifeless, notwithstanding the literary merit seldom absent from the writings of Mr. Planck.

*Oberon* was followed by *Il Flauto Magico* and *Carmen*, the title rôle of which was assumed by Mme. Marie Rose, and the extra season was announced to close with *Oberon* "for the benefit of Mme. Pappenheim," apropos to which the *World* says, "It is surely time that this comedy of 'benefits' was abandoned, inasmuch as no one now attaches any importance to them. In the olden time a benefit given under the name of any individual artist really meant a benefit to the account of that artist; but this custom has long passed away, and the expression has become no better than an empty phrase."

CRYSTAL PALACE CONCERTS.—The concert room on Saturday last week was fairly well filled despite the attractions of the frost-bound lake in the grounds of the Palace, although the healthy recreation of skating drew a great many more visitors than we are accustomed to see on half-crown Saturdays. The anticipation of seeing and hearing the great French composer, the representative of the modern French school, in the double character of conductor and pianist, had doubtless much to do with the good attendance on the occasion. Although the habitués of St. James's Hall have seen him and heard his performances, he was personally a stranger to the Crystal Palace audience, and hence the interest which attached to their first introduction to Mons. Camille Saint-

Saëns, who has established his name in the very front rank of composers, albeit of the modern school. The concert on Saturday was made the occasion of the first performance in England of M. Saint Saëns's Concerto in E-flat for piano-forte and orchestra, the composer officiating at the solo instrument; and of the production of his piano-symphonic entitled "Le Roquet d'Onphale," the performance of which he conducted. Of the latter composition we may say at once that there is nothing in it especially requiring the composer's patron. . . . The Concerto is more ambitious, and as a vehicle for display of mastery over enormous difficulties has few parallels. From the commencement of the introductory moderate, in which the piano maintains a series of rapid arpeggios in ornamentation of the opening phrase by the horns, to the last note, the solo instrument has little else than work which taxes the exertant to the utmost. A long and brilliant cadenza is one of the features of this Concerto which requires a second hearing to enable one to pronounce a fair judgment on it. That there is a good deal of "sound and fury signifying nothing" in the work, we feel bound to say; and we question very much whether, had it been the composition of plain John Smith, the reception would have been so genuinely warm. It was, however, received with every demonstration of approval, and the composer was twice recalled.

THE LATE MR. BARKER.—Charles Spackman Barker, the well known inventor of the pneumatic lever for lightening the touch of large organs, died on Wednesday the 26th ult., at Malsboro, where he had been lately residing,—after a short illness, in his seventy-fourth year, and was buried at Snodland on the following Saturday.

Mr. Barker was born at Bath on the 10th October, 1836, and originally brought up to the medical profession, but, being present on the occasion of the erection of an organ by a London organ builder, he determined on following that occupation, and carried on business for some time in his native city. About the year 1852 he heard of the large organ building in London for York Minster, and, seeing the immense labor it would be to play on such a gigantic instrument if constructed in the ordinary way, turned his attention to the means of overcoming it. This he proposed to do by a pneumatic lever,—a small bellows inflated by air of a high pressure applied to every key,—thus reducing the resistance to a minimum; but, unfortunately, he did not succeed in getting it in this instance adopted. In 1841 he went to Paris, where a large organ for the Abbey of St. Denis was then building by Cavallé-Coll, who at once saw the importance of Mr. Barker's invention, secured his services, and immediately applied it to that instrument, and it has since been introduced in all the largest organs built both in this country and abroad. Mr. Barker, after his engagement with Cavallé-Coll terminated, took the direction of the business of Pauslaine and Callinet, afterwards Ducreux (now Merklin and Schuler), and exhibited an organ here at the International Exhibition of 1861. He carried on business for some time in Paris on his own account, and amongst other instruments built that in St. Augustine's Church, in which he introduced the electric action. When the Franco-Prussian war threatened the destruction of Paris, Mr. Barker returned to this country, where he has since resided. He married Mlle. Schmetz of Paris, who survives him. About three years ago a committee of the principal organists and organ builders was formed for the purpose of raising a fund to provide an annuity for Mr. Barker in his declining years, and a considerable sum was subscribed, bearing testimony to the value of his invention and the respect in which he was held.

PARIS. The first part of "Les Troyens," by Hector Berlioz, called "The Taking of Troy," was brought out simultaneously at both the *Covent Garden* and the *Paladion* Concerts. The first part of this work, only, was known in Paris, having been produced at the old Théâtre Lyrique of M. Carvalho. The *Menestrel* says that it cannot be called an opera in the true acceptance of the word, but rather it should be classed among the *opéras de genre*. It seems to have been very favorably received in both concerts, even by enthusiastic acclamations, to which "M. le Président de la République," who was present, "politely contributed several bravos," from which it is inferred that the success of the *Dominion de Fenix* is to be renewed, and that the music of Berlioz is non *à la mode*.

M. MAUREL, the well known baritone of Covent Garden, made his *début* here at the Opéra to-night, as Hamlet, before a large and attentive audience. A native of Marseilles, he first appeared in Paris ten years ago in the *Africaine*. He has since sung in Italy, and recently in London. He comes back here with a good reputation as regards voice and training, which reputation he has justified by successfully undertaking a part in which M. Faure has left such abiding recollections. M. Maurel was warmly applauded. — *Paris Correspondence of the Times*, Nov. 29.

A BRILLIANT audience assembled to night to welcome M. Maurel back to the Opéra. It was feared that jealousy of the successes this popular baritone had achieved in foreign countries would militate against the warmth of his reception here. In Hamlet, moreover, he had to struggle against the recollections of Tannhäuser, but his fine voice and excellent method obtained the sympathy of his audience in the very first scene. M. Maurel's performance was as remarkable from a histrionic as from a musical point of view. His

artistic style, for instance, gave all possible effect to the drinking song of the second act; his picturesque acting in the play scene, where it is reintroduced, was worthy of all praise. In fact, M. Maurel's success was unequivocal, and he will prove a valuable addition to the company of the Grand Opéra. — *Paris Correspondence of the Daily Telegraph*, Nov. 29.

A man has recently died in Paris who had his day of celebrity as the inventor of the *orgue expressif*, Louis Pierre Alexander Martin. The son of a common tinker of Bourdon (Seine et Marne), young Martin received his first ideas of music from the curé of his village, by which he profited, to study the mechanism of the organ. Becoming a musician, he devoted his few hours of leisure to constructing a first instrument, of which he made alone all the parts with fragments of wood, scraps of tin, using even pieces of bone for the keys; but, such as it was, this organ obtained for its maker a bronze medal at the Exposition of 1841. Some years later, he invented the percutant organ, which won him a silver medal in 1844, and the cross of the Legion of Honor at the Exposition Universelle, in 1851. The invention has long since made its way in the world, while, as is often the case, the inventor alone has not profited by his idea. Martin, towards the close of his life, suffered various which he bore worthily, and died esteemed by all who knew him.

DR. EDUARD HANSLICK'S lectures or readings in the great hall of the Friends of Music at Pesth attracted large audiences and afforded the utmost satisfaction. The subject of the first lecture was "The Rise of Opera in Italy," that of the second, "The Beginnings of Opera in Germany and France." The literary part of the lecture was supplemented and completed by musical illustrative examples. In the second lecture Dr. Hanslick commenced with Lull, so whose *Kodmos*, the first *bona fide* tragic opera, he spoke at considerable length. Having then played a prelude in D minor from *Alexis*, he touched shortly on Rameau and Gluck and proceeded at once to treat of Germany. He referred to the fact of Biblical subjects being preferred for librettos; to the first permanent opera in Hamburg; to Reinhard Kayser and Matheson; to opera in Berlin under Friedrich II.; to the North Germans, Haase, Quantz, Graun, and lastly to Hiller, the founder of the German "Singspiel," or piece interspersed with songs. Herr David Nax, from the National Theatre, who had undertaken to act as vocal illustrator, sang twice the "Vulcan-Aria," from the opera, *Pomona*, 1707—which, strange to say, begins in D minor and ends in C-sharp, and once in F major from Hiller's *Lausiger Scherz*.

ROME.—A new theatre is now building between the Via Forense and Via Torino which will occupy a space of 4257 square metres. The architect is Domenico Costanzi. It will have several peculiar features. A vast subterranean hall will serve as restaurant and café; the dome crowning the auditorium will be so arranged as to make it possible to use the sunlight for illuminating the theatre for day representations. The parterre will accommodate 1200 spectators, and, by an ingenious device, the floor can be instantly raised to the level of the stage floor. The boxes are to seat 700 and other galleries 1200, so that the whole theatre will comfortably seat an audience of 3000 persons. The stage will contain a space of 1,000 square metres, making it possible to give to pieces a splendid mise en scene. In short, the *Teatro Nazionale* will be in all respects worthy of the capital of Italy.

FRANKFURT ON THE MAIN.—German papers, in noticing the construction of the new theatre in this city, speak of a very remarkable feature in its construction, viz., a lofty ventilation shaft. This was very conspicuously absent from the old theatre, as from most German theatres, which for bad ventilation, or rather none at all, will carry away the palm from all theatres in the world. The Frankforters are to be congratulated on the hope held out to them of a breath of fresh air, and we trust that this architectural "ornament," as it is called, may be added to every theatre in Germany. This new theatre is near the Bockenheimer Gate.

AMSTERDAM.—A new Dictionary of Music in Dutch, edited by H. Viotta, has been recently published by E. J. van der Meer, of which nine numbers have already appeared.

HANOVER.—The proposition made to Edmund Loewe to succeed Hans v. Bilow as conductor of the orchestra and of the Symphony Concerts has been declined by him.

LEIPZIG.—At the seventh Gewandhaus Concert (Nov. 27) Emilie Gauthier executed the Concerto Romantique, for violin, by Benjamin Godard, and a ballade by Mozukowsky, with a scherzo of his own composition. He was warmly applauded.

VIENNA.—Boilelleu's *Jeun de Paris* was given after an interval of twelve years. The music was found charming as ever, and the work was as successful as formerly, in spite of a somewhat defective rendering.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Reinecker St.), BOSTON.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 136 TREMONT ST.  
HOLDS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
149 Tremont Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**HENRY G. HANCHETT,**

PIANIST,  
STUDIO 157 TREMONT STREET,  
BOSTON, MASS.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Rigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BURLING, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
132 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
evening (Mondays excepted), where arrangements for PIANO-

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS  
September 30th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russel's Music Store).  
Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Arthursen, Mmes. Arnavault and Motta.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 24 HANSON STREET, BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Service Band, Grand or Small  
(Orchestra).

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS K. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND.**

SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**125 MUSIC LESSONS FOR \$15**

AT THE  
NEW ENGLAND CONSERVATORY,

MUSIC HALL. The Largest Music School in the World.  
Open all the year. 75 eminent professors. Nearly 20,000 stu-  
dents since 1867. Situations secured for its graduates. For  
Prospectus, address E. TOURJEE, MUSIC HALL, BOSTON.

NEW ENGLAND } Furnishes and fills situations.  
MUSICAL } Address E. TOURJEE.  
BUREAU. } MUSIC HALL, BOSTON.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and J. L. Loomis & Co., Washington St., Boston.



## "A Charming Story."

## AN EARNEST TRIFLER.

Price \$1.25.

\* This brilliant story has run through edition after edition, and promises to be as popular as "One Summer."

A novel quite out of the common course. The conversations are remarkably entertaining. The story has good points, and very many of them. — *Boston Advertiser*.

As a delicate study of character it exhibits unmistakable originality of conception and truthfulness of execution. — *New York Tribune*.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end. — *Boston Commercial Bulletin*.

The best American novel that has appeared since "The Lady of the Aroostook." — *Philadelphia Bulletin*.

The story is a simple one, in the style of Mr. Howells's delightful novelets. . . . Whoever wrote it has contributed a very bright morsel to the literature of the day. — *Chicago Tribune*.

A young lady has recently written a novel that threatens to create a furor something like that aroused by little Fanny Burney's romance, in the days of Dr. Samuel Johnson. The book is called "An Earnest Trifler." In Boston and New York people are reading it eagerly. It has passed the ordeal of personal in the most cultivated circles in this country, and has been enthusiastically approved. — *Chicagosi Commercial*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., BOSTON.

PRICE REDUCED.

## THE

## Family Library of British Poetry

From Chaucer to the Present Time. Edited by JAMES T. FIELD and EDWIN P. WHIPPLE. 1 vol. royal 8vo, 1028 pages. With Heliotype Portraits of Chaucer, Spenser, Shakespeare, Milton, Pope, Goldsmith, Burns, Wordsworth, Scott, Byron, Tennyson, and Mrs. Browning. Cloth, handsomely stamped, \$5.00; half calf, \$9.00; Morocco or tree calf, \$12.00.

This is beyond comparison the fullest and best single-volume collection of British poetry ever published. It contains as much as twelve ordinary volumes, yet the type is large enough for easy reading. The editors have taken great pains to include in this book the best work of all British poets of any distinction.

The following extracts from journals of high standing will show how this *Family Library* is regarded by competent judges:—

There is every reason why the book should become the standard collection of British poetry for home use. . . . It requires a knowledge of English history and English thought, of the nature of the soil from which the poetry grew; in brief, the book required the educated and cultivated taste of one who knows and loves English literature. It is this background of preparation, the richly-stored mind, and the mature judgment shown in the selections, which make the book a real literary work. — *Boston Advertiser*.

No previous single-volume anthology has ever approached it in the quantity, variety, and comprehensiveness of its materials; or has contained so large a proportion of what is distinctly new in the poetry of our mother tongue. — *The Atlantic Magazine*.

We commend "The Family Library of British Poetry" with true heartiness, as a text-book, to schools, academies and colleges desirous of obtaining an eligible knowledge of English literature. Still more should it hold an honored place in every library as a book of reference, and for family use its value is beyond price. — *Providence Journal*.

The work is certainly a notable one of its kind, the best, indeed, that editorial diligence and skill have yet given to the public. — *New York Evening Post*.

This handsome and portly volume is just what it claims to be, — a library containing all that is best in British Poetry. — *Examiner and Chronicle* (New York).

The volume is one which may be commended with special satisfaction to the widest possible reading. — *Boston Journal*.

A boon to the English-reading world. — *N. Y. Observer*.

If a more magnificent volume of poetry than this has ever been compiled and published, it has not been our good fortune to see it. . . . We have found nothing in the volume to disappoint our highest anticipations, and much, very much, to admire and praise. — *Christian Advocate* (New York).

For sale by all Booksellers. Sent, post-paid, on receipt of price, by the Publishers,

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.  
MUSICAL PRINTING A SPECIALTY.

OBER'S  
Restaurant Parisien,  
4 WINTER PLACE, BOSTON.  
Restaurant a la Carte,  
Lunch Counter,  
Fancy Oysters,  
Private Dining Rooms.

Table d'hôte Dinner, from 1 to 4 o'clock, 75 cents.

This place of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also Private Dining Rooms for families or parties after concert or theatrical performance, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINES AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## LIST OF NEW BOOKS.

- Compositions in Outline from Hawthorne's Scarlet Letter. By F. O. C. DANIEL. Large 4to. . . . . \$10.00
- Pilgrim's Progress. By JOHN BUNYAN. New Popular Edition, from entirely new plates. With a Memoir of Bunyan by Archdeacon Allen, illustrated with woodcuts; Macaulay's essay on Bunyan; and 43 illustrations. 12mo. . . . . 1.00
- Pilgrim's Progress. Holiday Edition. Containing, in addition to what is comprised in the Popular Edition, a fine steel portrait of Bunyan, and eight colored plates. 1 vol. 8vo. . . . . 2.00
- Reader's Handbook of the American Revolution. By JESSE WATSON, Librarian in Harvard College. 1 vol. 16mo. . . . . 1.25
- Miscellaneous. By J. D. CATON, author of "The Antelope and Deer of America." 1 vol. 8vo. . . . . 2.00
- Dramatic Persons and Moods. A new volume of Poems, by Mrs. S. M. B. PIATT, author of "A Woman's Poems," "A Voyage to the Fortunate Isles," and "That New World." 1 vol. 16mo. . . . . 1.25
- Her Lover's Friend, and Other Poems. By NORA PARAR. Uniform with "After the Bell." 1 vol. square 16mo. . . . . 1.00
- Ups and Downs on Land and Water. The European Tour in a series of sketches. By AUGUSTUS HOPKIN. Reduced in size and in price. . . . . 5.00
- Crossing the Atlantic. By AUGUSTUS HOPKIN. New edition, reduced in size and price. . . . . 3.00
- The Army of Virginia. By Gen. Geo. H. GORDON. 1 vol. 8vo, with 50 maps. . . . . 4.00
- Selections from the Koran. By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. . . . . 8.50
- The Princeton Book, Containing the History of Princeton College, in all its departments and relations, with 99 fine heliotype illustrations, including Portraits, Buildings, Views, etc. In one large quarto volume, uniform with "The Harvard Book." Price, in sheets, \$18.00; cloth, \$20.00; half morocco, \$25.00; full morocco. . . . . 80.00
- Life and Letters of George Ticknor. New, cheaper edition. 2 vols. 12mo, with portraits. . . . . 4.00
- The Waverley Novels. By Sir WALTER SCOTT. Globe Edition. With steel portrait and many steel plates. 15 vols. 16mo. . . . . 12.00
- Tales of a Grandfather. By Sir WALTER SCOTT. Uniform with Illustrated Library Edition of Waverley. Illustrated. 3 vols. crown 8vo. . . . . 4.50
- Life of Sir Walter Scott. By J. G. LOCKHART. Illustrated Library Edition. With portraits and steel plates. 3 vols. crown 8vo. . . . . 4.50
- The Lands of Scott. By JAMES F. HUNTER. New edition, uniform with Illustrated Library Edition. With maps. 1 vol. crown 8vo. . . . . 3.50
- Dickens's Complete Works. Globe Edition. With 50 illustrations. 15 vols. 16mo, \$1.00 each. The set. . . . . 15.00
- The Sanitary Drainage of Houses and Towns. By Geo. E. WARRIS, Jr. New edition, enlarged. Crown 8vo. . . . . 3.00
- The Law of Hotel Life; or, The Wrongs and Rights of Host and Guest. Vol. V. of "Legal Recreations." By R. VASSON ROSS, Jr. Reprint. 16mo. . . . . 1.50
- Tanagra Figurines. Illustrated. 8vo. . . . . 1.50
- Tributes to William Lloyd Garrison at the Funeral Services, May 23, 1879. With Heliotype of Bust by Anne Whitney. Paper, 50 cents; cloth. . . . . .75
- The Life and Epoch of Alexander Hamilton. A Historical Study. By Hon. Geo. SARA. With portraits. 1 vol. 8vo, gilt top, beveled boards. . . . . 4.50
- Spain in Profile. By JAMES A. HARRISON, author of "Greek Vignettes." "Little Classics" style, 16mo, red edges. . . . . 1.50
- The Philosophy of Music. By WILLIAM POLA, F. R. S. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. . . . . 3.50
- Color Blindness: Its Dangers and Its Detection. By B. JOY JEFFRIES, M. D., Ophthalmic Surgeon Massachusetts Eye and Ear Infirmary, etc. 8vo. 2.50

VOSSLER'S  
CAFÉ RESTAURANT.

IMPORTED WINES, ETC.,

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary,  
Musical, College Classes, etc.,

Are served at moderate prices, and with taste, at

VOSSLER'S

Nos. 18 &amp; 19 HAWLEY STREET, BOSTON.

HEWINS &amp; HOLLIS,

Importers and Retailers of

MEN'S FURNISHINGS,

Manufacturers of

FINE SHIRTS

TO ORDER.

47 Temple Place . . . . Boston.

- History of the Republic of the United States of America, as traced in the writings of ALEXANDER HAMILTON and of his Contemporaries. By JOHN C. HAMILTON. Fourth Edition. With many Heliotype Portraits. 7 vols. 8vo. . . . . \$25.00
- Sealed Orders, and Other Stories. By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," "Arcturion," etc. 16mo. . . . . 1.50
- The Bodleys Afloat. Uniform with the popular Bodley books of previous years. Fully illustrated and attractively bound. . . . . 1.50
- The Little Classics. A new edition of the original "Little Classics," in eight volumes, 16mo. Uniform with the "Riverside Classics." Sold only in sets. . . . . 12.00
- The Poetical Works of Geoffrey Chaucer. Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full Index. Crown 8vo. 3 vols. . . . . 5.25
- Old Friends and New. By SARAH O. JEWELL, author of "Deephaven," and "Play Days." "Little Classics" style. 16mo. . . . . 1.25
- The Twins of Table Mountain, and Other Sketches. By BERT HARTZ. "Little Classics" style. 16mo. . . . . 1.25
- An Earnest Trifler. A Novel. 16mo. . . . . 1.25
- The Poetical Works of Bayard Taylor. New Household Edition, uniform with the Household Edition of Longfellow, Whittier, etc. In one volume. 12mo. . . . . 2.00
- The Works of James Fenimore Cooper. New Globe Edition, uniform with the Globe Waverley and Dickens. Sold only in sets. 16 vols. 16mo. 16.00
- Breathings of the Better Life. Edited by LOUIE LACOM. New and enlarged edition. "Little Classics" style. 16mo. . . . . 1.25
- First Principles of Household Management and Cookery. A Text-Book for Schools and Families. By MARIA PARSONS, author of "Appledore Cook-Book." Flexible cloth. . . . . .75
- Prose Works of Ralph Waldo Emerson. Vol. III. Including "Society and Solitude," "Lectures and Social Aims," and "Fortune of the Republic." 12mo. . . . . 2.50
- The set, complete, 5 vols. 12mo. . . . . 7.50
- The Complete Works of Nathaniel Hawthorne. New Riverside Edition, uniform with the Riverside Emerson. Complete in 12 vols. 16mo. Each volume has two vignette illustrations. Sold only in sets. . . . . 20.00
- Artist Biographies. By M. F. SWETTER. New Illustrated Edition.
- Vol. I. Raphael, Leonardo da Vinci, and Michael Angelo. With 12 fine Heliotypes. . . . . 1.50
- Vol. II. Titian, Guido, and Claude Lorraine. With 12 fine Heliotypes. . . . . 1.50
- Vol. III. Joshua Reynolds, Turner, and Landseer. With 12 fine Heliotypes. . . . . 1.50
- Vol. IV. Dürer, Rembrandt, and Van Dyck. With 12 fine Heliotypes. . . . . 1.50
- Vol. V. Fra Angelico, Mantegna, and Washington Allston. With 12 fine Heliotypes. . . . . 1.50
- The set, in 5 volumes, 16mo, in box. . . . . 7.50
- Tennyson's Poems Complete. Universal Edition. Illustrated. 8q. 16mo. . . . . .75
- Shakspeare Illustrated. Illustrated. Crown 8vo, full gilt, \$1.50; plain edges. . . . . 1.00
- Hazlitt's Edition. Illustrated. Ornamental borders. Small 4to. . . . . 1.50
- Prayers of the Ages. Edited by one of the Editors of Hymns of the Ages. New edition. 1 vol. 12mo. . . . . 1.50
- Parnassus. Selected and Edited, with an Introductory Essay, by RALPH WALDO EMERSON. New Household Edition. 1 vol. 12mo. . . . . 2.00
- American Poems. Selections from Works of Longfellow, Whittier, Bryant, Holmes, Lowell, and Emerson. With Biographical Sketches and Explanatory Notes. 1 vol. 16mo. . . . . 1.25
- Goethe's Faust. Translated by BAYARD TAYLOR. One volume. Full gilt, 12mo. . . . . 8.50
- Works of Ralph Waldo Emerson. New Riverside Edition. 5 vols. 16mo. . . . . 10.00
- Talks on Art. By WM. M. HUNT. . . . . 1.00
- Dictionary of Noted Names of Fiction. By WM. A. WATKINS. 12mo. . . . . 2.50

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1011.

BOSTON, SATURDAY, JANUARY 17, 1880.

VOL. XL. No. 2.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the OCTAVE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### HARWOOD & BEARDSLEY,

(Formerly with Chickering & Sons.)

### AGENTS FOR THE

FAMOUS  
"BLÜTHNER"  
GRANDS,

CELEBRATED  
"SOHMER & CO."  
PIANOS,

LEIPZIG, GERMANY.

NEW YORK.

Also the Best Low-priced Pianos in Boston.

503 Washington St., cor. West.

Chickering Pianos Tuning & Regulating  
Constantly on hand. A specialty.

## HENRY F. MILLER, PIANO-FORTE

MANUFACTURER,

BOSTON, MASS., U. S. A.

### THE SMITH ORGAN CO.

FIRST ESTABLISHED. MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILE, the eminent Pianist, and Principal of Petersile's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:—

Gent.,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation, either in America or in Europe.

CARLYLE PETERSILE.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,  
Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1837.

WILLIAM BOURNE & SON,  
PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

W. H. IVERS,  
MANUFACTURER OF

## Upright and Square Pianos.

WAREROOMS,

576 Washington St., Boston.

BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars,

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

## JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

DESERVING OF THAT NAME.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## TALKS ON ART.

By WILLIAM M. HUNT.

8vo, paper, \$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word conscientious, we will say of precepts loyal to recognized principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and convictions, and without singularly free from egotistic assumption. — The Atlantic Monthly.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## Music Publishers.

THE NEWEST MUSIC BOOKS.  
American Anthem Book,

with 100 easy and good Anthems (\$12 per doz.). By J. H. TENNEY and A. J. ARNEY. Edited by A. N. JOHNSON. The anthems are exceptionally good, and sufficiently numerous to provide two for every Sunday in the year.

Dow's Sacred Quartets  
FOR MALE VOICES. By Howard M. Dow.

Price \$2.00. Per Dozen, \$18.00.

This is a fine collection, which furnishes excellent material for bringing out the talent of the Male Quartets that can now be formed in almost every choir.

## The Deluge.

NEW CANTATA. By St. Saens.

Price in Boards \$1.00. Paper 80 cts.

This is just the time to adopt a Cantata for Chorus practice, and the *Deluge* has the advantage of good and striking music, and impressive words. Not difficult.

## Parlor Organ Instruction Book.

By A. N. JOHNSON. Price \$1.50.

A complete easy instructor for Reed Organs, adapted exactly to the wants of those who wish to learn both easy light music and easy sacred music.

OLIVER DITSON & CO., Boston.

GEO. D. RUSSELL,

123 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;

BOOSEY & Co., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

JUST OUT.

HERMANN GÖTTE'S 137th PSALM,

## BY THE WATERS OF BABYLON.

PRICE 50 CENTS.

Boston: CARL PRÜFER, 34 West Street.

Songs of the Pyrenees, arr. from traditional Pyrenean Melodies by Sturges and Blake.

1. Hasta la Manana (To-morrow).....	25
2. La Boca de Pepita (Pepita's mouth).....	25
3. Dodo.....	30
4. Teresita Mia.....	35
5. Bolero.....	35
6. Me gustan Tu cara (The girl with the golden hair).....	25
7a. Le bon Valencien (The gallant ship) [Singing wheel] 40	
7b. Rose de Provence.....	40
8. La Gitana (The Gypsy).....	25
Complete.....	\$2.00

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

## Handel and Haydn Society.

65TH SEASON.

March 28. "ISRAEL IN EGYPT."

Tickets for sale at the Music Hall.

## SCHOOL OF VOCAL ART.

MME. SEILER'S SCHOOL OF VOCAL ART,

1104 WALNUT STREET, PHILADELPHIA,

Reopens for the Winter Session September 29th.

And offers, beside Artistic Culture of the Voice, a thorough Education in all other branches of Music.

THE AMERICAN LADIES' QUARTETTE,  
OF PHILADELPHIA,

Are prepared to give Concerts of VOCAL QUARTET AND SOLO MUSIC, or to accept engagements to sing Quartets, etc., in other Concerts. Address,

MME. SEILER'S SCHOOL OF VOCAL ART,

1104 WALNUT STREET, PHILADELPHIA, PA.

## WANTED.

Eleventh, Thirteenth, and Sixteenth Editions of the "Bridgewater Collection of Sacred Music." Address, WILLIAMS LATHAM, BRIDGEWATER, MASS.

## A LADY

Desires to give instruction in Singing; making a specialty in Songs of Franz Schubert and other masters of German Song. For terms and references here and in Germany the past three years, address MISS D., 124 CHARLES ST., BOSTON.

## CAPPIANI CONCERTS.

MME. LUISA CAPPIANI'S

## SECOND CONCERT,

OF THE COURSE OF FOUR,

WILL TAKE PLACE

On Wednesday Evening, February 4th,

In MECHANIC'S HALL, at 8 o'clock,

WITH THE ASSISTANCE OF

EMINENT ARTISTS AND HER PUPILS.

Further particulars hereafter.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers, HOUGHTON, OSGOOD & CO., BOSTON.

## Calendar of the Musical Season.

JANUARY, 1880.

- (Afternoon.) Third Jossely Concert, with Philharmonic Orchestra.
- Second Concert of the Boylston Club. Geo. L. Osgood, conductor.
- Second Concert of the Apollo Club. Mendelssohn's "Edipus."
- Concert of Mme. Caliste (Huntley) Paccini, with the Philharmonic Orchestra.
- (At 3 P. M.) Fourth Harvard Symphony Concert.
- (At 3.30 P. M.) Mr. Perabo's First Concert.
- Quarterly Concert of N. E. Conservatory of Music, Music Hall. (Matinee.)

FEBRUARY.

- First night of the Strakosch Opera Company, at the Globe, lasting two weeks.
- (At 3.30 P. M.) Mr. Perabo's Second Concert.
- Second Concert of Mme. Cappiani and her pupils.
- Third Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
- (At 3.30 P. M.) Mr. Perabo's Third Concert.
- Second Concert of the Cecilia.
- Third Chamber Concert of the Euterpe. New York Philharmonic Club.
- (At 3 P. M.) Fifth Harvard Symphony Concert.
- (At 3 P. M.) Sixth Symphony Concert of the Harvard Musical Association.
- (Evening) Fourth Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.

MARCH.

- (Evening) Mr. Perabo's Fourth Concert.
- Third Concert of the Apollo Club.
- Fourth Chamber Concert of the Euterpe. New York Philharmonic Club.
- (At 3 P. M.) Seventh Harvard Symphony Concert.
- Third Concert of the Boylston Club.
- Fifth and Last University Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
- (At 3 P. M.) Eighth and Last Harvard Symphony Concert.
- Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."

APRIL.

- Third Concert of Mme. Cappiani and her pupils.
- Fifth and Last Chamber Concert of the Euterpe. Boston Quintette Club.
- Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra.

MAY.

- Triennial Festival of the Handel and Haydn Society.
- Third Concert of the Apollo Club.
- Repetition of Third Apollo Club Concert.
- Fourth Concert of the Boylston Club.
- Fourth Concert of Mme. Cappiani and her pupils.
- Last Concert of the Cecilia. Repetition of Bruch's "Odysseus."
- English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

## HARVARD MUSICAL ASSOCIATION.

FIFTEENTH SEASON OF

EIGHT SYMPHONY CONCERTS,  
BOSTON MUSIC HALL,

Conductor, CARL ZERRAHN. Orchestra of 47 instruments, with BERNHARD LISTEMANN as Violin Leader.

Fourth Concert, Thursday, January 23, 1880, at 3 P. M. The Programme includes: the "Boch" Symphony by Mendelssohn; Entr'acte from "Médée," Cherubini; a repetition of Mr. Chausson's Overture to "Rip van Winkle"; Aria from Handel's "Semele"; "Awake, Satornia," and other songs, by Miss Emily Winant; and an instrumental Concerto yet to be announced.

Admission, \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party

B. Listemann, F. Listemann,  
E. M. Heindl, Alex. Heindl,  
John Mullaly, H. A. Greene,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address

Pruefer's Music Store, 34 West Street, Boston.

MME. BERTHA  
JOHANNSEN,

Professor of the Art of Singing,  
178 nd Avenue, New York  
Ladies prepared for the Opera or  
Concert Room.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

HOUGHTON, OSGOOD & CO.

A new and elegantly printed catalogue, with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges. Sent to any address on receipt of 10 cents. Boston, Mass.

## THE GREAT BIBLE DICTIONARY.

By WILLIAM SMITH. Unabridged, enlarged, corrected. 4 volumes, 3,667 pages, with 596 illustrations. Price, in cloth, \$26.00; sheep, \$30.00; half morocco, \$35.00; half Russia, \$38.00; full morocco or full calf, \$45.00; full Russia or Levant, \$50.00.

No similar work in our own or in any other language is for a moment to be compared with it. — *Quarterly Review* (London).

It is a library in itself; it is scholarly and critical enough for the most advanced student; it is readable and interesting enough for the average mind; its arrangement is admirable; its tone is reverent but independent; its researches are rigid, and its deductions careful; and as a companion to the Bible, as a work of reference for the study, as a book to own and to read, to place in the library and in the Sabbath School, we know not its superior, and know of nothing to take its place. — *Watchman and Reflector* (Boston).

There cannot well be two opinions about the merits of Smith's Bible Dictionary. What was, to begin with, the best book of its kind in our language, is now still better. — *PROF. ROSWELL D. LITCHCOCK.*

This magnificent work has no rival in its department. — *Sunday School Times.*

This Dictionary is itself a library, and every minister should be the possessor of a copy of it. We believe that this American edition is, in every respect, the best work of the kind yet published. — *Zion's Herald.*

The grounds of its superiority to the English edition of the same work are these: —

Five hundred more pages and one hundred more engravings in the American edition than in the original English; more than one thousand errors of reference corrected; an Index of Scripture Illustrations.

In paper, press-work, cuts, maps, etc., we do not see anything to choose between this and the more costly English original; while in a multitude of other respects which affect the trustworthiness, thoroughness, and supreme excellence of the work as a thesaurus of Biblical knowledge, this is vastly to be preferred. — *Congregational Review* (Boston).

No other edition of Smith's Bible Dictionary is nearly as full, complete, or accurate as this, which was edited by Prof. H. B. HACKETT, D. D., and Prof. EZRA ABBOT.

For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.



BOSTON, JANUARY 17, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL FRUEBER, 30 West Street, A. WILLIAMS &amp; Co., 253 Washington Street, A. K. LORISO, 469 Washington Street, and by the Publishers, in New York by A. BURNHAM, JR., 39 Union Square, and Houghton, Osgood &amp; Co., 21 Astor Place; in Philadelphia by W. H. BROWN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## WANTED—A COMPOSER FOR THE ORGAN.

BY H. H. STATHAM.

THERE is no intention to imply, by the above heading, that there are not many contemporary writers for the grandest of instruments whose productions are well worth the serious study of the player and the serious attention of the listener. One of the most gifted among our native writers for the organ we have unhappily recently lost, — one who never wrote carelessly or indifferently, and never forgot the high character of the instrument or descended to sensational or popular composition for its key-board. But it would not be difficult to name a good many living musicians, English, French, and German, who have supplied and will, it is to be hoped, continue to supply the organ-player with much food that is convenient for him and his hearers, in a considerable variety of styles or manners, all calculated to bring out and illustrate qualities special to the organ as distinguished from other instruments. As to a different class of writers who turn out, *corrente calamo*, showy and flimsy marches, offertories, and other pieces calculated to produce much noisy effect with little real effort on the part of either composer or performer, and in which the true character of the instrument is entirely ignored for a style of handling which may be called prancing on it rather than playing on it, these need not be taken into account here at all. The organ is above all others the instrument for intellectual music, and productions into which no intellect goes are beside its mark altogether.

But admitting all the value and interest of a good deal that is written for the organ at present, it remains a fact, and a vexatious one for lovers of the instrument, that none of the few composers of the highest class, and who have the widest aims, seem disposed to pay any attention to the organ. There have been, in fact, only two classical composers for the instrument, — Bach and (after a long interval) Mendelssohn. Handel may be named, perhaps, in virtue of his concertos, but he can only be named doubtfully. The organs on which he played, and for which he composed his few extant concertos, were so limited in their size and scope — wanting, above all, the great glory and power of the organ, the pedal-board — that it was impossible that he could realize or work out the special capabilities of the instrument. As rearranged for a large organ by the greatest of modern organ-players, two or three of these concertos can always be depended upon to "tell" with a general audience; and they are in this way very valuable to a player as

furnishing music of a robust, masculine type, such as no musician need be ashamed of carrying for, and at the same time sufficiently simple and straightforward to appeal to the sympathies of a less cultured audience. It may be said that this praise, which may be applied in the same terms to a great deal of Handel's choral writing, is in reality almost the highest that could be given to a composer; and so it is in one sense. But while Handel's choral works not only represent the perfection of style in vocal writing, but rise at their best to the very loftiest musical feeling, his organ works never do rise to this point, and (which is more to the present purpose) they hardly ever represent the special powers of the instrument. With the exception of such short, slow movements as that which opens the Fifth Concerto, there are hardly any movements among the organ concertos which may not be played with equal, sometimes with better, effect on the piano-forte; and, moreover, the "solos" introduced, and originally intended as display passages for the player, are mostly so hackneyed in form, and resemble each other so much in manner, that a listener entering in the middle of one of these passages would find it difficult to say at the moment which out of two or three of the concertos was being played. What Handel may have made of these works when he played them himself, filling in the bare outlines and introducing, very likely, contrapuntal design extemporized at the moment, we can hardly judge; but, as they stand, these concertos can only in a modified sense claim to be regarded as classical organ music.

Of Bach it is unnecessary to say anything, of course; he is the acknowledged king of the organ. One observation may be made in regard to a point which amateur lovers of Bach, at least, hardly seem to recognize; that is, the decided way in which his organ preludes and fugues, as contrasted with those for the harpsichord or clavier, are put together in such a manner as to suit the special power of definition of the instrument. This is, indeed, obvious enough in the preludes, which are mostly of a style and design quite distinct from those written for the clavier. But a strict fugue is a strict fugue, for whatever instrument it be written; and accordingly some people have rashly supposed that the organ and harpsichord or clavier fugues of Bach may be interchanged from one instrument to another without loss of effect. But except in a very few instances this is an illusion. The organ fugues do not tell as duets on the piano, and the fugues from "The Forty-eight" do not as a rule tell on the organ; they are arranged so that the entry of the inner subjects can be brought out by means of finger-pressure, while in the fugues for the organ, on which finger-pressure has no effect in modifying tone, the subject is made to stand out by the mode of disposing the parts in extended harmony, which it would be impossible to play without the assistance of the pedal. The distinction is one difficult to define exactly or to illustrate by special passages, but it must make itself felt to all who endeavor to play the organ and the clavier fugues respectively in such a manner as to mark the entries of the subject clearly; and it is obvious that Bach, a great executant as

well as a great player, felt instinctively the difference between the capabilities of the two instruments, and wrote accordingly, even in the strictest fugal composition.

After Bach, as before remarked, Mendelssohn is the one great name in organ composition. Mozart appears, judging from his recorded remarks, to have thoroughly understood the genius of the instrument, and to have extemporized on it in the pure organ style, to the equal delight of himself and of listeners who remembered Bach; but he wrote nothing specially for it. His two noble fantasias, composed for a mechanical organ, make splendid organ pieces as re-arranged by Mr. Best, but they are not entirely in the organ style, and are in every respect exceptional among his works. Beethoven professed great enjoyment in playing the organ in his younger days, but wrote nothing for it. Schumann is the only other composer of great name who has touched organ-music, and his six fugues on the name of Bach are in the most serious and elevated style, and contain much to interest the player and hearer, but they impress one as labored and only partially successful; and his little pieces called "Lieder ohne Worte for the Organ" have nothing organic about them, and might as well have been written for the piano. But Mendelssohn's organ works stand on quite different ground. They form the only modern examples of organ composition, by a composer of the first class, at once entirely suited to the instrument and representing the best capabilities of the composer. In this respect they have been very much underrated. Among the enthusiastic admirers whom Mendelssohn has had in this country, many (so separate an interest is organ music in general society) hardly know anything of them; and by others we have heard them rated as among his weakest productions. To our thinking the very reverse is the case. Mendelssohn, who in a general way (as most people understand now) was a decided materialist, and rather a sentimentalist among composers, is in six organ sonatas less mannered and less sentimental than in most, if not any, of his other classes of work. They stand much higher as organ-music than his piano-forte music does as piano-forte music, and they are each completely distinct and individual in design and feeling, almost as much so as if they were the work of so many different hands; and of what other collection of compositions by Mendelssohn can this be said? The same may be said of his only other organ work, the three preludes and fugues. In the sonatas the fugues that are introduced are the weakest parts (except, perhaps, that in the Second Sonata, which has very fine points); fugue was not Mendelssohn's forte as a rule, and there is in his organ fugues occasionally a confusion as to the conduct of the part-writing, and even as to the method of writing it down, which is felt by the player, perhaps, more than by the listener. But, apart from this, these sonatas are noble examples of the application of new treatment to the organ, — perfectly new at the time, — which is entirely in accordance with the genius and the mechanism of the instrument. The step made in the First Sonata beyond all that had previously been written can hardly be overrated

in its importance in regard to the modern development of the instrument; the recitative movement which precedes the finale opened quite a new set of resources in the expressive power of the organ, while the finale showed how effects previously regarded as special to the piano-forte could be translated into the language and adapted to the mechanism of the organ.<sup>1</sup> Each of the sonatas embodies some other suggestion for the treatment of the instrument, originated by the composer, in every case effective and successful, and most of which have since received the compliment of repeated imitation by composers of inferior calibre.

Now it is especially in regard to this suggestiveness and individuality of style in Mendelssohn's organ compositions that we are struck with the contrast when we consider the best of the organ-music which has been written since. Almost all the organ-music we have had since Mendelssohn (and, with his exception, since Bach) is that of composers who are specially organists, who play the instrument and write for it mainly. And players who write for their instrument almost always fall into a mannerism of style, and rarely achieve the highest that the art, or even the instrument, is capable of. If Beethoven, the greatest writer incomparably for the piano-forte, had confined himself to playing and composing for that instrument, there is every reason to suppose that, so far from his piano-forte works having been any finer or more perfect than they are, they would have been less so. The greatest compositions for any given instrument are produced by a composer of the highest calibre, whose genius demands many outlets, and can assimilate itself to the genius of each instrument he selects as the medium for expressing his ideas. It is only genius of the second or third order which is content to write merely for one instrument (Chopin being a rare, perhaps the only, exception). And the misfortune is that most of our modern organ music is furnished simply by organ composers who never get to the heights of musical expression, and many of whom are hopelessly uninteresting. It would hardly be possible to find a more dead-level of mediocrity than in the voluminous pages of Ruck's "Organ School," and the ponderous dullness of Hesse is only relieved by one or two pieces possessed of some brightness and character. We have had much better works produced by other writers for the organ since; but somehow the interest of their writing seems to concentrate in one or two successful and effective pieces which exhaust their capabilities. We get a sonata, perhaps, with the name of Van Eyken, or Ritter, or Merkel, which is so effective that we look out for other works by the same composer, only to find that they are echoes, as one may say, of the one successful work which has given the composer his name. Herr Merkel is a little more "all round" in this way than some

others of his brethren; but it must be confessed that he draws upon Mendelssohn and Beethoven, unintentionally perhaps, but very obviously, to an extent which very much weakens his claim to originality. Herr Rheinberger's works present more variety and individuality than those of most of his contemporaries, and it is worth remark that he is one of the few modern organ composers whose works in other branches of composition have attained a recognized and deserved repute. This is the case, too, with our own late composer, Henry Smart; but even in his case the most friendly critic (and none could be more so than the present writer) must be conscious that there is a remarkable similarity in the style and even the phrases of a good many of his organ movements. Dr. Wesley, an organ-player of real genius, expended his strength, as far as the organ is concerned, mainly in extemporizing, and his few published compositions serve rather to indicate what he might have done if he had given his mind more systematically to such composition, than to furnish any large or important addition to the organist's library. We are indebted to Mr. Silas for compositions, few but admirable, and possessing more variety, color, and piquancy of style than are found in the works of some organ composers more popularly known and reputed. Of the number of writers who have brought out "Three Andantes for the Organ" (and who has not?), all that can be said is that they have increased the stock of "in-voluntaries" (for "middle voluntaries" seem to have gone out), to be forgotten as soon as they have served that purpose.

But of the best and most respected of the contemporary writers, some of whom have been named above, it cannot surely be said that any one has contributed works to the organist's library which can be regarded as among the great classics of music. They themselves would be the very first to disclaim the idea. They have done what they could, and done it well, and we owe them the more thanks for their efforts to contribute to a branch of the art unaccountably neglected by the highest rank of composers. But what we want is to see the organ receive due attention at the hands of the foremost composers of the day. We have had a new violin concerto by Brahms, and a great excitement its production caused; but why cannot a composer of his calibre, so lofty in his style, so serious in his aims, turn some of his genius towards the organ, and give us a new sonata or set of sonatas which might form another epoch in the treatment of the instrument, and be as much a matter of general interest as a new violin concerto? Why can we not have something of the kind from Gounod, whose genius certainly has an affinity with the instrument, and who ought to be able to give us something which would take as high a position in organ music as his "Messe Solennelle" occupies in Catholic church music? It would be of great interest, too, to hear what Wagner would do with a work for a great modern organ; something new and unprecedented ought to come out of that, unquestionably. The contribution of important works for the organ by such composers would not only be a matter of

the highest interest to the organ-player, but it would do something to bring the great instrument out of its comparative neglect by the modern musical world, and place it on a level in general estimation with the piano-forte. At present there are numbers of amateurs, well acquainted with other modern instruments and the music written for them, to whom organ music is a *terra incognita*, and who have the most shadowy notions as to the instrument and its capabilities. And when the great composers entirely neglect it, we can hardly blame the general public for knowing no better. — *London Musical Times*.

#### "JOHN OF PARIS" AT VIENNA.<sup>2</sup>

At the Imperial Opera House, Boieldieu's comic opera, *Jean de Paris*, has been brought forth from long oblivion. We acknowledge gratefully the respect which has lately been manifested for classical operas, and cannot do otherwise than support Herr Jauner in the noble feeling which caused him not long since to resuscitate *Idomeneo*. But it was no particularly lucky star which led him to *Jean de Paris* of all operas in the world. We fail to appreciate neither the historical significance nor the absolute æsthetic value of the work, though it is certainly very much faded at the present day. But the very thing which constitutes its charming peculiarity cannot have justice done it in a large theatre, and consequently not at the Imperial Opera House. We know what an immense success *Jean de Paris* proved when first produced in Paris (1812) and afterwards in Germany. Boieldieu had just returned from a disagreeable residence of many years in Russia to the French capital, thanks to his *Jean de Paris*, the favorite of his countrymen. What he had previously produced in Paris was not of much importance, and continued to live almost exclusively by this or that romance. Romances, the pet musical form with the French, play a prominent part in all Boieldieu's operas; the whole of *Jean de Paris* is a sort of romance among operas. The tones which *La Dame Blanche* struck at a later period (1825) with such charming volume and richness, are already very decidedly audible in *Jean de Paris*; but all the forms in the latter are more restricted; the invention and combinations are much more simple; the expression is more superficial, and the effects are more timid. From a musical point of view, *Jean* is merely a prelude, though, it is true, a charming one, to *La Dame Blanche*. Boieldieu's weak point, and that of French music generally, namely, the want of intensity and depth of feeling, is much more strikingly apparent in *Jean* than in *La Dame Blanche*, whose graceful smile is inspired and glows with the breath of sentiment. *Jean de Paris* was written by the librettist with an eye to joyous, gallant, conversational music alone; where the composer might desire the expression of feeling, the librettist offers only descriptions of external objects or witty discussions. Even M. A. Pougin, Boieldieu's latest French biographer, admits this. The Princess's very first air — originally an air for Calypso in the composer's earlier opera of *Télémaque*! — contains merely a calm description of the pleasures of traveling. Jean's duet with the Page is a short treatise on the duties of knight-hood; the Page's air, an exact description of his master's traveling outfit; and Jean's, a dissertation on the delights of the table. Gracefully, but like the other pieces, does the duet between the Page and the Landlord's Daughter treat a theme since worn threadbare: the contrast be-

<sup>1</sup> This fine movement is sometimes criticised as unsuitable to the organ, simply on account of its being played faster than the composer intended. As an organ-player himself, Mendelssohn was quite alive to the capabilities and limitations of speech of the organ, and there is nothing in either this movement or the Allegro of the Fifth Sonata which is at variance with the quality of the organ, if the composer's metronomed time is adhered to.

<sup>2</sup> Translated from the *Neue Freie Presse* in the *London Musical World*, December 20, 1879.

tween town and country life in dance and song. The first and only situation, when, after nothing but masquerading and intriguing, the heart comes into its rights, — not until the very end of the opera, though, — is Jean's confession with the love duet appended to it. But even here the music is totally deficient in tenderness and warmth. We ourselves consider the best number in the entire score to be the first *finale*, which, with its varied and yet elegant confusion and the burden ("Cette auberge est à mon gré, m'y voici, j'y resterai") employed so effectively, is a masterly example of the comedy-treatment of broad musical form. Boieldieu here reveals what, with all his independence, he learned from Mozart, and what he was to unfold, with still greater florid beauty and richness, in the licentious scene of *La Dame Blanche*.

Who can fail to perceive that the graceful *Jean de Paris* has nowadays lost much of its original charm? The music sounds, here and there, exceedingly dry and insipid, quite apart from the extreme simplicity of the instrumental treatment. These defects seem to increase with the size of the stage on which the opera is performed, while, on the other hand, the good qualities most especially its own are thrown into the background and grow obscure. The proper soil on which alone conversational operas like *Jean de Paris* flourish is at all times a small stage such as that of the Opéra Comique, where audience and performers are on a more intimate footing; where no turn in the dialogue, no delicacy of the accompaniment, and no portion of the play of features are lost. *Jean de Paris* is not effective in a large theatre like the Opera House. We know only one valid reason which could cause and justify its being produced there: the fact of the manager's happening to be in a position to cast the opera exceptionally well. We do not mean by this, with simply distinguished artists, but with artists distinguished in this particular branch of art; specialists, or, at any rate, artists possessing decided talent for French acting opera. Such artists our Opera House cannot at the present moment show, and the management could consequently hope for no more than a very small measure of success. For a work which by its very style is unsuited to the Opera House, and is, in addition, growing rapidly out of date, a "respectable" performance is not sufficient. It must be re-animated by artists of brilliant talent, or not given at all. An example of such brilliant talent, such a complete incarnation, or such a spiritualization, of opéra comique, was Roger — Gustave Roger, whose place will never be filled, and whom we shall never forget. In the year 1866, he sang for the last time the part of Jean de Paris in the little Harmonie-Theatre, the unfortunate precursor of our not much more fortunate Komische Oper. He was already advanced in years, and had only one arm; he sang with the remains of his voice, and in a foreign language. Yet every scene played by him conveyed more to the audience and afforded them incomparably higher enjoyment than yesterday's entire performance at the Imperial Opera House. Roger's entrancing style invested the wretched *mise-en-scène* at the Harmonie-Theatre with more golden brilliancy than the magnificent costumes at the Imperial Opera House could impart to the efforts of the singers there. A Roger, it is true, is not to be met with every day, not even in France, where they now do not possess, either at the Grand Opera or at the Opéra Comique, any tenor who, in talent or art, so much as approximates to Roger. Far, therefore, are we from wishing to compare any German tenor in a specifically French creation like *Jean de Paris* with Roger. A man may be a very excellent Elvino, Ernani, or Raoul, and yet not possess a

special natural qualification for the light tattle of comic opera. Our admirable artist, Müller, took most conscientiously the greatest pains with his part, but the pains were the most prominent portion of his impersonation. The extremely jerky, quick sentences of the German version, which Jean has to sing, with a word to each note, give any German singer enough to do; a Frenchman lets them glide, as it were, off his lips. Herr Müller tears his larynx to tatters. As a performance in an unusual field of action, Herr Müller's Jean deserved sincere respect; looked at from a purely vocal point of view, it may be said to have towered over everything done by any one else. Herr Scaria was more at home; in the part of the Seneschal he brought to bear the advantage of an exceedingly clear utterance and naturally phlegmatic gravity. He did not produce with his air the great effect which renders the latter so dear to famous vocalists (Stockhausen, for instance); he was frequently under the necessity of having recourse to those carefully deadened high notes, which form so flat a contrast to the vigorous notes of his middle and lower register.

Mme. Kupfer, as the Princess of Navarre, looked magnificent. She was, indeed, a princess who could afford to be gazed at! But this was all. Even in the non-florid, simple pieces, such as the Troubadour's romance, her singing was pure naturalism. Mlle. Braga exhibited, as the Page, much versatility, and, as a vocalist, got over the difficulties of her entrance-air pretty well. We must, however, regret the restless and unpleasing eagerness with which she is always striving to put her undeniable dramatic talent in a favorable light, and thereby succeeds only in exhibiting it in a distorting glass. She is exaggerated in her dramatic accentuation; in the vivacity of her movements; and, above all, in her facial expression. She is fond of accompanying every bar with a fresh look. Let her display a little more natural truth and simplicity, and she will certainly produce more genuine effects. With the above named leading artists, called on several times after the fall of the curtain, were associated Mlle. Kraus (Lorenza) and Herr Lay (Pedrigo), who did very meritoriously what they had to do. The opera is placed on the stage as effectively as possible; the new costumes especially, by their magnificence and historical accuracy, are well worth seeing.

EDUARD HANSLICK.

#### BERLIOZ'S "PRISE DE TROIE."

(From Correspondence of the New York Musical Review.)

So long as a musical work exists only on paper, it is about the same as if it existed only in the mind of its author. The only way to test a piece of music is to perform it. . . . All those who love Berlioz (and their number is now very great) owe a debt of gratitude to our two popular conductors of orchestra, Pasdeloup and Colonne, for their idea of taking the *Priise de Troie* from the shelves of the book stores and of presenting it to the public in a manner which, though incomplete on account of its lacking the essential element of action, nevertheless enables the public to judge of the work from a musical point of view, whilst they wait for some intelligent manager of a theatre to gain assured success by putting on the stage the *Priise de Troie* and representing anew the *Troyens à Carthage*.

It has often been said that Berlioz is not a dramatic genius; but after the twenty performances of the *Troyens à Carthage*, given at Paris in 1863, that assertion seems rather strong. He certainly does not understand the stage as did Scribe and Meyerbeer; he has not, as a poet

the commonplace facility of the former, or, as a musician, the accommodating eclecticism of the latter. His inspiration is often labored, but it is very rarely that he can be accused of committing a scenic absurdity, and never is he guilty of any of those repugnant theatrical vulgarities which Scribe so much affected and which Meyerbeer unhappily accepted with too much complaisance. Knowing that he was capable of great achievements, and avoiding the beaten paths, Berlioz could scarcely help producing something powerful and original; that passionate admirer of Virgil, of Shakespeare, of Gluck, and of Spontini could not be lacking in poetic and dramatic feeling. The powerful scenes of *Benvenuto Cellini*, the ravishing tableaux of *Beatrice et Benedict*, and the grand and charming episodes of the *Troyens* are proofs of this.

Berlioz's inspiration is labored, as I have already said. This truth often makes itself felt in his works, and what is known of his mode of working only confirms this impression. He, moreover, did not receive any musical education in his early youth. He could play only a little, a very little, on the guitar and flute and none at all on any other instrument. With the music of the classic masters he did not become familiar until much later. This accounts for the want of ease observable in some of his music. But this fault, which in one less strongly organized would manifest itself in harsh and awkward phrases, in trifling and unequal numbers, in a word, in weakness, is in him very much attenuated by the immediate contact with vigorous thoughts, full of beauties, which invade and penetrate the hearer and prevent him from spending much thought on those gaps in the "musicality."

The system of composition followed by Berlioz in his operas proceeds from two different sources. There is, first, the influence of the style of his favorite authors — an influence very easily recognized in many a passage; and then that which is peculiarly his own, which he has created under the incubation of the romantic period, and which Richard Wagner certainly took for the point of departure of his creations, but, as is well known, after the first efflorescence of the genius of Berlioz.

In briefly analyzing the *Priise de Troie*, we shall try to distinguish, among the principal movements, those which may be arranged under one or other of the above two heads.

The entire lyric poem, taken by Berlioz from the second and fourth books of the *Æneid*, formed at first in the mind of the author only one composition. But the dimensions which the work assumed soon obliged him to cut it in two, in order to adapt it to the stage. Of these two parts that to which he gave the preference, and which deserved it, and which, after years of waiting, he finally had the happiness of seeing put upon the stage, was the second, the *Troyens à Carthage*. In regard to the *Priise de Troie*, he had no hope that it would be represented before the arrival of better times, and these have been very long in coming. It appears that, in proportion as Berlioz advanced in his work, his style became more assured and fixed; for in the first part there are some evidently tentative passages, some compromises with the old lyric doctrines, which are not found in the second. The *Priise de Troie* is merely a beautiful and grand prologue. The musician tunes his lyre, and it gives forth most glorious accents, but also among them more than one discord.

The first act opens with a chorus of the Trojan populace, which is dispersed over the plain after the apparent departure of the Greeks. The chorus is of an awkward and strained measure; its scholastic forms indicate very poorly the abandon, the disorder, which ought to reign



under such circumstances. Berlioz introduced here the onomatopœias which he so much affected, those *aa! ha!* vocalized, which are ridiculous, and nothing else. Cassandra, the prophetess, enters upon the scene after the departure of the chorus; her recitative, "*Les Grecs ont disparu*," is in grand style, and the admirable air that follows, "*Malheureux roi!*" might, aside from some harmonies that modernize it, have been written by Gluck. In the duo between Cassandra and her affianced, Corœbus, three parts are to be distinguished: the dialogues in recitative, which are of a beautiful and noble declaration; the two cantabiles of Corœbus, "*Reviens à toi*," in the style of Spontini, and "*Mais le ciel et la terre*," recall Mœbius and his correct frigidity; finally, the union of the two voices, where some series of thirds and sixths spoil a fine situation. Berlioz was not himself in that feeble personation of the first act, the shortest and the least good of the three.

A hymn in the form of a march, in which the Trojans return thanks to the gods who protected their city, begins the second act. It is of a texture sufficiently heavy; the composer sought to write popular music, but the effort made is very perceptible, and it came to nothing. What is the sense, for example, of the somewhat puerile oppositions of *forte* and *piano* in "*Dieu de l'Olympe*," and "*Dieu de vers*," for which there is absolutely no reason whatever? Nevertheless, thanks to the powerful instrumentation, there are some fine-sounding passages in the movement, and it is not without effect on the public, since at the Châtelet, where, however, the encores are very frequent, it had to be repeated last Sunday. A pleasant and short diversion, "*A combat with the centaur, passage à arms*," in which occurs an episode in 5-4 measure, precedes a grand scene of singing and pantomime, mixed, in which figure Andromache, her son Antynax, King Priam and Queen Hecuba, and which has sense and is interesting only on a stage. Æneas comes running, to tell, in a rapid melopœia, the terrible spectacle of which he has just been a witness: the Trojan priest and his two sons choked to death by two enormous serpents that arose from the sea. Then begins a grand movement *d'ensemble* (ottetto and chorus): "*Châtiment effroyable*," which is one of the rare, but very great, mistakes of Berlioz. A gradation of effect, ably obtained, and fine vocal and orchestral passages are not sufficient to justify the excessive length of this movement, its fastidious repetitions of words, and the false manner in which the situation is treated. It is an inexplicable concession to the ancient operatic routine, which Berlioz so often covered with his sarcasm. Happily there comes soon after a very dramatic air by Cassandra, deploring that her counsels have not been followed, and that the fatal present of the Greeks has been introduced into the city; then, at the end, a splendid movement, full of resplendence, life, and interest, uniting in the highest degree all that which constitutes the value of a lyric musical movement. It is the Trojan march, "*Du roi des dieux, ô fille aimée*," and it is twenty times better than that which, in a very similar situation, closes the second act. If Berlioz had not written this before Wagner, we should say that this march is like an echo from *Tannhäuser*. But the French musician had in him, long before, the aspirations which were to be realized in so personal and so new a manner in his symphonic poems. His style was altogether his own for a long time, and if sometimes it was not equal to that of a more ancient art, it was so only temporarily, and when the inspiration had left him. He for a long time, and with reason, thought much of that march, for he intercalated it also in the recitative prologue of the *Trojens à Carthage*,

which prologue was added in the representations of the opera, in order to resume in a few lines the portion not then represented, that is, the *Prise de Troie*.

In the third act we find, first, a scene which would have a most powerful effect in a theatre; for even performed at a concert, with only symphonic resources, it produced a very lively impression. It is the appearance of the shade of Hector, who comes to show Æneas the way of safety after the destruction of Troy, and commands him to flee to Italy with his gods, the treasure of Priam, and the defenders of the city, who are no longer of any use to it. In Hector's recital no other notes are employed except the chromatic series descending in the interval of an octave, from B-flat to B-flat: these phrases unfolding themselves *recto tono* as a psalmody, in the space of twenty-eight measures, and accompanied only by the long chords of the string instruments and the muted notes of the horn, are of a terrible effect. The use of the horn, in particular, with its lugubrious sounds is one of those novelties interdicted to ordinary minds. The entire scene bears the stamp of genius. The ruin of Troy is almost accomplished; the Greeks are in the city, pillaging, burning, and killing; but Æneas, his companions, their gods, and the treasure of Priam have escaped them. Then the Trojan women implore the help of Cybele; their chorus, in three parts, opens with a plaintive exclamation, leaving, between the voice and the instruments, the interval of a diminished fifth, to D-flat, which there produces a heart-rending effect. Berlioz was certainly a great colorist. The chorus itself, "*Puissante Cybèle*," has much sweetness in its melancholic tint. Cassandra enters with disheveled hair and in tears. She makes to Vesta a sacrifice of her life, and exhorts her companions to imitate her example rather than permit themselves to fall into the hands of the Greeks. Some heroically accept the alternative, the others hesitate, and are reviled by the former. The voluntary victims with Cassandra at their head immolate themselves just when the vanquishers come to lay hands on them. . . . This whole final scene, on which Berlioz has left his vigorous and altogether personal imprint, is admirably conducted, and in the highest degree dramatic. The recitative of Cassandra, the choruses of the women, everything in the three parts is of the most intense interest, which does not for a moment diminish. If this opera were well performed in a theatre with an intelligent *mise-en-scène*, this termination ought to produce a deep impression.

The melodic style of Berlioz in the *Prise de Troie* is, above all, expressive. Gluck's precepts guided him. In regard to the manner of writing, there is little to be found fault with, except in some of the slight details, as, for instance, the first notes sung by Æneas in the second act, to the words: "*Du peuple et des soldats*," and which oblige the singer to sound, without preparation, a G sharp and an A sharp, and this without any plausible reason. The harmony and the instrumentation are, in the entire work, full of relief and interest; and it is evident that, in it all, the technical part of the composition was that which most preoccupied Berlioz, and in which he most constantly drew upon his inventive genius. As Wagner, so Berlioz was his own proper poet. His verses are often very beautiful, but there are not wanting weak places in them. He had, besides, no pretension to deserving poetic laurels, and he wrote his own libretto only in order to be certain that the entire work should be modeled according to his ideas.

"Sio. Basso scored a complete success." — Set it to music? or won a bass bawl match?

## MR. ARTHUR SULLIVAN IN VICTORIA STREET.

MR. ARTHUR SULLIVAN is the "Celebrity at Home" in the *World* recently. The writer of the article says that Mr. Sullivan may owe his cheerful temperament rather to his race than to his musical destiny. Of Irish parentage on one side and of Italian descent on the other, he perhaps retains the vivacity of the Irish with the more solid intellectual qualities of the Italian. Lively as his manner is, now that he is again thoroughly restored to health, it is, however, no difficult matter to bring him to a serious level. To him all beautiful things suggest an equivalent in his own art, to which he strives, above all things, to impart positive character. A remarkable instance of his faculty in this peculiar direction is afforded by the exquisite part-song, "*We will wash him, mend him, tend him*," in the second act of the *Sorcerer*, which at once brings before the mind's eye chintz gowns, flowered waistcoats, and a dance upon the village green. This beautiful specimen of what may be called light-handed work was once sung with immense applause at one of Mr. Leslie's concerts by Madame Patey and other artists in the front rank of their profession, by whom every delicate nuance was charmingly and sympathetically rendered. Here at the artists took fright, and difficult as it is to believe, actually protested with solemn dullness against the introduction of music written for a light theatrical piece into a concert otherwise composed of "serious" work. Dull people always do this kind of thing, and quite overlook the well-worn truth, that to play with a subject the author must know it thoroughly. These are the men who call Frenchmen superficial because they are clear, and Germans profound because they are ponderous. As Mr. W. S. Gilbert deserves honor for the ability with which he defends authorship against the outrages of managers, publishers, *loc genus omne*, so does Mr. Sullivan merit glory for the thoroughly artistic hopefulness and manly self-denial which enables him to resist the temptation of tuition — the rock on which so many musicians of fair promise have struck. Happily for the public and himself, he preferred long years of hard work, sweetened now and then by that praise which is so remote from solid pudding, to the very handsome income which teaching would have given him at once. With the audacity which sometimes accompanies genius, he spurned the *pat-au-few* of the instructor, and determined to live by genuine work. None but those acquainted with the musical profession can do full justice to the young composer, who, instead of spending his day in picking up seven or eight guineas from inharmonious skulls, devotes the whole of it to original work, and trusts for his bread to its success. He has, of course, one immense advantage over the giver of lessons. Be the latter never so skilled, he comes to his original work wearied and jaded, and under these depressing circumstances the fire of genius must require a world of stirring before it will burn brightly. This life of alternate drudgery and inspiration Arthur Sullivan determined should never be his. Like a musical Cortez he burned his ships, and trusted to the unexplored possibilities of art to justify his resolves. Just at this moment there is some little danger that the reputation of Arthur Sullivan as a solid musician of the higher class will be overshadowed by the enormous popularity attained by the light and pretty music which, wedded to Mr. W. S. Gilbert's exquisitely humorous "words," has driven America as well as England mad over *H. M. S. Pinafore*. This purely national and original vein of production was hit upon in the oldest way. Thirteen years ago Charles Burnett, a writer on *Punch*, died, and his family be-

ing left in sore distress, a benefit was arranged, and Mr. F. C. Burnand promised to collaborate with Mr. Sullivan in a musical piece. Time passed, till within a week of the benefit it occurred to the collaborators as they were going to church that they had collaborated nothing. Mr. Burnand was equal to the occasion. "Let us," said he, "set Cox and Box to music." Sullivan, struck with the happy thought, said "Book it;" and in seven days the work was written, learned, rehearsed and rendered by Messrs. Du Maurier, Harold Power, and Arthur Cecil. Transferred to the German Reed entertainments, *Cox and Box* ran for five hundred nights, and Mr. Arthur Cecil achieved a genuine triumph. Few will forget his singing the delightful "Lullaby Bacon." The success of *Cox and Box* opened up a prospect of lucrative work to Arthur Sullivan, whose first work produced in conjunction with W. S. Gilbert was *Theopis*, written for Mr. Toole, and adapted for the peculiarities of his individual organ. *Theopis* ran a hundred nights, but is now obscured by the brighter light of *Trial by Jury*, *The Sorcerer*, and *Pinafore*, the latter of which was worked out by the composer during intense physical pain which preceded his serious illness last summer. In Mr. Gilbert Mr. Sullivan has found a collaborator after his own heart. His lines are always smooth and perfect in rhythm, and what is more important, as Mr. Sullivan avers, are eminently suggestive. The composer lays great stress upon this point, inasmuch as he holds that the "words" of a musical piece should suggest the music. In producing their work the authors of *Pinafore* proceed after a method of their own. Instead of the "book" being after due consultation written and then set to music, the work goes on simultaneously by a gradual process of piling up number on number. Above all things it is kept in mind that the opening chorus and air must be lively and characteristic, and that the finale to the first act shall put the audience in good humor. Another serious matter is to decide when the music is to be made of the first importance and when subordinated to the words. When a dramatic situation can be perfectly illustrated by the music, the composer allows his power full scope; but when explanation is needed, cuts down his music to mere intoning, as in the immortal "I'm monarch of the sea," in which the repetition of "his sisters, his cousins, and his aunts," has tenfold the force and fun it would have if sung to an air. Bit by bit book and music are produced, and the work is done; and what the over-serious call an amusing trifle is produced — no trifle to the laborers before the mast of *H. M. S. Pinafore*. — *Yorkshire Post*.

TALKS ON ART.—SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

## XIX.

(To one beginning to paint.) Learn to paint the whole thing in at once. Do, visibly and positively, certain things that you have not been in the habit of doing. Study to arrange certain things for a result later. When the result arrives, that's the end of it. You want to pack certain things in your trunk before you start.

See what the vital things are! Give up all idea of "finish!" Nobody ever finished. Keep the canvas as a slate to do your sums on. Don't expect to finish it, sign your name, and present it to your grandmother. She won't care anything about it. Use your canvas like a tablet to do your lessons on. When you learn what values are, you'll find that a picture exists. Get the general look of things. Look at the light

on the top of that head. (A plaster bas-relief.) It is simple and clear, but you, in your anxiety to draw whatever you think you see, cover it with lines and disturb it with shadows.

What is the effect? A brilliant white cast against a gray back ground. Don't look for lines. Don't borrow any dark lines. There are enough of them, we all know. You think you see lines in that hair, and you put them in until they look like the teeth of a coarse comb.

"Masses" are great spaces where the light strikes and where the shadows fall. Close your eyes and see how the lines disappear compared with the great mass of shadow!

"I can see one!"

Of course you can; and you can see things which are not there. Your business is no scrutiny; it is impression, perception. When you look at that cast you see a beautiful image. You don't see a collection of lines. You don't want to do any more than there is to do. You do too much work; or what you call work. You won't believe how little work there is in a fine thing! Look at "Clytie," yonder! How many "lines" do you see? You can do it all without a line. Do it like an apparition at first. The shoulders and chest are one mass of light. Little tints, to be sure, there are; but with two or three you can model the whole thing. I say you. I mean myself. I mean all of us. You may draw lines to the end of time, and you won't have a picture. You can't do things simply without studying. You don't want a lot of lines, like a rain-storm, to give an impression. You need one solid, flat tint. Look at this background. I'm not doing it for finish, but for fact. You get your outlines too much before getting your masses; and then you leave a light edge, like a halo, all around the head, for fear of losing the outline.

Better be frankly wrong, than doubtfully right. In drawing the little girl's frock, put in decided shadows wherever you see them. Then you will know where you are. Now you have the general tint and the shadows of the drapery, see how the hands and wrists come out luminous.

Having made the hair dark, you can take out the little lights that fall on the braid. Don't do it as you think it is! You don't know how a braid looks. You can't draw details until you get the masses. Count the lights on the braid, and put them all in as you think they are, and where are you? You are working like a wig-maker, and have added a great deal which you really did not see.

Simplify certain things, and add what is necessary. If you see a robin in the grass, don't draw in every blade of the grass. Don't put in stuff that doesn't mean anything. Look at that shadow in the corner of the room! Full, rich, dark, and undisturbed by lines and details.

Ordinary outlines represent nothing. They are a map of what the drawing might have been — if there had been any.

## Dwight's Journal of Music.

SATURDAY, JANUARY 17, 1880.

## MUSIC IN BOSTON.

**HARVARD MUSICAL ASSOCIATION.**—The New Year opened musically. The second Symphony Concert, in spite of business and gifts and calls, drew a large audience to the Music Hall, who were regaled and edified with a choice artistic programme of both old and new, the former represented by Bach and Mozart, the latter by Bargiel, Bruch, and Rubinstein, while Mendelssohn, the young Felix, full of filial piety, loyal to the past, yet pressing forward, stood for the transition and connecting link, though Schumann might have stood there more significantly. These were the selections:—

Overture to "Medea" . . . . . Bargiel.  
Aria: "My heart ever faithful," with Piano and Cello, Bach.  
Mrs. J. W. Weston.

Symphony, in D (No. 1, Breitkopf and Härtel) . . . . . Mozart.  
Adagio and Allegro — Andante — Presto.  
Chaconne, in D minor, originally for Violin Solo, adapted for Orchestra by Raff . . . . . Bach.  
Overture to "Die Heimkehr aus der Fremde," Mendelssohn.  
Aria: "Ingeborg's Lament," from "Scenes from the Fritlof Saga," Op. 23 (new) . . . . . Mrs. J. W. Weston.  
First Movement (Allegro marcato) from the "Ocean" Symphony, in C, Op. 49 . . . . . Rubinstein.

Bargiel's *Medea* Overture was given for the fourth time during the past ten years of these concerts, and it wears well,—one of the best of the Overtures since Schumann. It is sombre and tragical, to be sure, from the nature of the subject, but this is relieved by an exquisitely tender and melodious episode; and, as a whole, the work is grand, impressive, and original. It was finely played. The Mozart Symphony, one of several in D, and "without Minuet," is a lovely composition, spontaneous, melodious, unmistakably clear in its intentions. You do not have to ask yourself whether you understand it, or whether you really like it, as you do after almost every recent work. There it stands, positive and perfect, which is only saying that it is by Mozart; with him it is no painful climbing to a would-be heaven of invention; in that heaven of harmony he lives and breathes at home, and what he composes is beyond criticism; only sympathy, appreciation, are in place while he is on the stage, and nothing can be less appreciative than to consign such a symphony as this to the background because, forsooth, it has no part for the clarinet, no trombones, tubas, and the like, as modern orchestral productions have. With simpler means Mozart could express more than the moderns with their monster orchestras, and from fewer instruments evoke, not seldom, a more satisfying sonority; and so could Haydn. Of this Symphony the first movement is the most important, with its noble Adagio introduction, and its genial Allegro, of which the principal motive is almost identical with that of the *Zauberflöte* Overture, which is charmingly worked up with secondary motives and with beautiful tone coloring. The Andante is graceful, sweet, and tender, but was made a little cloying by unnecessary observance of the conventional repetition marks. The Presto is like happy lovers' melody; many will remember an old English love duet, once often heard in parlors, which was palpably cut out from one of its tuneful passages. The Symphony was delicately rendered, and we do not envy the spoiled musical appetite which found no rest in it.

Of a grander, broader, deeper order, yet in harmonious succession, came the Bach *Chaconne*. Raff made an important addition to our orchestral repertoire when he transcribed that wonderful violin solo — perhaps the greatest thing ever written for a single violin — for orchestra. He finds his justification for so doing (so he says in a short preface to the score) in the polyphonic character of Bach's violin solos, which, he thinks, shows that they were intended for development into full orchestral proportions. But the wonder is that the violin part contains all this and seems so perfect in itself. Nevertheless, the fact that the original work admitted of such a marvelous expansion, such an inexhaustible wealth and variety of form and color, as one variation after another develops out of the pregnant, still ever present, sober theme, each a fresh surprise and keen delight, helps us to realize what an intrinsic power and inspiration reside in that solo for the violin. Raff has executed the task in a masterly way, showing a consummate knowledge of the resources of the orchestra and of the art of instrumentation. Such fascination is there in the piece, such unfailing certainty of a fresh revelation, yet a home-like feeling of

<sup>1</sup> Copyright 1887, by Helen M. Knowlton.

identity, in each successive variation, that one could almost pray to have the theme keep on renewing and transfiguring itself in that way all day long.

In pleasant contrast came the fresh, youthful, spring-like little Overture of Mendelssohn. It was a mistake, however, to leave off the four measures from the introduction which recur so expressively at the end. The Allegro from the "Ocean" Symphony made a strong, exhilarating, bright conclusion to the concert. There is a great deal of the poetry of Ocean in it; it is imaginative, romantic, graphic, and exciting music, but probably requires several hearings for its full appreciation. Though it was played with spirit, yet in some parts, in certain instruments, its outlines and its felicities of detail were somewhat blurred by carelessness of phrasing and of rhythmical division.

Mrs. Weston has a rich and musical mezzo-soprano voice, and sings with unaffected feeling and expression, though hardly with enough abandon in the rapturous song of Bach, which would have been more effective in that great hall with an orchestral accompaniment (the Franz parts could not be found); but the piano and 'cello obbligato were nicely played by Mr. Foote and Mr. Wulf Fries. The "Lament," from Bruch's *Frithjof*, a sort of Thelkla's song, is very beautiful, both in its simple, touching melody, which has a true Norse flavor, and in its delicate romantic orchestration (without trumpets or trombones), in which the violas have a very active part. It proved to be admirably suited to Mrs. Weston's voice and manner, and made a deep impression; the calls for a repetition were enthusiastic and persistent, but were modestly declined.

EUTERPE. — The second concert, Wednesday evening, Jan. 7, was a very enjoyable occasion, — all the more so through the return to the pleasant old arrangement of placing the performers in the middle of the listeners. The programme gave us old and new, the classical and the romantic, in singular contrast, thus: —

Quartet		W. A. Mozart.
No. 465, Koechel's Catalogue.	Composed	
January 14, 1785, at Vienna.	No. 6 of	
the set of six quartets dedicated to Joseph		
Haydn.		
Adagio	C major, 3-4	
Allegretto	C major, 4-4	
Andante cantabile	F major, 3-4	
Menuetto; allegretto	C major, 3-4	
Trio	C minor, 3-4	
Allegro molto	C major, 2-4	
Quartet, No. 7, Opus 192, No. 2 . . . . . Joachim Raff.		
The Miller's Pretty Daughter. A Cycle of Tone-poems.		
The Youth — Allegretto	D major, 3-8	
The Mill — Allegro	G minor, 2-4	
The Miller's Daughter — Andante, quasi		
adagio	B flat major, 6-8	
Unrest — Allegro	D minor, 4-4	
Explanation — Andantino, quasi allegretto	G major, 3-4	
For the Nuptial Eve — Vivace	D major, 4-4	

The Quartet in C is one of the old favorites, one of the perfect things of Mozart. It was beautifully rendered by the Mendelssohn Quintette Club, especially the Andante with that interesting figure in the 'cello part. Raff's "programme" piece is no Quartet at all in point of form or spirit, but it is very interesting in all but the last of its six scenes or tone-pictures, being melodious, rich, and euphonious in the blending of the instruments, and full of poetic suggestion. The first number seems to express the vague longing for love in the youth's soul, the aimless aspiration, and the music is a little prolix as well as vague, yet enjoyable. "The Mill" is the most natural and charming number; this gave general delight, and had to be repeated. The fifth number, "Explanation," or declaration, confession (*Erklärung*), also pleased exceedingly. Mr. Glens's manly 'cello tone was certainly very eloquent and tender in its pleading, and the silvery soft voice of the maiden was supposed to be heard in the first violin. All very pretty, but whether

such a love duet between two instruments would keep much hold upon one's sympathies after several hearings may well be a question. Probably the Mozart and Beethoven style of Quartet will long outlast it. The last piece, "Zum Polter-Abend," which means, we suppose, the noisy mock serenade of the "Nuptial Eve," seemed a rushing, scrambling, head-over-heels sort of movement, and we fear would have seemed so even if it had not been scrambled through with by the hard-taxed instruments.

THE SECOND UNIVERSITY CONCERT, with its first performance in this country of the Goetz Symphony, with two beautiful movements of a Divertimento (for string orchestra and two horns) by Mozart, two great Overtures, and Miss Ida Welsh's singing, was altogether enjoyable, Mr. Lisemann's Philharmonic Orchestra playing very finely; but we must reserve fuller notice.

MAX BRUCH'S "ODYSSEUS" (CONCLUDED). — We left the hero rescued from the waves by the Oceanides, and deposited, asleep, hungry, and naked, on the shore of the green and happy island of the Phæaciens, a race favored of the Immortals, dwelling in fabulous peace, and leading a life all innocent gaiety and sunshine. And now follow two of the finest scenes of the work.

VI. Nausicaa. She is the king's daughter, who is dancing and singing and "tossing the light ball" with her lighter-hearted maidens. Their strain, in 3-8 measure, alternating with a simpler one in 6-8, is exceedingly graceful, light, and buoyant. They sing of careless trust and joy: "Seize the fleeting, blissful hour," etc., with an exquisitely accompanying figure in the orchestra. His awakening and surprise at seeing, as it were, Diana and her nymphs, and his supplication for aid, are admirably managed; and the cordial hymn-like chorus of welcome: "Beggars and strangers always come from Zeus," concludes a number rich in musical invention and felicitous transitions. The part of Nausicaa was tastefully sung by Mrs. G. A. Adams. Now follows music of a grander strain.

VII. The Banquet with the Phæaciens, or Phæacians. This is the most exciting, and, by all odds, the greatest number in the work. A marrowy and vigorous fugue theme is introduced by the bass voices, answered by the tenor, alto, and soprano, and is worked up into a magnificent whole, with a most enthusiastic and effective accompaniment. To this grand outburst of welcome succeeds the yet grander song of the Rhapsodes, for which all the strings of the orchestra resolve themselves into a gigantic, all-pervading "harp of a thousand strings," resounding with full chords *pizzicato*, in bold, broad, and unflagging rhythm. Tenors and basses, in powerful unison, recite the tale of the fall of Troy, the fate of Agamemnon, and the ten years' wandering of Ulysses. Of course this leads to his discovery, and the short, startling chorus, one voice after another, "T is he," "T is he," soon all uniting in full, strong chords: "T is the chieftain of might," which is worthy of what has gone before. And then, in grateful contrast and completion to all this glorious excitement comes the softer, sweeter, but rich, full, satisfying quartet and chorus in praise of home; then, *Allegro con brio*, with a most exhilarating accompaniment, with cheering chorus of the people, the shining sails are spread, the oars groan again, and away the hero is borne upon the homeward voyage. This whole scene is full of genius and consummate art; the music tells the story wonderfully well.

VIII. We come back to poor Penelope, weaving the garment, unraveling by night what she has woven by day, to baffle the importunity of the suitors. She sings a very simple, yearning minor melody, to which the accompaniment supplies the *agitate* of her anxious heart; the low, sad song is only varied by one mild burst of indignation as she thinks of the presumptuous carousers. It is a song of simple beauty and true feeling, but almost lost amid the more brilliant and exciting scenes, although Miss Homer sang it touchingly and truly.

IX. The Return. Tenderly singing in soft unison, the Phæaciens carry the sleeping Odysseus on

shore, then steal away, and their smooth four-part song is heard, softer and softer, as they recede. He wakes, does not recognize his native land, denounces the traitors who have abandoned him, wonders where he is, until Athena appears and informs him. When she tells him of the suitors and the danger of Penelope, he breaks out in a strain of rage and indignation, which reminds one somewhat of the revengeful aria of Pizarro in *Fidelio*, and affords a grand opportunity for impassioned declamation, such as Mr. Adams was quite sure to improve. The scene has dramatic intensity.

X. Feast in Ithaca. This last is a stirring scene, full of fine musical matter, to much of which, however, the audience, satiated with so much before, was probably but half alive. There is first a vigorous chorus of the people: "Have ye heard the tidings?" ending with shouts of triumph; then, by way of tender episode before the final chorus, a beautiful duet between the reunited wife and husband, which is of a very noble character, — nothing of morbid sentimentality or common-place about it; only the very richness of the full chord progressions in the orchestra make it perhaps a little cloying; and then a most enthusiastic, rapturous chorus of praise to all the gods, and triumph, beginning in long solid chords, and contrapuntally developed as it gains momentum and excitement; it has immense sonority and breath and splendor; but it is not a fugued chorus, and partly for that reason perhaps, though it is more tumultuous and overwhelming, it has less intrinsic power than the choruses of the Phæaciens.

This is a very meagre description of "Odysseus," and it will require more than one hearing to do it justice. On the whole, the impression left by it on our mind is of a work of rare musicianship and of imaginative genius. Of melodies, distinct and positive, one carries away few, and those not remarkable; but of melody, melodic passages, and phrases, it is full, — more in the choruses than in the solos, far more in the orchestra than in the voices. All flows gracefully and smoothly throughout. The part writing for voices is clear and masterly. The harmony and instrumentation are remarkably rich and graphic and original. It takes a composer of a high order to set such texts to music so successfully as Max Bruch has here done.

It is well that the Cecilia have decided to give another performance of "Odysseus" later in the season, for a curious variety of opinions have been expressed about it. For instance, in the *Sunday Courier*, after the musical editor has offered a favorable opinion, a "Growler" is introduced with "Something on the other side." He says: —

After listening attentively for two hours and a half to the combined efforts of soloists, chorus, and orchestra, I went home thoroughly worn out mentally and musically. I had looked for bread, and they had given what to me was a stone; so I naturally expected to find some confirmation of my feelings in the reports of the daily press. Judge then of my surprise at finding a review of the work in the *Advertiser* which started out with the assertion that the chief characteristic of the work was its expressive melodiousness! Here I had been a whole long evening following the work with all my eyes and ears, and had failed to discover anything whatever at all worthy the name of melody, and then to be told that melody was its greatest charm! I thought possibly I might be wrong, so I took the score and sought, as one seeks for hidden treasures, for the melody I was assured was there. I found, indeed, what I might call the front ends of what, if properly developed, might have formed respectable melodies, but nothing more. These fragments were from two to four bars in length, and often I said to myself, while listening, that the long hoped-for melody had at length arrived. No such good luck: the poor things seemed so lonesome, that after a very brief struggle for existence they retired into the orchestral tumult that surged around them, as if weary of contending with such uncongenial surroundings. I thought possibly that Penelope's lament might, though mournful, be musically expressive of her grief. I found it insufferably stupid, nothing more. In short, where I might reasonably have expected melody, I found nothing but musical commonplaces: even the choruses, with possibly two or three exceptions, were simply orchestral figures adapted to words. I found plenty of form, an excess of orchestral coloring, more or less declamation, some good choral effects, everything, in fact, that a thorough knowledge of the sci-



ence of music could give, except the divine spark that pervades such works as Schumann, Mendelssohn, and Gade have given us: of that I found not a trace. And yet we are told that the work is one of the finest of modern productions. Heaven save the mark! If this is a masterpiece, in what category are we to place the "Walpurgis Night," "The Crusaders," "Paradise and the Peri," or numerous other works I could name? Is the gift of melody utterly lost, and must we for the future be satisfied with the Wagnerian "Endless Melody," with symphonic works with choral attachments presented under the guise of Vocal Works? This seems to me to be the present drift of music. But enough for the present. While waiting for the matter to settle and take definite form, will you kindly point out to me one straight tune in the entire "Odyssæus." I want to see what your idea of a melody is.

Quite the opposite opinion is expressed in the *Gazette*:—

It is a strong work, exceedingly beautiful at times in its melodies, and always striking in the happy unity of feeling between the words and the music. Its harmonies are rich, fluent, and graceful, and the instrumentation is refined, masterly, and expressive. This cantata abounds in merits of every kind, and is characterized throughout by poetic and artistic sentiment of great elevation and purity. As a piece of writing for voices it is a masterpiece, and in every essential is a delightful work to listen to. It does not baffle the understanding or perplex the interest at a single hearing, and, though partaking of many of the qualities of the modern school, is wholly clear and broad, producing none of that monotony in effect which the mannerisms of the composers of the future have imposed upon their style. Some of the quieter portions of the work are exquisitely tender, and the choros of the Sirens, in particular, is charming in its grace and delicacy. The performance scarcely did justice to the work. There was much untunefulness on the part of both chorus and orchestra, and appropriate warmth of expression was often lacking. In fact, there was a coldness and a rigidity in the interpretation generally, and often an absence of brilliancy where it was most needed. These shortcomings were doubtless due to the inevitable nervousness attending a first performance, and we trust that the work may be heard again, when the deep coloring it demands may be given. The soloists, who acquitted themselves very well, were Mrs. Rockwood, Mrs. Adams, Miss Morse, Miss Homer, Mr. C. H. Adams, Mr. Kingsbury, and Mr. Cornell. The work made a strong impression upon all refined and cultivated tastes.

## MUSICAL CORRESPONDENCE.

NEW YORK, DEC. 22.—On Tuesday evening, the Brooklyn Philharmonic Society gave its second concert with the appended programme:—

Overture, "Consecration of the House" . . . . . Beethoven.  
Prelude, Minuet and Fugue (strings) . . . . . Brahms.  
First Symphony, B-flat, Op. 38 . . . . . Schumann.  
Vorspiel, "Die Meistersinger" . . . . . Wagner.

These were the orchestral numbers. Miss Valleria and Sig. Galassi were the soloists. The Brooklyn Academy looked lovely, as it always does when these concerts take place. Beds of flowers were to be seen everywhere, and the space occupied ordinarily by the orchestra—immediately below the level of the stage—was filled with magnificent growing callas and various other plants. The board of directors evidently aimed to please the eye as well as the ear, and the success was very great in either direction. Among other courtesies extended to those who attend the B. P. S.'s entertainments is the gift of an extended analysis of the symphony upon the evening's programme: each person is presented with a copy, and it is certainly a most considerate and thoughtful act. The performance was an excellent one, and it would be difficult to imagine anything finer than the precision and unity of purpose exhibited by this trained body of skillful and intelligent musicians; nothing was left undone, nor was anything done which should not have been done. In the face of these facts the critic is disarmed and compelled to become a eulogist.

Sig. Galassi added to his already enviable reputation by a most careful and artistic performance of the "Abendstern" from *Tonhäuser*, and received a most hearty and deserved recall. His repetition of the lovely Romance was even more successful than the original effort. In the next concert Rubinstein's "Dramatic Symphony" is to be the *pièce de résistance*.

Joseffy has returned to our city and was to have made his appearance at Chickering Hall on Monday evening last (Dec. 15); but a severe illness made it impossible for him to fulfill his engagement, and therefore the concert failed to take place. On Wednesday afternoon, however, he managed (against his physician's advice) to get to Chickering Hall and to perform in a matinee previously announced for that date. His programme included many well-known piano-forte works, among which were the Sonata, Op. 53, by Beethoven; a Nocturne by Chopin (Op. 29, No. 1); three

Etudes by the same composer; and a Fugue and Gavotte by Bach. It was quite evident that the renowned pianist was hardly in his best condition; yet his performance was in every way a most admirable one. It is very difficult to believe that greater perfection of execution can be attained; the delicacy of his touch is simply marvellous; in the latter regard he reminds one forcibly of Gottschalk.

On Friday evening he gave another concert, and on Saturday a second matinee. The programmes for these two entertainments were almost identical, and included the following well-known and exacting works:—

Variations Séverus . . . . . Mendelssohn.  
Chromatic Fantasia and Fugue . . . . . Bach.  
Water-Song . . . . . Schubert-Liszt.  
Nocturne, F minor . . . . . Chopin.  
Polonaise, Op. 23 . . . . . Chopin.

In each and every selection his technique was almost absolutely faultless; but his greatest success was in the Chopin Polonaise, which he played with a verve and dash that carried the audience by storm. To me, personally, his most delicious performance was that of Schubert's lovely song transcribed by Liszt; all sorts of technical impossibilities were crowded upon and into each other with reckless profligacy, and they all rolled from his deft fingers without the slightest apparent effort.

I regret to say that on Wednesday, Joseffy was guilty of the musical crime of introducing certain embellishments of his own into a Chopin Nocturne; this was most unwise, and it is to be hoped that this lapse from artistic rectitude was only sporadic and not chronic.

On Saturday evening (Dec. 23) the N. Y. Philharmonic Society gave its second concert, with substantially the same programme as that so ably interpreted on Tuesday evening in Brooklyn. Despite the inclemency of the weather the house was an excellent one, and it is exceedingly gratifying to see and to believe that this old, faithful, and valued organization is regaining its hold upon the public confidence and favor.

JAN. 5.—I omitted my usual letter last week, as nothing of special interest had occurred since the date of my previous communication, unless we except the performance of the *Messiah*, which took place on Saturday evening, December 27.

Mapleton's season is now over and it seems impossible to ascertain whether money was made or lost in the enterprise; however, it seems perfectly safe to assume that no colossal fortunes have been made. New Yorkers "perfectly do" on the opera, but have always entertained serious objections to paying too much money for the gratification of their taste. My individual opinion is that operatic artists almost invariably receive exorbitant pay; it follows, then, that when a manager expends so much upon his stars, he has little left for his chorus, which is always made a scape-goat; the result is that lop-sided and poorly-balanced representations are the rule.

And now for the wonderful Hungarian—Joseffy. He has played in some five concerts and three matinees since his return, and (with one exception) he has never used but two different programmes; these he has played over and over again, and people are beginning to ask what it all means. It probably would not be far from the truth if I were to say that the gist of the matter is precisely as follows: Joseffy made a contract to play through the entire musical season for a stated sum; he can, if necessary, be compelled to play six times each week; since his arrival in America he has made the discovery that he is a sure card to draw large houses, and he is therefore disinclined to know that he has sold his services at a moderate rate: of course he can be forced to play (unless physically unable to do so), but he is under no obligation to alter his programmes; consequently he is endeavoring to "freedom out" his managers by stringing out the public with the same selections repeated over and over. For instance, if he received an encore he would invariably respond with something from the other list: so he never forgets himself for a moment.

By some process, the details of which are shrouded in mystery, a compromise was effected last week, and on Saturday evening we had a Chopin night with the following programme:—

Overture, "Euryanthe" . . . . . Weber.  
(Orchestra)  
Concerto, E minor . . . . . Chopin.  
Concerto, F minor . . . . . Chopin.  
Polonaise, E-flat . . . . . Chopin.

It has never been my fortune to hear so exquisite a rendering of the lovely E minor: it was poetry embodied, and the imagination failed to grasp the idea that a more perfect performance (in every sense) could be even possible. As an interpreter of the subtle shades of meaning with which Chopin's works are so filled, Joseffy is simply peerless.

I ought to mention that my commendation ceases at a point some twenty or thirty bars before the close of the third movement. The pianist essayed to substitute octaves for the running passage in single notes, which constitutes the climacteric point of the Rondo. In the first place he was utterly without excuse in daring to do anything of the sort, and in the second place the octaves were so humbly done, and so many false notes were struck that the thing was a wretched failure. However, Joseffy is young and will repeat such follies in time.

At the close of the first Concerto he received a most enthusiastic recall, which he finally acknowledged by giving the prelude in D-flat (from Op. 28) and the Valse in F major (from Op. 34). The same enthusiasm prevailed on the conclusion of the Polonaise, and the artist felt compelled to return to the piano; he gave a most charming performance of the Etude in C-sharp minor (from Op. 25) and a dainty Mazurka in A minor (from the posthumous Op. 68).

And so ended one of the most delightful concerts which has ever been given in our city. Chickering Hall was full to overflowing, and the demonstrations of enthusiasm and delight with which the artist was received must have been most gratifying to him.

JAN. 12. The Philharmonic Club gave its third concert on Tuesday evening, January 6, with the following programme:—

P. F. Trio, Op. 97 . . . . . Beethoven.  
Adagio . . . . . Biet.  
Scherzo (Quartet, E-flat) . . . . . Cherubini.  
Duo, Flute and Piano . . . . . Schubert.  
(Miss Beck and Mr. Werner.)

String Quartet, D minor . . . . . Mozart.

The evening was a most stormy and unfavorable one, yet a very good audience assembled in Chickering Hall to hear the above selections. Miss Anna Beck, a young pianist, took the piano part in the Beethoven Trio, and the result was a somewhat tame and colorless performance of that lovely composition. The young lady plays with some technical skill, but does not seem to possess a thoroughly musical organization; she is far from comprehending the real musical significance of such a work as the Trio. She appeared to better advantage in the Schubert Duo, which afforded her the opportunity to display some very creditable finger-work. The club played the Mozart Quartet very charmingly, and one could well afford to forget the preceding numbers on the programme.

On Saturday evening, January 10, the same club gave the third concert of its Brooklyn series in the Assembly room of the Academy of Music. I give you the instrumental selections:—

Str. Quartet, Op. 74, E-flat . . . . . Beethoven.  
Adagio . . . . . Biet.  
Scherzo . . . . . Cherubini.  
Sonata, D major, Op. 18 . . . . . Rubinstein.  
(Miss Ida Mollerhauer and Mr. Henry Mollerhauer.)

Miss Ansonia Henne was the soloist of the evening, and she contributed greatly to the success of the entertainment by her artistic singing of some old Italian songs, together with one by Curschmann and one by Robert Franz. The Beethoven Quartet was very carefully played, but failed to make any strong impression upon the audience, for the reason that it requires a very thorough musical education to comprehend the author's intention. The Biet Adagio, as well as the Cherubini Scherzo, were delightfully done, and well merited an encore, which, however, they did not receive.

Rubinstein's noble Sonata was the pièce of the evening, and was well played by Mr. Mollerhauer (cello), and Miss Ida Mollerhauer (piano); this young lady entered into the spirit of the composition with real musical intelligence and evident feeling, and so scored a very excellent success in spite of a few blemishes and crudities. The entertainment as a whole was a very enjoyable one, and seemed to be appreciated by a very attentive audience of some two hundred and fifty persons.

Strakosch's Italian Opera Company will open at Booth's Theatre on Monday evening, January 10, with "Aida;" Mlle. Singer, Mlle. Belasco (who was here three years ago) Signor Storti, and Monsieur Castellani will be the bright particular stars, and everything is to be done in the best manner, "utterly regardless of expense." *Amicus.*

BALTIMORE, JAN. 12.—The old year was closed in a very agreeable manner by the opening of the Wednesday Club, in its newly erected hall, December 30. The chorus, of which I have spoken in a former letter, produced Gade's "Eri-King's Daughter" and a short chorus by Mendelssohn. The society have since commenced practicing Handel's "Alexander's Feast."

The ninth and tenth students' concerts at the Peabody Conservatory presented the following programmes:—

Ninth Concert, January 3.  
String Quartet, B-flat. Work 71. No. 1. . . . . Haydn.  
(Messrs. Allen, Schaefer, Gibson, and Jungnickel.)  
Songs, with piano: "To Cloe," "The Violet,"  
"Lullaby" . . . . . Mozart.

(Miss Sallie Murdoch, ex-student of the Conservatory.)  
a. Impromptu C minor. Work 90. For piano . . . . . Schubert.  
(Miss Esther Murdoch, ex-student of the Conservatory, second year.)

b. Song, with piano, words from Shakespeare's  
"Cymbeline" . . . . . Schubert.  
(Miss Sallie Murdoch, ex-student of the Conservatory.)

Piano-trio, B-flat. No. 6. Work 97. For piano,  
violin, and violoncello . . . . . Beethoven.  
(Mrs. Isabel Dobbin, ex-student and member of the  
Conservatory, Messrs. Finck and Jungnickel.)

Tenth Concert, January 10.  
Quartet, Andante and Scherzo . . . . . Cherubini.  
(Played by the Peabody Quartette.)

## Variations Sérieses Mendelssohn.

(Miss Lizzie Beltschover.)

"Let me dream again," and "The Lost Chord," sung by Miss Lizzie Krueger. Sullivan.

Dr. Sullivan, who has been in Baltimore for several days, was present at the latter concert, and the songs were given as a compliment to the popular "Pinafore" composer. The "Welcome Concert" to the doctor, given on Thursday, the 5th inst., was attended by a fairly sized audience, who evinced more or less enthusiasm over the following programme:—

Musie to Shakespeare's play, "The Tempest": "Introduction; the storm; prelude to third act; banquet dance; overture to the fourth act. Songs, with piano: "The Sailor's Grave," by Mr. W. C. Tower; "St. Agnes' Eve," with piano, and organ accompaniment, by Miss Edith Abell. Arthur Sullivan.

Chorus, "Aloha," from "The Mount of Olives." Beethoven.

Musie to Shakespeare's "Merchant of Venice": "Introduction; overture; bourrée; graceful dance; valse; finale. Songs, with piano: "The Snow Lion White," Mr. W. C. Tower; "The Lost Chord," Miss Edith Abell. Overture di Ballo. Arthur Sullivan.

Chorus, "Hail, Bright Abode," from the opera *Tannhäuser*. Richard Wagner.

The orchestra consisted of about forty-five performers, composed for the most part of the Peabody orchestra, and the chorus contained about two hundred and fifty voices. Both had been rehearsed under Mr. Hanerik for several weeks previous to the concert, so that Dr. Sullivan found everything out and dried.

The most satisfactory of Sullivan's selections performed at this concert, in the humble opinion of your correspondent, is the music to Shakespeare's *Tempest*, which must be wonderfully effective when produced in connection with the play. *The Merchant of Venice* music, with the exception of the *Bourrée*, which is quite interesting, sounds too much like Offenbach and Strauss to suggest Shakespeare. Neither does the "Overture di Ballo" present any special features of interest. In short, the selections made for this concert seem to show that Dr. Sullivan is a leader well acquainted with the orchestral requirements of the stage and the taste of the general theatre-going public.

Regarding the Symphony Concerts, the public is more in the dark than ever. The question is evidently one of dollars and cents.

"Wo du nicht bist, Herr Organtist, Da schweigen alle Fäden," says the German.

Musical interest will be absorbed next week by the opera, which promises six evening performances and one matinee. The operas announced are *Norma*, *Curwen*, *Huguenots*, *Lucresia Borgia*, *Mignon*, *Lucia*, and *Parisian*. C. F.

CHICAGO, JAN. 10.—Since my last communication to the JOURNAL there has been a little calm in musical entertainments. There was, however, a performance of the *Messiah* directly after Christmas, by the Apollo Club, when they presented the famous old oratorio, with the following assistance: Miss Mary E. Turner, soprano; Mrs. O. K. Johnson, contralto; Dr. C. T. Barnes, tenor, and Mr. J. F. Rudolph, bass. Unfortunately we have no large choral organization in Chicago. There are a number of societies that contain a hundred or a hundred and fifty voices each, and they give very interesting entertainments. But for a severe work, like this master creation of Handel, a very large and well-drilled chorus seems necessary. If musical jealousy could only give way to a real love for art, all the societies might be induced to unite and give a performance of the *Messiah*, worthy of the music. Some time in the near future we trust that this may be brought about. The Apollo Club sang fluently and gave the oratorio as well as we could expect, considering the small number of voices. The orchestra was hardly adequate, but we have much progress to make in this regard before we can expect finished performances. Of the soloists Mr. Rudolph was the most at home in oratorio music, although Mrs. Johnson and Miss Turner sang with much feeling.

On the evening of January 2, Mr. Henry G. Hanchett, of Boston, gave a piano-forte recital at Hersey Hall. His programme was devoted to modern music, and hardly artistic in arrangement, if a progressive order toward a climax was the thought of the arranger. There were many points in his playing that were quite enjoyable, and he was sincere in his work. There was a sameness about his interpretations that seemed to indicate that he has yet to become free from the influence of his teachers and mark out a distinct path for himself. He has the technique and the talent for this, and will doubtless reach a higher position when he arrives at that point at which he can view his performances from the reflective side, apart from any external influences.

At Central Music Hall we have had two concerts by Miss Emma Thursby and Company, under the management of Mr. Geo. B. Carpenter. The programmes were an improvement upon those offered by the latter organization, and contained some truly good music. Miss Thursby met with a warm recognition, every number that she sang being greeted with applause, and her fine singing pleased her large audience greatly. Her voice retains its bird-like tones, and

her execution is very artistic. There is a lack of warmth in her expression, but, doubtless, that is owing to the quality of her vocal organ, which is flute-like in tone. The playing of Mr. Rossmel, the pianist, was disappointing to many of our musicians. His numbers were brilliant selections from Chopin, Liszt, and Tausig, and perhaps only calculated to show the virtuosic side of playing; and that alone is a poor criterion for a comprehensive judgment.

Herr Adamowski, the violinist, has a good but small tone. He played very pleasantly, and above all, good music.

Mr. Fischer, the cellist, won recognition from the audience, and may be termed a good, although not great, player. Sig. Ferranti sang his musical nonsense with the same spirit and humor as of old, and seems able to win the enthusiastic applause of an audience with his time-worn songs, just as well as in his more youthful days.

Next week comes the Mapleson Opera Company. Before closing my letter I would desire to call the attention of the readers of the JOURNAL to a remarkable book that has just made its appearance in its English dress, "Hegel's Philosophy of Art," translated by W. M. Bryant. The general development of art, as thus unfolded by Hegel, presents a unity of idea that is remarkable, when we reflect on it. Mr. Bryant has done a good work, for which the lovers of art should be thankful. In his introductory essay he treats of music, and his statements regarding its contents and aim are the most comprehensive I have ever read. The unfolding of the idea in music has been a subject which the logical mind has been slow to consider, and it is most encouraging to observe that philosophers are at last realizing that in the unity of the beautiful this art fills an honored place. For, as Mr. Bryant observes, "Music appeals to the organ of hearing, a sense more intellectual, more spiritual, than vision itself." C. H. B.

## MUSICAL INTELLIGENCE.

SALEM, MASS.—Gade's *Quasimodo*, with some choice songs and glee, was performed by the Salem Schubert Club, W. J. Welch, Director, at Munster Hall, December 30. The soloists were: Miss Clara L. Emilio, soprano, Dr. S. W. Langmaid, tenor, and Mr. Clarence E. Hay, baritone.

NEW YORK.—Mr. Julius Eichberg's violin pupils gave a concert in Chickering Hall, a few weeks since, which delighted a select and critical audience, largely composed of violin teachers and amateurs. The *Tribune* speaks of their performance and their training in the highest terms; and another paper acknowledges: "Boston has given us in this something that New York cannot match." We believe this is the only violin school in America, and it will soon furnish fresh and well trained musicians for our orchestras and quartet parties. It was only yesterday that some of Mr. Eichberg's pupils (young ladies) came to us to borrow the string parts of some of Haydn's Symphonies, which they propose to practice with several on a part.

PHILADELPHIA.—The rooms of the School of Vocal Art, 1106 Walnut Street, were crowded to overflowing last evening by an audience assembled to witness the second performance by the pupils of Auber's *Mignon* and *Locksmith*. The opera was admirably sung throughout, both the solos and choruses showing a marked general improvement on the part of the pupils. Much allowance is necessarily due for the amateur character of the performers and the limited stage space and appliances for scenic and dramatic effect. But there was much real excellence in the style and precision with which the whole work was done, both ladies and gentlemen entering into the spirit of the fine competition with intelligent appreciation and correct execution. These operatic performances of the School of Vocal Art are designed purely as an educational feature of Madame Seiler's system, and their improving effects are plainly perceptible in many of the pupils, in their increased confidence and dramatic treatment of operatic music. The *Mignon* and *Locksmith* was the best of the series of operas that have been given, and reflected much credit upon all concerned.—*Bulletin*, Jan. 6.

MR. WM. H. SHEPHERD, who had been announced to play the G-major Concerto of Beethoven, and the Fantasia by Schumann in the Harvard Symphony Concert, this week, was prevented by a severe sprain of his right foot. Mr. Shepherd will play in one of the winter concerts, making his first public appearance here this winter.

In the fourth concert, January 29, Mr. Chadwick's "Rip van Winkle" (overture) will be repeated; Mendelssohn's "Scottish" Symphony and an Entr'acte from Cherubini's *Medea* will be played; Miss Emily Winant will sing; and there will be a concerto, either for the violin or the piano, yet to be determined.

## FOREIGN.

VIENNA.—Thus writes Dr. Handlick in the *Nene Freie Presse*, in December: "Des *Tenfelde Lustschloß*, a natural magic opera in three acts, by Kotzebue. The music is by Franz Schubert, M. P., pupil of Herr Salieri, Imperial and Royal Court Chapelmaster in Vienna." Such is the title-page of Schubert's autographic opera score, now in the possession of the Countess Anna von Amadei, one of our first

lady musical amateurs. The celebrated old Court Chapelmaster, under whom Beethoven, also, transiently studied, without learning anything, was for a short time Schubert's master for composition. Ignorance and calumny have greatly wronged him ("Is it true that you poisoned Mozart?" Komini asked him very naively; but he at least deserves the credit of zealously and unselfishly interesting himself in young talent. He was, it is true, far advanced in years when Salieri went to him for instruction, and, moreover, as a genuine Italian, not at all fitted to understand, far less to direct, Schubert's talent. The description: "Pupil of Herr Salieri," on the title-page, is an evidence of pleasing modesty. The opera was composed in 1814, that is, in Schubert's seventeenth year. The management of the Komsche Oper in the Schottentouring at one time contemplated bringing it out, as it had never been performed. But the plan appears to have been wrecked on Kotzebue's absurd libretto, which works up what is certainly the most disagreeable of all kinds of comicality, namely, that which is inseparable from dread and horror. The knight, Oswald, his bride, and his servant go through the most fearful adventures with spirits in the enchanted castle; they are dragged by persons dressed up in various disguises through every conceivable kind of suffering and danger, being finally conducted even to the scaffold! When, at the command of the executioner, they have already laid their heads upon the block and bid each other forever farewell, the owner of the castle appears and informs the poor wretches, who have been almost frightened to death during two acts and a half, that it was all a joke, which he has carried out by the aid of machinery and servants in disguise. Instead of giving the playful personage a good endgeling, those who are thus enlightened are much moved, and thank him. The theatrical public of the present day would scarcely consider it amusing to see for the whole evening ghosts, executioners, and so on, and then be informed at the very end that their anxiety was a piece of stupidity. Now, we cannot strip the book off a complete operatic score, as we take off a coat and have a new one made. Our witty friend, Grandjeu, has, we hear, undertaken to alter Kotzebue's libretto, substituting for the capricious mystification by machinery, and so on, a drama, which, in, at any rate, a more natural and more poetic motive. Whether much is gained by this for stage purposes we cannot say. Side by side with a great deal that is antiquated and unimportant in Schubert's score, we have come across so much that is delightful, so much that is truly Schubertian for its melodic freshness and marked character, that the idea of a stage performance does not really strike us as so very hazardous. With *Des Tenfelde Lustschloß*, our managers would, at all events, not so much trouble and earn more disappointment than with many of their other novelties. Only a few words about the overture, which Herr Krenner, the director, introduced to us at the last Society Concert. A well-nigh violent dramatic vein runs through it. We ask ourselves whence the young composer obtained such romantic strains, which make our blood curdle, at a time when there was no *Faust* by Spohr, and no *Der Freischütz*. The melodic dissonances with which the overture begins so jauntily, the repeated and luridly flashing infernal lights and the demoniacal grimaces, the low-sounding intermediate movement with *ardens* (almost a presentiment of the *Euryanthe* overture), and then the surprising employment of the three trombones,—all this may be excused by the desire of our most modern operatic music, but is something wonderful in the seventeen-year-old pupil of Herr Salieri, Imperial and Royal Court Chapelmaster."—The first piece was a rather long cyclical composition by Herbeck, *Lied und Reigen*, the last he ever conducted himself. A master of unassuming choral writing and effective scoring, he has decked out this series of musical pictures with pleasing, interesting touches. As a whole, however, the work is deficient in convincing power. As a series it wants the homogeneity which would cause us to feel that the separate pieces naturally belong to each other, and are organically developed. Most of the contrasts and effects ranged in succession strike us as far-fetched and springing from a palpable striving after the "poetical." Premeditation is very apparent in the "Traurige Kermess," an attempt to reproduce Sterne's sentimental humor, or the humor of Shakespeare's clown. Let any one compare with this piece Schumann's "Armer Peter," which renders with such truth and simplicity a similar mixed feeling. The serious ending, too, of the whole, the slow dying away of the two strophes given by the watchman, whom Herbeck puts first in the middle and then at the back of the concert-room, is conceived theatrically rather than musically. But the intended effect of this new device is not attained in the concert-room; the piece sounds flat and unsatisfactory, almost like a disappointed expectation. The difficult choruses in the work had been very carefully studied, and were executed by the Vocal Association with delicate nicety of light and shade. Herr Walter sang in an especially beautiful manner Pylades' air from Gluck's *Iphigenia*. But, had he been the Greek Pylades himself, with Orpheus in flesh and blood, by his side, the air ought not, on any account, to have been repeated, considering the formidable length of the concert. Some of the benches were already empty, with Brahms' Piano-forte Concerto and the whole of Mendelssohn's *Christus* fragment still to be performed! We have heard Mlle. Toni Bash, who was set down for it, play the Piano-forte Concerto far better on previous occasions. EDUARD HANSLICK.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.

Address, No. 2 OTIS PLACE (off Heimmer St.), BOSTON.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 136 TREMONT ST.,  
HOLLY ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 134 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WULF FRIES.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 17 WEST STREET, BOSTON, over Higelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC.

279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

HOURS 10 A. M. TO 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,

LAKEVIEW, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY

READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

137 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every afternoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

ROOM NO. 3, 135 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School of Singing.

Pupil of Corelli, Arthursen, Mmes. Arnault and Matte.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY.

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**CARL ZEKRAHN**

GIVES LESSONS IN SINGING AND HARMONY

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 25 HANSON STREET, BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS, "THE GERMAN," AND ALL OCCASIONS WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.

{ Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION FOR THE BLIND,**

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON STREET, will receive prompt attention.

This Department has charge of all the Pianos used in the Public Schools of Boston.

**125 MUSIC LESSONS FOR \$15**

AT THE

**NEW ENGLAND CONSERVATORY,**

MUSIC HALL. The Largest Music School in the World.

Open all the year. 75 eminent professors. Nearly 80,000 students since 1867. Situations secured for its graduates. For

Prospectus, address E. TOURJEE, MUSIC HALL, BOSTON.

**NEW ENGLAND** } Furnishes and fills situations.

**MUSICAL BUREAU.** } Address E. TOURJEE,

MUSIC HALL, BOSTON.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING	
NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington, St., Boston.



"A Charming Story."  
**AN EARNEST TRIFLER.**

PRICE \$1.35.

This brilliant story has run through edition after edition, and promises to be as popular as "One Summer."

A novel quite out of the common course. The conversations are remarkably entertaining. The story has good points, and very many of them.—*Boston Advertiser*.

As a delicate study of character it exhibits unmistakable originality of conception and truthfulness of execution.—*New York Tribune*.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end.—*Boston Commercial Bulletin*.

The best American novel that has appeared since "The Lady of the Aroostook."—*Philadelphia Bulletin*.

The story is a simple one, in the style of Mr. Howells's delightful novelettes. . . . Whoever wrote it has contributed a very bright morsel to the literature of the day.—*Chicago Tribune*.

A young lady has recently written a novel that threatens to create a furor something like that aroused by little Fanny Burney's romance, in the days of Dr. Samuel Johnson. The book is called "An Earnest Trifler." In Boston and New York people are reading it eagerly. It has passed the ordeal of perusal in the most cultivated circles in this country, and has been enthusiastically approved.—*Cincinnati Commercial*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD &amp; CO., BOSTON.

PRICE REDUCED.

THE  
**Family Library of British Poetry**

From Chaucer to the Present Time. Edited by JAMES T. FIELDS and EDWIN P. WHIFFLE. 1 vol. royal 8vo, 1028 pages. With Heliotype Portraits of Chaucer, Spenser, Shakespeare, Milton, Pope, Goldsmith, Burns, Wordsworth, Scott, Byron, Tennyson, and Mrs. Browning. Cloth, handsomely stamped, \$5.00; half calf, \$9.00; Morocco or tree calf, \$12.00.

This is beyond comparison the fullest and best single-volume collection of British poetry ever published. It contains as much as twelve ordinary volumes, yet the type is large enough for easy reading. The editors have taken great pains to include in this book the best work of all British poets of any distinction.

The following extracts from journals of high standing will show how this *Family Library* is regarded by competent judges:—

There is every reason why the book should become the standard collection of British poetry for home use. . . . It required a knowledge of English history and English thought, of the nature of the soil from which the poetry grew; in brief, the book required the educated and cultivated taste of one who knows and loves English literature. It is this background of preparation, the richly-stored mind, and the mature judgment shown in the selections, which make the book a real literary work.—*Boston Advertiser*.

No previous single-volume anthology has ever approached it in the quantity, variety, and comprehensiveness of its materials; or has contained so large a proportion of what is distinctly new in the poetry of our mother tongue.—*The Eclectic Magazine*.

We commend "The Family Library of British Poetry" with true heartiness, as a text-book, to schools, academies and colleges desirous of obtaining an eligible knowledge of English literature. Still more should it hold an honored place in every library as a book of reference, and for family use its value is beyond price.—*Providence Journal*.

The work is certainly a notable one of its kind, the best, indeed, that editorial diligence and skill have yet given to the public.—*New York Evening Post*.

This handsome and portly volume is just what it claims to be,—a library containing all that is best in British Poetry.—*Examiner and Chronicle (New York)*.

The volume is one which may be commended with special satisfaction to the widest possible reading.—*Boston Journal*.

A boon to the English-reading world.—*N. Y. Observer*.

If a more magnificent volume of poetry than this has ever been compiled and published, it has not been our good fortune to see it. . . . We have found nothing in the volume to disappoint our highest anticipations, and much, very much, to admire and praise.—*Christian Advocate (New York)*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD &amp; CO., Boston.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.  
MUSICAL PRINTING A SPECIALTY.

OBER'S  
Restaurant Parisien,  
4 WINTER PLACE, BOSTON.  
Restaurant a la Carte,  
Lunch Counter,  
Fancy Oysters,  
Private Dining Rooms.

Table d'hôte Dinner, from 1 to 4 o'clock, 75 cents.

This place of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINES AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## LIST OF NEW BOOKS.

- Compositions in Outline from Hawthorne's Scarlet Letter. By F. O. O. DAMAST. Large 4to. . . . . \$1.00
- Pilgrim's Progress. By JOHN BUNYAN. New Popular Edition, from entirely new plates. With a Memoir of Bunyan by Archdeacon Allen, illustrated with woodcuts; Marcellus's essay on Bunyan; and 42 illustrations. 12mo. . . . . 1.00
- Pilgrim's Progress. Holiday Edition. Containing, in addition to what is comprised in the Popular Edition, a fine steel portrait of Bunyan, and eight colored plates. 1 vol. 8vo. . . . . 2.50
- Reader's Handbook of the American Revolution. By JUSTIN WINSON, Librarian in Harvard College. 1 vol. 16mo. . . . . 1.25
- Miscellanies. By J. D. CATON, author of "The Antelope and Deer of America." 1 vol. 8vo. . . . . 2.00
- Dramatic Persons and Moods. A new volume of Poems, by Mrs. S. M. B. PIATT, author of "A Woman's Poems," "A Voyage to the Fortunio Islands," and "That New World." 1 vol. 16mo. . . . . 1.25
- Her Lover's Friend, and Other Poems. By NOVA PIATT. Uniform with "After the Ball." 1 vol. square 16mo. . . . . 1.50
- Ups and Downs on Land and Water. The European Tour in a series of sketches. By AUGUSTUS HOPKIN. Reduced in size and in price. 5.00
- Crossing the Atlantic. By AUGUSTUS HOPKIN. New edition, reduced in size and price. 8.00
- The Army of Virginia. By GEN. GEO. H. GORDON. 1 vol. 8vo, with 50 maps. . . . . 4.00
- Selections from the Koran. By EDWARD WILLIAM LAFB. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. . . . . 8.50
- The Princeton Book, Containing the History of Princeton College, in all its departments and relations, with 90 fine heliotype illustrations, including Portraits, Buildings, Views, etc. In one large quarto volume, uniform with "The Harvard Book." Price, in cloth, \$18.00; cloth, \$20.00; half morocco, \$25.00; full morocco. . . . . 30.00
- Life and Letters of George Ticknor. New, cheaper edition. 2 vols. 12mo, with portraits. . . . . 4.00
- The Waverley Novels. By SIR WALTER SCOTT. Globe Edition. With steel portraits and many steel plates. 13 vols. 16mo. . . . . 12.00
- Tales of a Grandfather. By SIR WALTER SCOTT. Uniform with Illustrated Library Edition of Waverley. Illustrated. 3 vols. crown 8vo. . . . . 4.50
- Life of Sir Walter Scott. By J. G. LOCKHART. Illustrated Library Edition. With portraits and steel plates. 3 vols. crown 8vo. . . . . 4.50
- The Lands of Scott. By JAMES F. HUNTER. New edition, uniform with Illustrated Library Waverley. With maps. 1 vol. crown 8vo. . . . . 2.50
- Dickens's Complete Works. Globe Edition. With 65 illustrations. 15 vols. 16mo, \$1.00 each. The set. . . . . 15.00
- The Sanitary Drainage of Houses and Towns. By GEO. E. WARRIS, Jr. New edition, enlarged. Crown 8vo. . . . . 3.00
- The Law of Hotel Life; or, The Wrongs and Rights of Host and Guest. Vol. V. of "Legal Recreations." By R. VANNO ROOZAS, Jr., Esq. 16mo. . . . . 1.50
- Tanagra Figurines. Illustrated. 8vo. . . . . 1.50
- Tributes to William Lloyd Garrison at the Funeral Services, May 25, 1879. With Heliotype of Bust by Anne Whitney. Paper, 50 cents; cloth. . . . . .75
- The Life and Epoch of Alexander Hamilton. A Historical Study. By HEN. GUN. SARA. With portraits. 1 vol. 8vo, gilt top, beveled boards. 4.50
- Spain in Profile. By JAMES A. HARRISON, author of "Greek Vignettes." "Little Classics" style, 18mo, red edges. . . . . 1.50
- The Philosophy of Music. By WILLIAM POPE, F. R. S. Vol. 15 of the Philosophical Library. Crown 8vo, gilt top. . . . . 8.50
- Color Blindness: Its Dangers and Its Detection. By B. JER. JARVIS, M. D., Ophthalmic Surgeon Massachusetts Eye and Ear Infirmary, etc. 8vo. 2.00
- Library Notes. By A. P. RUSSELL. Revised and enlarged edition. 1 vol. 12mo, gilt top. . . . . 2.50

VOSSLER'S  
CAFÉ RESTAURANT.

IMPORTED WINES, ETC.,

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.,

As served at moderate prices, and with taste, at

VOSSLER'S

Nos. 18 &amp; 19 HAWLEY STREET, BOSTON.

HEWINS &amp; HOLLIS,

Importers and Retailers of

MEN'S FURNISHINGS,

Manufacturers of

FINE SHIRTS

TO ORDER.

47 Temple Place . . . . Boston.

- History of the Republic of the United States of America, as traced in the writings of ALEXANDER HAMILTON and of his Contemporaries. By JOHN C. HAMILTON. Fourth Edition. With many Heliotype Portraits. 7 vols. 8vo. . . . . \$5.00
- Sealed Orders, and Other Stories. By ELIZABETH STUART FLEMMING, author of "The Gates Ajar," "Avia," etc. 16mo. . . . . 1.50
- The Bodleys Afoot. Uniform with the popular Bodley books of previous years. Fully illustrated and attractively bound. . . . . 1.00
- The Little Classics. A new edition of the original "Little Classics," in eight volumes, 16mo. Uniform with the "Riverside Classics." Sold only in sets. . . . . 13.00
- The Poetical Works of Geoffrey Chaucer. Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full index. Crown 8vo. 3 vols. . . . . 5.25
- Old Friends and New. By SARAH O. JEWETT, author of "Dorchen," and "Play Days." "Little Classics" style. 16mo. . . . . 1.25
- The Twins of Table Mountain, and Other Sketches. By BERT HAAR. "Little Classics" style, 16mo. . . . . 1.25
- An Earnest Trifler. A Novel. 16mo. . . . . 1.25
- The Poetical Works of Bayard Taylor. New Household Edition, uniform with the Household Edition of Longfellow, Whittier, etc. In one volume. 12mo. . . . . 2.00
- The Works of James Fenimore Cooper. New Globe Edition, uniform with the Globe Waverley and Dickens. Sold only in sets. 16 vols. 16mo. 16.00
- Breathings of the Better Life. Edited by LECT. LANCON. New and enlarged edition. "Little Classics" style. 16mo. . . . . 1.25
- First Principles of Household Management and Cookery. A Text-Book for Schools and Families. By MARIA PARLO, author of "Appledore Cook-Book." Flexible cloth. . . . . .75
- Prose Works of Ralph Waldo Emerson. Vol. III. Including "Society and Solitude," "Lectures and Social Aims," and "Fortunes of the Republic." 12mo. . . . . 2.50
- The set, complete, 3 vols. 12mo. . . . . 7.50
- The Complete Works of Nathaniel Hawthorne. New Fireside Edition, uniform with the Fireside Emerson. Complete in 12 vols. 16mo. Each volume has two vignette illustrations. Sold only in sets. . . . . 10.00
- Artist Biographies. By M. F. SWEETSER. New Illustrated Edition.
- Vol. I. Raphael, Leonardo da Vinci, and Michael Angelo. With 12 fine Heliotypes. . . . . 1.50
- Vol. II. Titian, Guido, and Claude Lorraine. With 12 fine Heliotypes. . . . . 1.50
- Vol. III. Joshua Reynolds, Turner, and Landseer. With 12 fine Heliotypes. . . . . 1.50
- Vol. IV. Direr, Rembrandt, and Van Dyck. With 12 fine Heliotypes. . . . . 1.50
- Vol. V. Fra Angelico, Murillo, and Washington Allston. With 12 fine Heliotypes. . . . . 1.50
- The set, in 5 volumes, 16mo, in box. . . . . 7.50
- Tennyson's Poems Complete. Universal Edition. Illustrated. Sq. 16mo. . . . . .75
- Shamrock Edition. Illustrated. Crown 8vo, full gilt, \$1.50, plain edges. . . . . 1.00
- Hazlitt's Edition. Illustrated. Ornamental borders. Small 4to. . . . . 1.50
- Prayers of the Ages. Edited by one of the Editors of Hymns of the Ages. New edition. 1 vol. 12mo. . . . . 1.50
- Parnassus. Selected and Edited, with an introductory Essay, by RALPH WALDO EMERSON. New Household Edition. 1 vol. 12mo. . . . . 2.00
- American Poems. Selections from Works of Longfellow, Whittier, Bryant, Holmes, Lowell, and Emerson. With Biographical Sketches and Explanatory Notes. 1 vol. 16mo. . . . . 1.25
- Goethe's Faust. Translated by HAYARD TAYLOR. One volume. Full gilt, 12mo. . . . . 2.50
- Works of Ralph Waldo Emerson. New Fireside Edition. 5 vols. 16mo. . . . . 10.00
- Talks on Art. By WM. M. HUNT. . . . . 1.00
- Dictionary of Noted Names of Fiction. By WM. A. WHEELER. 12mo. . . . . 2.00

HOUGHTON, OSGOOD &amp; CO., Pub'rs, Boston.

JAN 31 1880

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1012.

BOSTON, SATURDAY, JANUARY 31, 1880.

VOL. XL. No. 3.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

## W. H. JEWETT & CO. MANUFACTURERS OF PIANO-FORTES.

Warerooms, 576 Washington St., Boston.

### HARWOOD & BEARDSLEY,

(Formerly with Chickering & Sons.)

### AGENTS FOR THE

### FAMOUS

### CELEBRATED

"BLÜTHNER"

"SOHMER & CO."

GRANDS,

PIANOS,

LEIPZIG, GERMANY.

NEW YORK.

Also the Best Low-priced Pianos in Boston.

503 Washington St., cor. West.

Chickering Pianos

Tuning & Regulating

Constantly on hand.

A specialty.

## HENRY F. MILLER, PIANO-FORTE

MANUFACTURER,

BOSTON, MASS., U. S. A.

### THE SMITH ORGAN CO.

FIRST ESTABLISHED.

MOST SUCCESSFUL.

Their instruments have a standard value in

All the Leading Markets of the World.

Everywhere recognized as the Finest in Tone.

Over 80,000 Made and in Use.

New Designs constantly. Best work and lowest prices. Send for Catalogue. Tremont, opp. Waltham St., Boston.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILEA, the eminent Pianist, and Principal of Petersile's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:—

Gents,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation, either in America or in Europe.

CARLYLE PETERSILEA.

### Another First Gold Medal!

## NEW-ENGLAND CABINET ORGANS

On account of their Many Improvements, were honored with a First Gold Medal, after the Most Critical Examination ever known in the history of Reed Organs. Among their Many Surpassing Merits, the judges at the Great Boston Fair of 1878 specified "Superior Power and Volume of Tone!" In all Important Attributes they now Rank First in the World. This makes

THREE GOLD MEDALS IN 14 MONTHS.

Catalogues sent free to all applicants.

New-England Organ Company,

Marble Building, 1299 Washington St., Boston.

ESTABLISHED 1837.

## WILLIAM BOURNE & SON, PIANO-FORTE MANUFACTURERS,

666 Washington Street, Boston.

Pianos sold on Instalments, Exchanged, and to Let.

### THE MANLINESS OF CHRIST.

By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. 16mo. \$1.00.

A strong, frank, noble book, bringing forth prominently the incidents, circumstances, and central facts in the life of Christ, to prove that instead of being good in a weak and spiritless way, he had in superlative degree the bravest and highest manliness.

### PROBLEMS OF LIFE AND MIND.

Third Series. By GEORGE H. LEWES. 8vo. \$3.00.

This volume concludes the great work on "Problems of Life and Mind," which Mr. Lewes planned but did not live to finish. This book was substantially completed before his death and has been prepared for publication by thoroughly competent persons, working in cooperation with George Eliot, who is hardly less eminent in the domain of philosophy than in fiction.

For sale by booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON, MASS.

## BOSTON Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars.

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

DESERVING OF THAT NAME.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## Music Publishers.

## Emerson's Anthem Book.

By L. O. EMERSON. Price, \$1.25, or \$12.00 per doz.

It is a pleasure to look through this fine book, and Choir Leaders will all be pleased with the general beauty of the music, and the great variety. There are more than 90 Anthems, Motets, Sentences, etc., including an Anthem Doxology and some fine new Hymn Anthems. Also 15 Responses and Chants. Music for Christmas, Easter, and all other special occasions is provided. **THE SLEEPING QUEEN** (80 cts.). Fine Operetta by Balfe.

## HAVE YOU SEEN

## "WHITE ROBES,"

the new Sabbath-School Book? It is a grand good Book and is meeting with unexampled success.

Only published two months ago, it "takes" so well that the publishers are forced to issue edition after edition to keep pace with the demand. To state it tersely,

## WHITE ROBES

has gone straight into the hearts of all lovers of Sabbath-School Music, and the fact is due to its purity, freshness, and originality.

Send 30 cts. in stamps for a sample copy. \$3.00 per dozen.

*Temperance Jewels*, (35 cents) by J. H. TARNET, should be used by all Temperance and Reform clubs.

Any book mailed, post free, for the retail price.

**OLIVER DITSON & CO., Boston.**

**GEO. D. RUSSELL,**  
125 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**

**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

**WEBER PIANO-FORTES.**

*Songs of the Pyrenees*, arr. from traditional Pyrenean Melodies by Sturges and Blake.

1. Hail to Manana (To-morrow).....	25
2. La Boca de Popita (Popita's mouth).....	25
3. Dodo.....	20
4. Teradita Nita.....	25
5. Bolero.....	25
6. Me gustan Tu das (The girl with the golden hair).....	25
7a. Le Bon Vaisseau (The gallant ship) [Spinning-wheel].....	40
7b. Ronde de Pyrenees [Songs, No. 1 & 2].....	25
8. La Gitan (The Gipsy).....	25
Complete.....	\$2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Best, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, OSGOOD & CO., BOSTON.**

## Handel and Haydn Society.

## 65TH SEASON.

March 25. "ISRAEL IN EGYPT."

Tickets for sale at the Music-Hall.

UNIVERSITY CONCERTS,  
Sanders Theatre, Cambridge.

## Third Symphony Concert,

BY THE

*Boston Philharmonic Orchestra,*

**BERNHARD LISTEMANN, Conductor,**

Thursday Evening, Feb. 5, 1880, at eight o'clock.

The Programme includes: Orchestral Suite, in D. Bach: "A Faust Overture," Wagner; "The Youth of Hercules," Symphonic Poem, Saint-Saëns; Symphony in B flat, Schumann.

**MR. GEORGE L. OSGOOD**

Will sing three songs from Handel's "L'Allegro," and Schubert's "Kri-King," with Orchestra.

## CAPPIANI CONCERT.

The second of the series of Four Cappiani Concerts will take place at

## Mechanics Hall,

Corner of Chauncy and Bedford Streets, Boston,

## ON WEDNESDAY EVENING,

**FEBRUARY 4TH, AT 8 O'CLOCK.**

MADAME CAPPIANI will sing, and will be assisted by the following pupils:—

Mrs. T. B. Buxton, of St. John, N. H.,

Miss Ida Kleber, of Pittsburg, Pa.,

Miss Emma Dearborn, of Worcester,

Dr. Albion Dudley, of Boston,

Mr. Neal, of Gallipolis, Ohio,

Mr. Charles Ross, of Brunswick, Me.,

And other renowned artists. Full particulars will be given next week.

Tickets one dollar each, at Music Hall and the principal music stores.

## BOSTON MUSIC HALL.

## JOSEFFY,

The Piano-Forte Virtuoso,

WILL GIVE

## THREE GRAND CONCERTS,

ASSISTED BY THE

*Boston Philharmonic Orchestra,*

**Bernhard Listemann, Conductor,**

On the Evenings of February 12 and 13, and Saturday Afternoon,

February 14.

Season Tickets, \$3.00; Single Tickets, \$1.25 each; for sale at the Hall.

## Calendar of the Musical Season.

## JANUARY, 1880.

31. Quarterly Concert of N. E. Conservatory of Music, Music Hall. (Matinee.)

## FEBRUARY.

2. First night of the Strakosch Opera Company, at the Globe, lasting two weeks.
3. (At 3.30 P. M.) Mr. Perabo's Second Concert.
4. Second Concert of Mme. Cappiani and her pupils.
5. Third Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
6. (At 3.30 P. M.) Mr. Perabo's Third Concert.
11. Third Chamber Concert of the Esterpe. New York Philharmonic Club.
12. (At 3 P. M.) Fifth Harvard Symphony Concert.
12. (Evening.) First Joseffy Concert, with Philharmonic Orchestra.
13. (Evening.) Second Joseffy Concert, with Philharmonic Orchestra.
14. (Matinee.) Third Joseffy Concert, with Philharmonic Orchestra.
26. (At 3 P. M.) Sixth Symphony Concert of the Harvard Musical Association.
26. (Evening.) Fourth Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
27. Second Concert of the Cecilia.

## MARCH.

8. (Evening.) Mr. Perabo's Fourth Concert.
9. Fourth Concert of the Apollo Club.
10. Fourth Chamber Concert of the Esterpe. New York Philharmonic Club.
11. (At 3 P. M.) Seventh Harvard Symphony Concert.
17. Third Concert of the Boylston Club.
18. Fifth and Last University Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
26. (At 3 P. M.) Eighth and Last Harvard Symphony Concert.
26. Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."

## APRIL.

- Third Concert of the Cecilia.
- 7. Third Concert of Mme. Cappiani and her pupils.
- 14. Fifth and Last Chamber Concert of the Esterpe. Boston Quintette Club.
- 21. Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra.

## MAY.

- 1-7. Triennial Festival of the Handel and Haydn Society.
12. Fifth Concert of the Apollo Club.
17. Repetition of Fifth Apollo Club Concert.
19. Fourth Concert of the Boylston Club.
20. Fourth Concert of Mme. Cappiani and her pupils.
- Last Concert of the Cecilia. Repetition of Bruch's "Odysseus."
- English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

## HARVARD MUSICAL ASSOCIATION.

## FIFTEENTH SEASON OF

EIGHT SYMPHONY CONCERTS,  
BOSTON MUSIC HALL,

Conductor, **CARL ZERBACH**. Orchestra of 47 instruments, with **BERNHARD LISTEMANN** as Violin Leader.

Fifth Concert, Thursday, February 12, at 8 P. M.

PROGRAMME: Overture to "Fidelio," Beethoven; Rastach and Romance, from "Toll," Rossini (Miss LOUIS HOBBS); Piano Concerto, Rags (Miss JESSIE COCHRAN); Songs, Grieg; Symphonic Fantastique, Berlioz (first time in Boston).

Admission, \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party

**B. Listemann, E. M. Heindl, John Mullin,**  
**F. Listemann, Alex. Heindl, H. A. Greene,**

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address

Pruefer's Music Store, 34 West Street, Boston.

**MME. BERTHA JOHANNSEN.** Professor of the Art of Singing, 128 nd Avenue, New York. Ladies prepared for the Opera or Concert Room.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF

**HOUGHTON, OSGOOD & CO.**

A new and elegantly printed catalogue, with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges. Sent to any address on receipt of 10 cents. Boston, Mass.

## THE COPYGRAM.

Invaluable to Composers, Choir Leaders, Organists, and Musicians generally.

Produces from 60 to 100 copies of any writing, drawing, or musical composition from each original writing. The Copygram is especially adapted for copying music, and is guaranteed to be **THE BEST COPYING APPARATUS MADE**. Every one warranted.

Note Size, 6 x 10 1/2 inches....\$2.40

Letter "10 x 12 1/2" ".... 4.00

Legal Size, 10 x 14 1/2 inches....\$5.00

Folio "12 1/2 x 19 1/2" ".... 7.00

Mounted in Black Walnut Cases, complete with Ink and Sponge.

## SPECIAL SIZES MADE TO ORDER.

Send for Illustrated Price List and Testimonials.

## THE COPYGRAM COMPANY,

104 Duane Street, New York.

## THE GREAT BIBLE DICTIONARY.

By WILLIAM SMITH. Unabridged, enlarged, corrected. 4 volumes, 3,667 pages, with 596 illustrations.

Price, in cloth, \$26.00; sheep, \$30.00; half morocco, \$35; half russa, \$38; full morocco or full calf, \$45.00; full russa or levant, \$50.00.

The grounds of its superiority to the English edition of the same work are these:—

Five hundred more pages and one hundred more engravings in the American edition than in the original English; more than one thousand errors of reference corrected; an Index of Scripture Illustrated.

In paper, press-work, cuts, maps, etc., we do not see anything to choose between this and the more costly English original; while in a multitude of other respects which affect the trustworthiness, thoroughness, and supreme excellence of the work as a thesaurus of Biblical knowledge, this is vastly to be preferred.—*Congregational Review* (Boston).

No other edition of Smith's Bible Dictionary is nearly as full, complete, or accurate, as this, which was edited by Prof. H. B. HACKETT, D. D., and Prof. EERA ARNOT.

For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.**



BOSTON, JANUARY 31, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HENSTON, OSGOOD AND COMPANY, Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PROFFER, 30 West Street, A. WILLIAMS &amp; Co., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BENNETT, JR., 39 Union Square, and HENSTON, OSGOOD &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOWEN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 513 State Street.

## LEIPZIGER STRASSE, No. 3.

A CHAPTER FROM "DIE FAMILIE MENDELSSOHN," BY S. HENSEL.

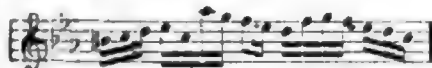
AFTER their return (the Mendelssohn family from their Swiss tour) every one went back to his accustomed occupations, and industry resumed its course. In the next years Felix's musical talent developed itself with rapid strides, and, with his own, that of my mother (his sister, Fauny Hensel). The sincere, unenvying friendship of the brother and sister remained untroubled to the end of their lives. "They are actually vain and proud for one another," said their mother, once. "Up to the present moment," writes my mother, in 1822, "I possess his unbounded confidence. I have seen his talent develop step by step, and have even in a certain degree contributed to its education. He has no musical adviser except me; nor does he ever put a musical thought down on paper without first submitting it to my examination. Thus, for example, I knew his operas by heart, before a note was written down." Felix's activity was—and remained all through his life—most restless; for, besides scientific culture, he spent much time and labor upon drawing. If his endowment herein naturally fell far short of his musical, yet he carried it a great way for a dilettante, and perfected himself very much in it in the later years of his life. From his last Swiss journey, in the year 1847, he brought home Aquarelles of which no artist need have felt ashamed.

But what was most extraordinary in those early years of boyhood was his musical activity, as appears from a little biography of Felix by his mother, which I possess, and to which is appended a list of the pieces he composed each year. Thus, for example, the list for the year 1822, in which the great journey of the family occurred, and which certainly left but little time for labor, reads as follows: (1) The Sixty-sixth Psalm, for three female voices; (2) Concerto in A minor for the piano-forte; (3) Two Songs for male voices; (4) Three Songs; (5) Three Fugues for the piano; (6) Quartet for piano, violin, viola, and bass (in C minor, composed in Geneva, his first printed work); (7) Two Symphonies for two violins, viola, and bass; (8) one act of the Opera "The Two Nephews;" (9) *Jube Domine*, in C major, for the Cäcilienverein of Schellble, in Frankfurt-on-the-Main; (10) a Violin Concerto (for Riets); (11) *Magnificat*, with instruments; (12) *Gloria*, with instruments. In the same year he appeared publicly for the first time in Berlin, in a concert of Mme. Milder. This period also includes the foundation of the "Sunday Musicals," which were

destined afterwards to gain so great an expansion in the house of my parents. For the time being, in the limited room which then stood at the disposal of my grandparents (on the new Promenade), only the narrower circle of friends used to assemble; here Felix's compositions were performed; here the children became accustomed to play before people, and had an opportunity to hear the opinion of others. Already, too, at these "musicals," were found whatever musicians of importance from other places came to Berlin. Thus, in the year 1823, Kalkbrenner, of whom the mother writes: "He has heard many of Felix's things, has praised with taste, and has found fault with candor and with amiability. We hear him often, and we seek to learn from him. He unites the most different excellences in his playing: precision, clearness, expression, the greatest facility, the most inexhaustible strength and endurance. He is a sound musician, and possesses an astonishing power of taking much in at a glance. Apart from his talent, he is a fine, amiable, and very cultivated man, and one cannot praise and blame more agreeably."

In August of the same year my grandfather made a journey to Silesia with the two young people. Felix writes:—

.... "Early in the morning we all went to Berner to the church. He came. At first he pulled off his coat and drew on a light waistcoat in the place of it; then I had to write down a theme for him, and then he began. He took the deep C in the pedal, and then he flung himself with all his might upon the manual; and after several runs he began a theme on the manual. I had no idea that one could play it on the pedal, for so it was:



But presently he fell in with the feet, and now worked it through with manual and pedal. After kneading that theme through sufficiently, he took up my theme in the pedal, carried it through awhile, took it in longer notes on the pedal, set a beautiful counter-subject against it, and worked the two themes through superbly. He has an immense facility upon the pedal. When he had finished, he drank several glasses of wine, which he had brought with him, and then seated himself again upon the organ bench. Now he played Variations after Vogel's manner, which, though they were very beautiful, did not please me like his former playing.

"The church gradually filled, and the people were very much astonished to hear Berner, for he had made it known to all Breslau that he had set out on a journey to the baths; but here he was playing the organ in St. Elizabeth; these two things they could not rhyme together. After he had drunk another glass, he produced some Variations of his own on the Choral "Vom Himmel hoch," which are very beautiful. The last variation is a fugue, of which the shortened choral is the theme; he played it on the middle key-board. Now he made it seem as if he was about to close, brought back the theme *alla Stretta*, struck the dominant chord, and then suddenly began the simple choral on the lower manual, which was coupled, with the whole power of

the organ, modulated splendidly upon the melody, and so closed. It made a heavenly effect, when the choral struck in with full power, and the tones streamed forth from the organ on all sides. But that exhausted him a good deal, so that he had to drink two or three glasses of wine. Yet soon he set to it again, and played variations on "God save the King," in which he treated this theme in the Phrygian and then in the Æolian mode, and towards the end he played it also with full organ, which had just as fine an effect as the one before. With this the organ concert was closed, and Berner very much fatigued. The people left the church, and he allowed the bottle of wine to rest. Then he showed me the interior of the organ itself; bombshells and grenades have lodged in very many pipes, so that they are useless.

"We talked together for a while farther, he and I. Berner told us of some droll pranks which he had executed, and then we went to dine, Berner with us. While he plays, a choir boy stands near him, who draws out or pushes in the registers, which Berner tips with his fingers in the midst of his playing.

"But now enough of Phrygian, Æolian, dominants, registers, pipes, manual, pedal, valves, thirty-two feet, mixture, concert, wine bottle, glasses, fugues, and prolongations."

In Reinerz, Felix was invited to take part in a concert for the poor. The rehearsal began three hours before the concert, and they placed before Felix a Concerto of Mozart. After they had repeated the first solo for an hour long, Felix saw that it would never go in that way. The contrabassist, who at the same time represented the place of the 'cello, was not in tune, most of the instruments were utterly at fault, and the rest, worthy dilettanti of the little town, understood neither how to play nor when to pause; it was frantic cat-music. So he proposed that he should improvise, had the reason of the change explained by the schoolmaster, chose some themes from Mozart and Weber, and played with universal applause. Directly after the concert he started on the journey, and on getting into the carriage received a nosegay from a pretty maiden. "A prince's (so writes grandmother to my father in Rome), whose husband is *fanatico per la musica*, gave them a pressing invitation to pass several days on their estate, and, in case this were not possible, to send her something of Felix's composition, which she would copy with her own high hands. You know the illiberality of my young liberal too well not to guess that such a court party was naught for his free spirit."

On the 3d of February, 1824, on which day Felix became fifteen years old, was the first orchestral rehearsal of his Opera, "The Two Nephews," for which the afterwards well-known physician, Caspar, had written the text. Zelter improved this opportunity for a little festival, which was characteristic of him. At the supper after the rehearsal, when one of the amateur singers proposed the health of Felix, Zelter took him by the hand and presented him before the company with these words: "My dear son, from this day thou art no longer an apprentice (*Junge*); from this day thou art a comrade (*Genosse*). I make thee a comrade in the name of Mo-

zart, in the name of Haydn, and in the name of the old Bach." Then he took the boy in his arms, and hugged and kissed him heartily. Then the pronouncing of Mendelssohn's *Geselle* was joyfully celebrated with Zelter's songs and *Tafellieder*. The opera was performed in the paternal house with applause; yet it remained only a work in the nature of an exercise, was put aside as such, and Felix at once set about the composition of a second, "Camacho's Wedding," which, laid out on a broader plan, treats of the well-known episode in *Don Quixote*, and the fate of which we shall learn later.

In the year 1825 occurred an event destined to have a most determining influence on the development of the children, and to shape the whole life of the family for generations, and which for this reason has been chosen for the title of this chapter: grandfather's purchase of the beautiful estate No. 3 Leipziger Strasse. In this wonderful house and garden our grandparents spent the rest of their life; here my mother married and lived to the last. But to all the members of the family this house was no ordinary possession, no dead heap of stones, but a living individuality, a member, partaking in the fortune of the family, of which it was to them, and to those who stood nearest to them, in a certain sense its representative. In this sense Felix often used the expression "Leipziger Strasse 3," and in this sense we all loved the estate and mourned its loss, when it was sold after the death of my mother and of Felix, and — the Herrenhaus (House of Lords) was transferred into it.

The street front of the house is still the same that it was then. The rooms in it were stately, large and high, built with that pleasant prodigality of space which, in the times of the high prices of estates, the architects were compelled almost entirely to abandon, and for the worth of which the understanding — or the means — seems no longer to exist. One room especially, looking out upon the court, connecting by three great arches with an adjoining cabinet, was wonderfully beautiful and seemed as if made for theatrical representations. Here through many, many years, on Christmas, birthday, or other festival, the most charming performances, sparkling with wit and humor, were arranged. Ordinarily this was grandmother's sitting-room. From its windows one had an outlook upon the very large court, surrounded by lower side buildings, and terminated by the one-story garden-dwelling, over which projected the crowns of the tall trees stretching away in the distance. This garden domicile was occupied by my parents from the time of their marriage. It is now torn down, and has given place to the hall of sessions of the Herrenhaus. In winter it had great discomforts: it was cold, damp, every chamber was a thoroughfare, and not one of them had any counter-heat, since the garden-house was only one room deep. Double windows were at that time a great rarity in Berlin; our dwelling possessed none, and daily there streamed from the frosty window panes great pools of water, which had continually to be wiped up. We seldom got it above 18° (Réaumur) in winter.

But in summer the habitation was enchant-

ing. All the windows looked out on the garden, upon blooming lilac bushes, upon alleys of fine old trees, with grape foliage growing up round the windows; and for all seasons of the year it had other great advantages: especially that of perfect repose and stillness; through the great court and the high front building every sound from the noisy street was cut off; we lived as in the deepest solitude of the woods, and yet we were only one hundred steps from the street. No *ris-à-ris* but the stately trees of the garden, with its merrily twittering birds, and no lodger over, under, or near us; toward the street noise the deepest, almost rural, stillness and seclusion, and before the windows the green of the trees.

The most beautiful part of the garden-house was the great hall in the middle. This held several hundred people, and consisted, on the garden side, entirely of glass walls which would slide back, with pillars between, so that it might be transformed into a wholly open hall of pillars. Walls and ceiling, the latter forming a flat cupola, were decorated in a somewhat *baroque* but fantastic style with fresco pictures. Here was the peculiar locality where the "Sunday Musicals" were destined to attain their full expansion. From it one enjoyed the outlook over the great park-like garden of seven acres which reached to the garden of Prince Albrecht; and a remnant of the Thiergarten, which, from Frederick the Great's time, had stretched all the way here, possessed a great wealth of the finest old trees. Of the intended purchase of this estate my grandmother wrote to my father in Rome (Feb. 1, 1825): "Has it not surprised you that my husband seriously thinks of buying and settling down here? The estate, of which something very beautiful can be made, certainly tempted him. The house to be sure is as much neglected and dilapidated as is always the case with many occupants, who are never of one mind and have no common spirit, and much must be expended to bring it into habitable condition. But the garden is a real park, with majestic trees, a piece of field, grass-plots, and an extremely pleasant summer dwelling, and all this tempts my husband as it does me." But the friends of the family grieved and complained at first, that the grandparents should move so far out of the world into such a remote, dead region, where the grass grows on the streets — for the Potsdam gate was then the "Ultima Thule," where the geography of Berlin ceased.

(To be continued.)

## LETTERS FROM AN ISLAND.

BY FANNY RAYMOND BITTER.

### III.

THE IMPERIAL SILVER-WEDDING IN VIENNA.  
— FRIEDRICH VON BODENSTEDT'S FIRST LECTURE IN AMERICA. — MIRZA-SCHAFFY. — HAFIS.

DEAR PŪNĀMU!<sup>1</sup> — If you do not certainly

<sup>1</sup> To Pūnāmu (the Pūnāmu), is the Maori name for the Greenstone, which is a product of the Island of New Zealand, and which has always been held in high estimation by the natives, for hatchets, short hand-clubs (for war), as well as for ornaments. It is also rather admired by the European settlers. To Pūnāmu is the journalistic *sine de plume* of an Anglo-Maori gentleman, to whom the above letter is addressed.

know, you at least surmise, that the discoverer of the island is a cosmopolitan in opinions, tastes, habits; and therefore you may feel assured that she thoroughly enjoyed the cosmopolitan spirit of your letters of last summer. A vivacious account of the Imperial silver-wedding in Vienna, written by an Anglo-Maori, reaching the island by way of New Zealand, and not very long after the ordinary newspaper reports either, would necessarily be read with great interest; but to me your letters were especially interesting, since, if cosmopolitan humanitarianism enters largely into the system of the island's government, art and poetry are the very breath of life there; and your letters treated almost exclusively of those events, artistic or poetic, of the *fêtes*, which alone claimed my attention. These were the enchanting performance at the Vienna Opera House of national songs and dances, — Bohemian, Carinthian, Styrian, Tyrolean, by peasants dressed in their picturesque national costumes, and selected, for musical or choregraphic talent, beauty, grace, or fine voices, from every part of polyglot Austria, — of which you gave so graphic a description; then the processions, with the arrangement of which Makart had so much to do that people more than half expected to meet, in the street of Vienna, the beautiful, if too often characterless, faces, the nymph-like or noble forms, the splendid costumes and decorations that dazzle us in Makart's pictures, surrounded, perhaps, by mists of carnation and gold, green and amethyst, which this painter, like a modern Pygmalion, but a neeronant rather in color than in form, would certainly be able to evoke from his own compositions, vitalized and embodied by some magical, cabalistic power! Nor did you forget the dedication of the new Austrian Westminster Abbey, the splendid church, destined to become the resting-place of famous Austrians — an idea that originated with Maximilian of Mexico, and which the architect Forstel has so successfully carried out; or a kaleidoscopic description of the varied types, European and Asiatic, among the masses of people who crowded to the city on the occasion of these festivities.

What return shall I make to-day for the pleasure which the perusal of all this afforded me? Shall I now respond to the desire for further information respecting national melody and poetry (the folk-song) which you lately expressed while in Berlin and Vienna; complaining, at the same time, of the difficulty of obtaining good collections of this class of poetry and music — even of merely German folk-songs, when you were residing at their very fountain heads? The subject is too extensive for the present occasion. Let me now confine myself to one, not very widely removed from it, and tell you how we took flight from the island one day, for the purpose of meeting, seeing, and hearing the poet Friedrich von Bodenstedt, who lately arrived in America, and who has long been attractive to me, as creator of "The Songs of Mirza-Schaffy," the supposititious Oriental poet. Unexpected circumstances prevented our attendance at the Goethe club reception; but we at least heard Bodenstedt in the first public lecture (in German) which he gave in America; and we were glad to find, in his graceful, scholarly manner, pleasant, expressive face and gestures, and sympathetic voice, that he still retains, at the age of sixty, so much of that attractive personality which the mere title of "poet" leads one to expect.

Bodenstedt, long deterred and discouraged by parental opposition from the adoption of literature as a profession, gained the fullest liberty in this, at rather a later period of life than usual with poets, when, during his sojourn in Russia, Tartary, and Persia, he revealed, as student,

translator, and creator, in Slavonian folk-song and art-poetry, and rifled the rich treasure-houses of Oriental lyricism. The results of his long residence in the East were his translations from Kosland, Puschkin, and Lermontow; his work "The Poetical Ukrain," his "Thousand and One Days in the Orient," and his "Songs of Mirza-Schaffy." In the "Thousand and One Days" he introduced, amplified, and idealized the character of Mirza-Schaffy, his instructor, at Tiflis, in the Tartar and Persian languages. The actual Mirza-Schaffy merely served Bodenstedt as a foundation upon which to elaborate his ideal character, a type of the Oriental poetico-philosophical sage; the real man, though a good instructor and a fair versifier, could not, and did not, aspire to be regarded as a creator, a genuine poet. "The Songs of Mirza-Schaffy" originated altogether in the mind of Bodenstedt, with the exception of one, which was an elaboration of a little song really written by Schaffy; but they were received by the public, and criticised by the German press, as translations. In his lecture of November 11 last, Bodenstedt told us that they were the expression of the feelings excited in him by the novel influences of life in the Orient, amid the splendor of richly glowing natural scenery, while he saw himself surrounded by handsome and courteous men, and black-eyed, rose-checked, beautifully attired women, with long, flowing tresses; and lived under a system of civilization over-ripe to the verge of decadence and ruin.

This wave of warmth and color was an inspiring one to Bodenstedt; it entirely dispersed from his mind those clouds of Heine-Byronic gloom and melancholy which had formerly oppressed him, in common with most of his European contemporaries of poetico-intellectual tendencies. In presenting to his audience those traits of that actual personality of Mirza-Schaffy, his teacher, which had suggested to him the ideal character of Mirza-Schaffy, the poet, Bodenstedt said he was a tall and slender man, with a light, elastic step, large, dark, expressive eyes, and a rich beard of golden chestnut, which finely contrasted with the blue caftan he habitually wore; and his delicately embroidered slippers were always a wonder to Bodenstedt, since their wearer wore them through all the mud of Tiflis streets without receiving the slightest stain. He found fault with European handwriting, as "too mechanical and tradesman-like, regular enough for printing;" and told his pupil that artistic, expressive handwriting ought to vary according to the subject of which it treated; to become wavy and delicate when speaking of women, who are small, elegant, and refined; firm and stiff in sentences of wisdom; bold and rough when treating of war; while joy, love, piety, should all be expressed in different outlines. Not a bad idea for our writers and decorators of notices and proverbs to work out.

Long familiar with the "Songs of Mirza-Schaffy," and with Danmer's translation of Hafiz, with the sympathetic familiarity that leads one beyond the mere form of a poem into its very heart, and its merely suggested meaning; knowing many among them, of those that most delight me, by heart; having translated several, and singing some that have been set to music by Brahms, Ehlert, Ritter, Volkmann, and others, I think I have learned to understand them well; and I have always wondered how any one could ever have mistaken "The Songs of Mirza-Schaffy" for translations. One trait that seems peculiarly to mark them as the work of a European is their reference to dress, manners, home-surroundings, etc.; foreign outside forms that would at once impress a European not long a resident of the East; Hafiz scarcely mentions

the dress of Suléikka, or the scenes amid which he meets her; he, overflowing with song and love, set on thinks of painting for his listeners such matters of course, — to him and to Orientals in general. The Mirza-Schaffy songs are divided, in German poetic fashion, into groups with distinctive titles, such as "Songs of Complaint," "Tiflis," "Hafiz," "Suléikka," and so on. The most original, and, at the same time, the richest in Oriental coloring and pictures of manners, are those contained in "Hafiz" and "Tiflis," such as "Whence comes the Fame of Schiraz?" "Fair Sultana Fatima," "Throw back thy Veil," and others. Let me give you a few translations of my own as specimen of these songs: —

## I.

The lovely ladies of Tiflis  
Wear beautiful array!  
The folds of a snow-white Tachdra  
Across their features play;  
And under diadems  
Enriched with precious gems,  
Shine robe and truer light,  
And silk and satin bright,  
And ribbons richly blest,  
And slippers gold-embrest.  
Oh, do not therefore blame them,  
Or vain and foolish name them!

The lovely ladies of Tiflis  
Well please a poet's taste!  
Unfettered by robe or Tachdra,  
With beauty's aureole graced,  
Undimmed by useless shade,  
More fair appears each maid,  
Unless enrobed in dress,  
Fit frame for loveliness!  
A maid in base attire,  
No poet heart will fire,  
Though perfect in her mould, she,  
And countless maids old, he!

## II.

With rapture heavy-laden,  
My heart beats wild and high,  
When she, light-footed maiden,  
With airy step floats by!  
A veil of dazzling whiteness  
About her form is flowing,  
Two stars of midnight brightness  
Beneath its folds are glowing,  
Her dark and rippling tresses  
Drop o'er her bosom's sweetness;  
A rose's moon, the dress is,  
That shades her rich completeness;  
And all is lovely motion,  
And all is grace enchanting. —  
I gaze, — and warm emotion  
My soul, my senses haunting,  
With rapture heavy-laden,  
My heart beats wild and high,  
When she, light-footed maiden,  
With airy step floats by!  
Narcissus buds, and roses,  
Across her robe are twining;  
Its azure hem discloses  
Her foot, in scarlet shining; —  
Oh, arched instep slender!  
Oh, flexible white fingers!  
Oh, lip, thou ruby splendor,  
Where love, charmed, fettered, lingers!  
With rapture heavy-laden,  
My heart beats wild and high,  
When she, light-footed maiden,  
With airy step floats by!

## III.

In the public bazaar I sang  
A song of thy foam-fresh beauty:  
All, spell-bound, listened, while rang  
My praise of thy soft-eyed beauty.  
Turk, Persian, Tartar, and Khurd,  
Hafiz's sons, who of maidens astute be,  
And Christians, my song allured  
To muse on thy rose-checked beauty.  
The singers, in silence, there  
Marked word and tone as a duty;  
Now over the world they bear  
My song in praise of thy beauty.  
Away the torn veil is flung  
That shaded thy flower-sweet beauty;  
Familiar to old and young  
Has grown the fame of thy beauty;  
Yea, fairest one, pardon give!  
The bloom that becomes Time's booty,  
For ages undimmed will live  
In songs that echo its beauty!

In these songs, Bodenstedt's muse appears to me as a genuine individuality, but not as an Oriental one; German sentiment looks through the veil of rich tissue that is folded over her face, with a milder glance than Eastern eyes are wont to wear; here is a transformation, not a translation; a muse, who, of her own free will, has chosen to masquerade as a houri; and charmingly she does so, too, and wonderfully "in character"; yet not so perfectly as wholly to deceive feminine eyes, versed in the mysteries of feminine versatility! In Danmer's splendid version of Hafiz there are signs of translation all through; in spite of its vigor, glow, lyrical swing, all that makes other European translations of Eastern songs appear dry, cold, didactic in comparison, it is unequal, as works of strong genius and talent usually are; overflowing ecstatic here, uncouth there, as though the translator had wrung, rather than gently persuaded, the profound or beautiful idea from one language into another; yet this is a brilliant, unmistakably Oriental personality, though robed in northern, foreign attire less pliable, less flowing, less glowing, than the Persian poet's own beautiful, national costume. But it is a noble, a strong, rich translation, justifying Danmer's own assertion that it was a work of love, of voluntary self-sacrifice, to which he devoted many of the finest hours of his life, for a number of years. And if Mirza-Schaffy be an inferior singer, he yet is a true disciple; does not Bodenstedt make him say, "Hafiz is my master!" Wit and epigrammatic point, uncommon qualities with German poets, sparkle here and there in the Mirza-Schaffy "Songs of Wisdom;" take this as an example: —

"A gray eye, —  
A sly eye!  
An eye of blue, —  
An eye that's true!  
With roguish thought  
Brown eyes are fraught;  
But oh, a black eye's dazzling ray  
Is deep and dark as God's own way!

On his return to Europe, Bodenstedt intends to reproduce his translation of the poems of Omar Chajam, the great representative of Persian free thought, a poet comparatively little known to European students, though his fame in the Orient is perhaps only second to that of his predecessor, Firdusi, or Saadi of the gardens of roses and delight.

Since you are not yet familiar with Hafiz, I should like to give you many specimens of the exulting, healthy, lyrical joyousness of that Persian Moore or Anacreon; but two or three brief lyrics must suffice to-day; remember, in judging them, that before reaching you through Danmer's German translation, and then my own English one, much of the original music, bloom, aroma, — call it what you will, must necessarily be lost.

## I.

Wild zephyr wakes in Eden,  
His message breaks night's soft repose;  
"T is not thy spirit, Hafiz,  
From whence that fount of music flows;  
Ere time and space were measured,  
Ere earth from Nothing's night arose,  
Thy magic verse was written  
On leaf and flower of Eden's rose!"

## II.

Oh smile not with so sweet a smile!  
From second fall, I pray thee, spare  
The angels, that in realms of air  
Roam on from starry isle to isle!  
Oh, smile not with that perfect smile!  
For should they see that smile, all, all,  
From heights untold would spring, would fall,  
And see no heaven save in that smile!

## III.

I'll bear Love's rosy standard above the blue deeps, star-haunted;



Though angel hosts should oppose me, on Eden's walls I'll plant it!  
 There, to the wondering planets, I'll sound my exalted story:  
 My silvery symbols striking, I'll sing Love's power and glory!  
 The Pleiades and Orion will dance to the rapturous measure.  
 The seraphs forget their songs to find in mine a diviner pleasure;  
 The sandy desert below me, that barren and waste reposes,  
 Will burst into leaf and blossom, a radiant grove of roses.  
 "And why, Hafs?" — Thy question with envy and folly is blended!  
 Where shine the smiles of Sulikks, joy reigns, and sorrow's rule's ended!

## IV.

A star, from chill and glittering splendor,  
 Fell in the grass, warm, fragrant, green, tender.  
 He saw around him the flowering meadow;  
 Oh, how he loved its sunshine and shadow!  
 Herds played near him, their little bells swinging;  
 Pleased was he with that silvery ringing:  
 He saw the steed o'er desert breathe flying,  
 The lark woodland beyond him lying,  
 The hamlet, breathing content unspoken,  
 Himself on the earth, lost, clouded, broken;  
 All filled him with joy, starry joys exceeding;  
 No more cared he for his heavenly dwelling,  
 Glad to have fallen from desolate splendor,  
 He lay at peace in the spring-grass tender!

But you, dear Pönnämon, now in the native land of Danmer and Bodenstedt, can study them and their creations or translations at your "own sweet will"; ~ another day I will converse with you on a kindred subject, — Russian and Oriental folk-poetry and music. Yours faithfully,  
 F. R. R.

## LISZT.

[From Grove's Dictionary of Music and Musicians.]

FRANZ LISZT was born Oct. 22, 1811, at Raiding, in Hungary, the son of Adam Liszt, an official in the imperial service, and a musical amateur of sufficient attainment to instruct his son in the rudiments of piano-forte-playing. At the age of nine young Liszt made his first appearance in public at Oedenburg with such success that several Hungarian noblemen guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, and took lessons from Czerny on the piano-forte, and from Salieri and Randhartinger in composition. The latter introduced the lad to his friend Franz Schubert. His first appearance in print was probably in a variation (the 24th) on a waltz of Diabelli's, one of fifty contributed by the most eminent artists of the day, for which Beethoven, when asked for a single variation, wrote thirty-three (op. 120). The collection, entitled *Vaterländische Künstler-Verein*, was published in June, 1823. In the same year he proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission at the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favor, and he continued his studies under Reicha and Paer. Shortly afterwards he also made his first serious attempt at composition, and an operetta in one act, called *Don Sanche*, was produced at the Académie Royale, Oct. 17, 1825, and well received. Artistic tours to Switzerland and England, accompanied by brilliant success, occupy the period till the year 1827, when Liszt lost his father, and was thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine, and George Sand, the influence of whose works may be discovered in his compositions. For a time also he became an adherent of Saint-Simon, but soon reverted to the Catholic religion, to which, as an artist and as a man, he has since adhered devoutly. In 1834 he became acquainted with the Countess

D'Agoult, better known by her literary name of Daniel Stern, who for a long time remained attached to him and by whom he had three children. Two of these, a son and a daughter, the wife of M. Ollivier, the French statesman, are dead. The third, Cosima, is the wife of Richard Wagner. The public concerts which Liszt gave during the latter part of his stay in Paris placed his claim to the first rank amongst pianists on a firm basis, and at last he was induced, much against his will, to adopt the career of a virtuoso proper. The interval from 1839 to 1847 Liszt spent in traveling almost incessantly from one country to another, being everywhere received with an enthusiasm unequalled in the annals of art. In England he played at the Philharmonic Concerts of May 21, 1827 (Concerto, Hummel), May 11, 1840 (Concertstuck, Weber), and June 8, 1840 (Kreutzer-sonata). Here alone his reception seems to have been less warm than was expected, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The charitable purposes to which Liszt's genius has been made subservient are legion, and in this respect as well as in that of technical perfection he is unrivaled amongst virtuosos. The disaster caused at Pesth by the inundation of the Danube (1837) was considerably alleviated by the princely sum — the result of several concerts — contributed by this artist; and when two years later a considerable sum had been collected for a statue to be erected to him at Pesth, he insisted upon the money being given to a struggling young sculptor, whom he moreover assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven's monument at Bonn owed its existence, or at least its speedy completion, to Liszt's liberality. When the subscriptions for the purpose began to fail, Liszt offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him. From the beginning of the forties dates Liszt's more intimate connection with Weimar, where in 1849 he settled for the space of twelve years. This stay was to be fruitful in more than one sense. When he closed his career as a virtuoso, and accepted a permanent engagement as conductor of the Court Theatre at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals eleven operas of living composers were either performed for the first time or revived on the Weimar stage. Amongst these may be counted such works as *Lohengrin*, *Tannhäuser*, and *The Flying Dutchman* of Wagner, *Benvenuto Cellini* by Berlioz, Schumann's *Genarova*, and music to Byron's "Manfred." Schubert's *Alfonso and Estrella* was also rescued from oblivion by Liszt's exertions. For a time it seemed as if this small provincial city were once more to be the artistic centre of Germany, as it had been in the days of Goethe, Schiller, and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. In this way was formed the nucleus of a group of young and enthusiastic musicians, who, whatever may be thought of their aims and achievements, were and are at any rate inspired by perfect devotion to music and its poetical aims. It was, indeed, at these Weimar gatherings that the musicians who now form the so-called School of the Future, till then unknown to each other and di-

vided locally and mentally, came first to a clear understanding of their powers and aspirations. How much the personal fascination of Liszt contributed to this desired effect need not be said. Amongst the numerous pupils on the piano-forte, to whom he at the same period opened the invaluable treasure of his technical experience, may be mentioned Hans von Bulow, the worthy disciple of such a master.

But, in a still higher sense, the soil of Weimar, with its great traditions, was to prove a field of richest harvest. When, as early as 1842, Liszt undertook the direction of a certain number of concerts every year at Weimar, his friend Duverger wrote "Cette place, qui oblige Liszt à séjourner trois mois de l'année à Weimar, doit marquer peut-être pour lui la transition de sa carrière de virtuose à celle de compositeur." This presage has been verified by a number of compositions which, whatever may be the final verdict on their merits, have at any rate done much to elucidate some of the most important questions in art. From these works of his mature years his early compositions, mostly for the piano-forte, ought to be distinguished. In the latter Liszt the virtuoso predominates over Liszt the composer. Not, for instance, that his "transcriptions" of operatic music are without superior merits. Every one of them shows the refined musician, and for the development of piano-forte technique, especially in rendering orchestral effects, they are of the greatest importance. They also tend to prove Liszt's catholicity of taste: for all schools are equally represented in the list, and a selection from Wagner's *Lohengrin* is found side by side with the Dead March from Donizetti's *Don Sebastian*. To point out even the most important among these selections and arrangements would far exceed the limits of this notice. More important are the original pieces for the piano-forte also belonging to this earlier epoch, and collected under such names as "Consolations" and "Années de pèlerinage," but even in these, charming and interesting in many respects as they are, it would be difficult to discover the germs of Liszt's later productiveness. The stage of preparation and imitation through which all young composers have to go, Liszt passed at the piano and not at the desk. This is well pointed out in Wagner's pamphlet on the Symphonic Poems: —

"He who has had frequent opportunities," writes Wagner, "particularly in a friendly circle, of hearing Liszt play — for instance, Beethoven — must have understood that this was not mere reproduction, but real production. The actual point of division between these two things is not so easily determined as most people believe; but so much I have ascertained beyond a doubt, that, in order to reproduce Beethoven, one must be able to produce with him. It would be impossible to make this understood by those who have, in all their life, heard nothing but the ordinary performances and renderings by virtuosos of Beethoven's works. Into the growth and essence of such renderings I have, in the course of time, gained so sad an insight, that I prefer not to offend anybody by expressing myself more clearly. I ask, on the other hand, all who have heard, for instance, Beethoven's op. 106 or op. 111 (the two great sonatas in B flat and C) played by Liszt in a friendly circle, what they previously knew of those creations, and what they learned of them on those occasions? If this was reproduction, then surely it was worth a great deal more than all the sonatas reproducing Beethoven which are 'produced' by our piano-forte composers in imitation of those imperfectly comprehended works. It was simply the peculiar mode of Liszt's development to do at the piano what others achieve with pen and ink; and who can deny that even the greatest and most original master,

in his first period, does nothing but reproduce? It ought to be added that during this reproductive epoch, the work even of the greatest genius never has the value and importance of the master works which it reproduces, its own value and importance being attained only by the manifestation of distinct originality. It follows that Liszt's activity during his first and reproductive period surpasses everything done by others under parallel circumstances. For he placed the value and importance of the works of his predecessors in the fullest light, and thus raised himself almost to the same height with the composers he reproduced."

These remarks at the same time will to a large extent account for the unique place which Liszt holds amongst modern representatives of his instrument, and it will be unnecessary to say anything of the phenomenal technique which enabled him to concentrate his whole mind on the intentions of the composer.

(Conclusion in next number.)

### SCHUMANN ON THE "SYMPHONIE FANTASTIQUE" BY BERLIOZ.

In anticipation of the performance of this remarkable work in the next Harvard Symphony Concert (Feb. 13), we borrow, from Mme. Ritter's excellent translation, the concluding paragraphs of Robert Schumann's appreciative article, which bears date 1835. We have not room for the first and longest portion of his criticism, which enters into a close technical analysis of the form, the harmony, the thematic treatment of the five parts, or movements of the work, and which would not be intelligible to the common reader, at least without frequent reference to the score itself. He closes with "a few remarks on the idea and spirit of the work," as follows:—

Berlioz has written down, in a programme, that which he wishes us to think of while listening to his symphony. We will give an abbreviation of this.

The composer intended to sketch, in music, a few moments in the life of an artist. It seemed necessary that the plan of this instrumental drama should be explained in words beforehand. The programme should be regarded in the light of the text that accompanies an opera. *First part.*—Reveries, passions. The composer imagines a young musician, consumed by that moral sickness which a famous author has characterized as "the vague of passion;" he then sees, for the first time, a woman who seems to realize all that ideal perfection which he has already preconceived. By a remarkable freak of accident, the beloved form never appears to him unaccompanied by a musical thought, in which he imagines he traces the character of the maiden, somewhat passionate yet timid and noble; this form and this melody haunt him continually like a double fixed idea. Dreamy melancholy, only broken by a few soft tones of joy, until it arises to the heights of a lover's frenzy,—pain, jealousy, inward fervor,—the grief of first love, in short, forms the contents of the first movement. *Second part.*—A ball. Amid the joy of a festival the artist stands and gazes in an exalted mood on the beauties of nature; but everywhere, in the city, in the country, the beloved form follows him, and troubles his every mood. *Third part.*—A scene in the country. At evening he hears the chant of two shepherds answering each other from afar. This duet, the spot, the soft rustling of the leaves, a gleam of hope that he is loved in return, all unite to shed an unaccustomed repose over his spirit, and to give his thoughts a more happy direction. He reflects that perhaps he will not stand alone much longer. But if he is deceived! This interchange of

hope and fear, light and darkness, is expressed in the adagio. At the close, one of the shepherds repeats his chant, the other does not reply. Thunder in the distance. Loneliness. Deep silence. *Fourth part.*—The journey to execution ("Marche du Supplice"). The artist is now aware that his love is not returned, and poisons himself with opium. The narcotic, too weak to kill him, steepes him in a sleep filled with frightful visions. He dreams that he has murdered her, and that he, condemned to death, is yet the witness of his own execution. The cortège begins to move; a march, now wild and gloomy, then joyous and brilliant, accompanies it; there is a dull sound of footsteps, a murmurous noise of the crowd. At the end of the march, the fixed idea appears, like a last thought of the beloved one; but broken in half by the axe of the block. *Fifth part.*—A dream in a witches' sabbath night. He stands among imps, witches, misformed creatures of all sorts, who have gathered together to his interment. Howls, laughs, cries of pain, complaints. The beloved melody is again heard, but as a common, vulgar dance theme now; it is she who comes. Loud rejoicings at her arrival. Demoniac orgies. Death bells. The "Dies Ira" again, but travestied.

Such is the programme. All Germany greeted it with the declaration that such signboards have an unworthy and empirical air. In any case, the five principal titles would have sufficed; the further suppositions in regard to the composer's personality, and the possibly interesting fact that he had lived his own symphony through, might have been confided to tradition. The German, averse to personalities, does not care to be accompanied in his reflections; he was already sufficiently offended that Beethoven in the Pastoral Symphony did not trust its character to his divinatory comprehension. It seems as if men stand somewhat in awe of the workshop of genius! they do not care to know of the causes, tools, and mysteries of creation. Does not Nature herself tenderly cover her roots with earth? Then let the artist also shut himself up with his griefs. We should go through dreadful experiences could we see all works to the very foundation of their origin.

But Berlioz wrote for his own nation, on whom ethereal modesty imposes but little. I can understand how a Frenchman, reading the programme as he listens, would applaud the countryman who so intelligently treated the whole; music alone, in itself, is secondary with him. Whether a listener, unaware of the composer's intention, would see similar pictures in his mind's eye to those which Berlioz has designated, I cannot decide, as I read the programme before I heard the work. If the eye is once directed to a certain point, the ear can no longer judge independently. And if one asks whether music is capable of accomplishing that which Berlioz has demanded of it in his symphony, one should endeavor to attach different, opposite ideas to it. I confess that the programme at first spoiled my enjoyment, my freedom; but as this faded into the background, and my own fancy began to work, I found more than was set down, and almost everywhere in the music a warm, vital tone. Many look too seriously at the difficult question as to how far instrumental music dare venture in the attempted realization of thoughts and events. People err when they suppose that composers prepare pens and paper with the deliberate pre-determination of sketching, painting, expressing this or that. Yet we must not estimate outward influences and impressions too lightly. Involuntarily an idea sometimes develops itself simultaneously with the musical fancy; the eye is awake as well as the ear, and this ever-busy organ

sometimes holds fast to certain outlines amid all the sounds and tones, which, keeping pace with the music, form and condense into clear shapes. The more elements congenially related to music which the thought or picture created in tones contains within it, the more poetic and plastic will be the expression of the composition; and in proportion to the imaginativeness and keenness of the musician in receiving these impressions will be the elevating and touching power of his work. Why is it not possible that the idea of immortality occurred to Beethoven while extemporizing? Why should not the memory of a great fallen hero excite him to composition? Why could not the remembrance of past and happy days inspire another? Shall we be ungrateful to Shakespeare, who has called from the heart of a young tone-poet a work not unworthy of himself,—ungrateful to Nature, denying that we borrow of her beauty and nobility wherewith to deck our own creations? Italy, the Alps, the ocean, spring, twilight—has music told us nothing yet of these? Music bestows so charmingly firm a character on even small, special pictures, that one is often astonished at her power of fixing such traits. Thus a composer once told me how, while writing, he had been continually haunted by the image of a butterfly floating down a brook on a leaf; the idea had given to the composition just such a tenderness and simplicity as the actual object possessed. In this fine kind of *genre* painting Franz Schubert was a master. Apropos, I cannot refrain from relating an anecdote of my own experience while playing a Schubert march with a friend. I asked him whether he saw any fixed picture before his mind's eye, and he answered: "Yes! I was in Seville more than a hundred years ago, among Dons and Donnas, with their trains, pointed shoes, and daggers, &c." Strange to say, our visions were the same, even to the name of the city.

We will leave it undecided as to whether there are many poetic movements in the programme of Berlioz's symphony. The principal question is, does unexplained and unaccompanied music contain any meaning in itself, and, above all, does a spirit of its own inhabit it? As to the first, I think I have already said something; the second no one can deny, even where Berlioz openly fails. And if we would combat the spirit of the day, which tolerates a burlesque "Dies Ira," we should only repeat what has been said and written for years against Crabbe, Heine, Byron, Hugo, and others. For a few moments in an eternity, Poesy has put on the mask of irony to cover her grief worn face. Perhaps the friendly hand of Genius may also loosen it.

There is yet much of good and ill to say; but here, for to-day, I must break off. Could I hope that these lines would have the effect of inducing Berlioz to restrain his inclination towards eccentricity,—should they aid in obtaining complete recognition for his symphony, not as the masterpiece of a master, but as a work distinguished by its originality from all that stands beside it,—should they inspire German artists (to whom Berlioz stretches out the hand of brotherhood—a strong hand, ready to fight with them against dull, pedantic mediocrity) to new production, then the aim of their publication will have been fully attained.

LEIPZIG.—The eleventh Gewandhaus concert (Dec. 11) had for programme two Symphonies (the "Jupiter" of Mozart, and Schumann, in D minor); several choruses from Handel's *Jurnal in Egypt*, and a choral work by Jadassohn, called "Die Verheißung" (the divine promise).

The Municipal Council have made a grant to the direction of the Gewandhaus Concerts, of four thousand square metres of land, in a faubourg on the southwest, for the construction of the new Concert Hall which was long since projected.

TALKS ON ART. — SECOND SERIES.<sup>1</sup>

FROM INSTRUCTIONS OF MR. WILLIAM M. HUNT TO HIS PUPILS.

## XX.

I'AIN'T gayly, cheerfully. We are too dreadfully serious. Do nothing that you cannot do cheerfully, easily. Don't get the start of yourselves by doing more than you know.

Have faith that the simple masses will produce the effect. Add no detail that will destroy that effect. Try to get the simple mass of things, no matter how smudgy it looks. Try to make the picture as if you saw it vaguely. Get the requisite amount of light and dark. Get the gradations. Finish later.

You can draw just as well on dark paper as on light.

Isn't the dark of that chair just as evident as her eyes? Hasn't it just as much to do with the picture? *Nobody knows how to finish!* If a thing is begun right it is a picture from the first. If you are drawing a fish you don't first make a scale. Make the great masses, and the picture comes along of itself.

Begin with the background. Where is your subject? Here. What is it? A little girl sitting in a chair. Don't look to see what kind of an eye-lash she has! You might spend three hours drawing an eye, and another drawing an eye-lash, and then the eye would be a great deal nearer to you than to the rest of the picture. Put in your vigors—bang! Half shut your eyes. Look at the whole thing. Get the local color or value of this and that, here and there. Then your outlines will come in and mean something. They are only visible because certain things are evident and certain things are not. I see a skirt, and I put that in; not stopping to draw the head even, until I get a sitting figure dark against the gray background. Don't make the arms the subject of the lower part of the picture. Make them only fractional. Don't amuse yourselves making eyes until you get far enough to do it. Most people think that an eye is a fascinator. It has no more to do with fascination than a soap-bubble. It's where the eye is, and what's around it.

"There isn't anything to my sketch."

Well, there isn't to anything you see when you first begin. You mustn't scrutinize. Don't worry and bother! Amuse yourself!

There must be firmness somewhere, because you know that form is there. Convince by making the statement.

Some try to paint like Corot, and make sloppy pictures. They misunderstand him. He paints firmly.

A man is nothing except in his relation to the other members of the human family. You keep young as long as you keep giving out. After you've received a thing it does you no good. It's the getting, the receiving, that does us good; not the keeping, the having. "Lend me a guinea," said a reckless spend-thrift to Ben Franklin. "Here it is. Don't return it, but give it to some one else. Then pass it on until it meets a knave."

Take at once a comprehensive view of your subject, and grasp it as a whole. Clap the values at once all over your picture, leaving the planes loose at the edges until all the leading tones are reached. Paint brutally! barbaric! Paint values as spots of light and color; rather than strive for the "sense" of the thing. Get brilliancy, sparkle, light.

Everything is interesting if only you make a study of it, aiming to do it simply. Fifteen minutes' work done at white heat, as it were, is better than all day's working of anything.

Camphor for moths! Why, when I took my fur coat out of the camphor, the moths held on and actually cried at losing the camphor on which they were growing fat. Moths love tobacco. And that's what Queen Elizabeth had against Sir Walter Raleigh. She kept all the dresses that she had ever had, and he must needs bring tobacco from Virginia to feed the little pests!

<sup>1</sup> Copyright 1867, by Helen M. Knowlton.

Oh, this is a funny old world; and how we dawdle and fool at nine o'clock in the morning when we think we have time enough. At five p. m. we desire nothing so much as to paint.

Make that sky bright and luminous. I've just seen a collection of pictures where the skies were dead and wall-like. You can paint the sky just as it is, but I defy you to make your foreground strong enough to make the sky stay back where it belongs.

Gray is not the negation of color, but the presence of it.

(Corot's "French Village," owned by Mr. Quincy Shaw.) When they put such things into their prayer-books, I will go to church.

(Spring of 1873, on starting for Florida.) Illness makes me long to work. If I should not live long, I can look back upon my life as one of nearly fifty years of a great deal of enjoyment.

## Dwight's Journal of Music.

SATURDAY, JANUARY 31, 1880.

## MUSIC IN BOSTON.

**SYMPHONY CONCERTS.**—The second of the University Course at Sanders Theatre (Jan. 8), and the third of the Harvard Musical Association (Jan. 15), were so nearly identical in programme, that they may be treated of together. The central feature in both was the posthumous Symphony of Goetz, who died so young and full of genius. This had been promised in the Harvard Musical prospectus from the early summer, but the Cambridge organization succeeded in bringing it out first. There was also the almost identity of orchestra, that at Cambridge (Mr. Listemann's Philharmonic) forming the nucleus of the larger orchestra under Carl Zerrahn. Then there was the *Egmont* Overture in common, and the two Arias sung by Miss Ita Welsh. In only two numbers do the two programmes differ. We may as well give them both in full:—

## Sanders Theatre.

Overture to Goethe's "Egmont," in F minor, Op. 84 . . . . . Beethoven.  
Concert Aria, "The Captive," Reverie by Victor Hugo, Op. 11 . . . . . Berlioz.  
Miss Ita Welsh.

Symphony, in F major, Op. 9 . . . . . Hermann Goetz.  
Motto: Into the holy, tranquil realms of feeling  
Must thou escape from out the press of life!  
— Schiller.

Allegro moderato — Intermezzo, Allegretto —  
Adagio ma non troppo lento — Allegro  
con fuoco.

## [First time in America.]

Andante with Variations and Minuet from the Divertimento in D. (string orchestra and two Horns) . . . . . Mozart.  
Aria: "Voi che sapete," from "Figaro" . . . . . Mozart.  
Miss Ita Welsh.  
Overture to "Euryanthe," in E-flat . . . . . Von Weber.

## Boston Music Hall.

Overture to "Fierabras" . . . . . Schubert.  
Song: "The Captive," with Orchestra . . . . . Berlioz.  
Miss Ita Welsh.  
Symphony, in F (posthumous), Op. 9 . . . . . Hermann Goetz.

## [First time.]

Motto: "In des Horens heilig stille Räume  
Musst du siehen ans des Lebens Drang."  
— Schiller.

## (Movements as above.)

Aria: "Voi che sapete," from "Le Nozze di Figaro" . . . . . Mozart.  
Miss Ita Welsh.

Nocturne and Scherzo, from "A Midsummer Night's Dream" . . . . . Mendelssohn.  
Overture to "Egmont" . . . . . Beethoven.

The second appearance of Miss Ita Welsh, and in the same two pieces, is explained by the accident which occurred to Mr. Wm. H. Sherwood, which prevented his playing the Beethoven G

major piano Concerto and Schumann Fantasia, as had been announced. Miss Welsh, at the last moment, kindly came in to the rescue. But every one was charmed to hear her, even for the third time, sing that marvelously beautiful, touching and original song, or Aria, by Berlioz, which she has made peculiarly her own, for it is remarkably well adapted to her. And "Voi che sapete," though it has been heard so often, is seldom sung so tastefully and charmingly as it was sung by her both in Cambridge and in Boston. The Overture which opened the Cambridge Concert, closed the one in Boston, — and, we think, with better reason; for the *Egmont* Overture is just the thing to close a noble concert; it is short, concentrated, full of fire, and ending in a blaze of glory, the hero's dream of triumph. Whereas Weber's *Euryanthe* Overture, much longer, is a piece to rouse an audience at the outset, and bring them over the threshold out of the bustling everyday world into the heavenlier realm of harmony.

Schubert's Overture to his most important Opera, *Fierabras*, is also his finest work in that form. It is full of fresh musical ideas, and of fine effects of contrast, and it is splendidly instrumented. Indeed every time we hear it with new interest. The mysterious tremolo crescendo with which it opens; the superbly rich blast of horns, — a solid shining mass of golden tone; the plaintive, pleading, principal motive, a very short reiterated phrase, now from a horn, and now from other instruments; the spirited heroic answering subject; the exquisitely tender episode; and the return of all these themes with enhanced interest, and worked up to a brilliant conclusion, make it one of the few best Concert Overtures. We have often wondered why it is that these Symphony concerts have for so many years been allowed to have almost a monopoly of this Overture, — at least we cannot remember it's being played here in any other concert.

The Mozart Andante and Minuet was a delightful feature of the Cambridge programme. Originally a Sextet for strings and two horns, — like his "Musikalisches Spiel" — this Divertimento, or these movements from it, gained by the employment of all the strings of the orchestra. It was very finely played, and had all the perfection and the charm of Mozart. For this the Boston concert offered the two *Midsummer Night's Dream* pieces, which it is but fair to say were very beautifully and delicately played, particularly the Scherzo, in which the soft hum and flutter of the sustained flute-passage at the end won admiration for the taste and skill of Mr. Heindl.

It remains to record impressions of the Symphony by Goetz. It is in the key of F, — the key of many Pastorals, what some one calls the key of nature. And the first thing that strikes you in the opening of the Allegro moderato is its fresh, wholesome May or June feeling, "far from the maddening crowd." It waxes earnest, however, very soon revealing a deep poetic nature in the man, a haunting thought, and a reflective intelligence. The principal themes are very short, continually reproduced with subtle skill in thematic development, at great length; nothing that can be called a melody, only melodic phrases, hints, and motives. This portion of the work, therefore, was naturally the least interesting to the less musical many, in spite of its fresh spontaneity, its originality, and its rich blending and contrasting of the orchestral colors. But musicians found it extremely interesting.

The Intermezzo captivated every listener, and no one could withhold one whit of most absorbed attention. It is a little thing, but bright and airy and poetic enough for Mendelssohn in his



most fairy vein. It is like a crystal fountain sparkling, iridescent, in the sunshine, all innocent happiness and freedom; something of that keen love of life, that full belief in joy, which we always feel in Beethoven, in spite of his darker moods. The salient melody, first given by the flutes in answer to the signal of the horns, and which pervades the movement, is most fascinating; and it continually clothes itself with new beauty. What a luscious commingling of the tone-colors as it proceeds! Especially where the blithe, smooth trumpet tones fall in with a new, still brighter sheaf of sunbeams. If this does not justify the "Herzens heilig stille Ranne" (the heart's holy, still recesses) of the motto, it is at least typical of a spontaneous, pure joy, of a "content so absolute," as to be utterly aloof from all the vulgar *Sturm und Drang* of life.

It is commonly supposed, however, that the Schiller motto applies only to the Adagio, which has a deep, religious, thoughtful sentiment, and forms upon the whole the most important movement of the Symphony. Yet this, although it begins with a calm, soul-fraught melody, and takes you into the deeper chambers of the heart, is by no means always still and full of peace. It grows intense and almost feverish, as the self-communion deepens; the tragic human quality is not wanting, — the struggle of the conscious finite with the haunting glimpses of the infinite, the heaven beyond, the torture of the Ideal ever in contrast with the real! So this Adagio, which is musically a masterpiece, is a true type of life in this, that, while it begins and ends with peace, it has its Passion in the middle.

The Finale, *Allegro con fuoco*, full of fire, and very swift, is remarkable for the impatient rushing movement of the violins, extremely difficult, and long kept up, with which, as by relentless force of destiny, it "sweeps to a conclusion." We are of those who enjoyed every movement of the Symphony, — more and more as we have heard it in rehearsal and two concerts, — and we feel that we owe much of the enjoyment to the admirable manner in which both the smaller and the larger Orchestra performed it.

**BOSTON CONSERVATORY OF MUSIC.** — As a branch of this institution, Mr. Julius Richter's Violin Classes have given two extremely interesting matinees this season. The last was at Union Hall on Friday, Jan. 16. The concert consisted of string quartet performances and solos on the violin. A regularly organized quartet of young ladies, kept in constant practice upon quartets of Haydn, Beethoven, etc., zealous and happy in their work (Misses Lillian Shattuck, Lettie Launder, Lillian Chandler, and Abbie Shephardson), had already given several public specimens of much more than respectable quartet playing. This time they opened the concert with the Andante from Mendelssohn's fourth Quartet, followed by the charming Canonetta from his first. They gain in firmness, breadth, and good ensemble all the time. The great achievement of the day, however, was reserved to the closing piece, Bach's wonderful *Chaconne* in D minor, played in perfect unison, through all its variations, by the same four young ladies. Such practice must be invaluable, not only in forming competent violinists, but in educating musical taste and feeling for what is best in art.

The various solo performances were all so good that we are at a loss where to praise especially. Perhaps the greatest interest centred in two: the *Fantasia Caprice* of Vieuxtemps, played by that delicate, poetic-looking maiden, Miss Edith Christie; and the two formidable pieces, *Elegie* by Ernst and Wieniawski's *Poésie*, with great certainty and freedom, and *ad amore*, by a talented young Italian, Mr. Placido Fimura. But the other efforts were each in its way (and they are all trained to a good way) excellent, namely: the *Reverie* of Vieuxtemps, by Miss

Shephardson; Theme and Variations, Wieniawski, by Miss Launder; first movement from De Beriot's third Concerto, by Mr. Joseph B. Proctor; and Paganini's first Concerto, by Mr. Willis Nowell.

THE BOYLETON CLUB, having postponed its contemplated performance, with orchestra, of Goetz's Psalm, "By the waters of Babylon," for maturer preparation, gave, meanwhile (Wednesday evening, Jan. 21), a concert simply of part songs and other smaller pieces. The selections were choice; exquisitely well sung, particularly those by the female chorus; and the concert had the refreshing merit of reasonable length. Marchetti's *Ave Maria*, in rather a secular modern Italian style, proved a fresh and very pleasing novelty. The Frasn "May Song" was as delightful as ever; only taken, as we felt, a trifle too fast. Festa's Madrigal sounded fresh and wholesome as before. The Swedish "Little Bird," with Mr. Osgood's solo, gave great delight. But for fine poetic quality the "Lovely Night," by Chwatal, so perfectly sung, and the two pieces by Rheinberger, which have a more marked originality, deserve especial mention. Here is the programme in full: —

1. Choral Hymn . . . . . *Brahms.*
2. Ave Maria . . . . . *Marchetti.*
3. Go, Speed thy Flight . . . . . *Otto.*
4. Down in a Flowery Vale . . . . . *Festa.*
5. Lovely Night . . . . . *Chwatal.*
6. The Little Bird . . . . . *Swedish.*
7. May Song . . . . . *Frasn.*
8. a Welcome } . . . . . *Rheinberger.*  
b Night }
9. My Wish . . . . . *Folkwang.*
10. Down in a Dewy Dell . . . . . *Smart.*
11. On Upper Langtholmen . . . . . *Engelsberg.*
12. A Winter Carol . . . . . *Riff.*

## MUSICAL CORRESPONDENCE.

NEW YORK, JAN. 20. — On Tuesday evening, Jan. 13, Miss Anna Bock gave a concert at Stenway Hall. She was assisted by several resident artists, and the programme was certainly quite a pretentious one. The young lady played solos by Beethoven, Rubinstein, Schumann, Chopin, in a purely mechanical way, which demonstrated, beyond any peradventure, that she does not possess, in any real sense, a musical organization; perhaps she will subside to her proper level in time, for she is not especially needed here. Mr. W. Mueller played an andante (on the violoncello) from a concerto by Vieuxtemps, and Schubert's "Ave Maria," in a very admirable manner. His tone is broad and clear, and his execution is most excellent. It should be mentioned that among Miss Bock's solos was a Barcarolle by Rubinstein in A minor: it is a very lovely composition, and in the right hands ought to make a very strong impression upon any one's musical intelligence. It was simply slaughtered by this ruthless young person who, nevertheless, seemed to think that she had done something of a particularly meritorious sort.

On Thursday evening, Jan. 15, we had, at Chickering Hall, a concert of English Glee. Miss Beebe, Mr. Aiken, and Mr. Woodruff have labored faithfully and conscientiously to develop a taste for this kind of musical entertainment, and their artistic efforts have contributed very largely to the success of their undertaking. They have lost their former contralto (Miss Floch), and this season's substitute can scarcely be regarded as a marked success; she seems to have a fair voice, but her musical intelligence is not conspicuous. These concerts are attended by some of our very best people, and are most heartily enjoyed by those who prefer a whole evening of vocal music to one in which instrumental ability is allowed a share.

On Saturday evening, Jan. 17, the Symphony Society gave its third concert in Stenway Hall; I give you the programme: —

- Suite — D minor. Op. 43 . . . . . *Tchaikowsky.*
- Violoncello Concerto (new) . . . . . *Saint-Saens.*
- (M. Adolphe Fischer.)
- Sixth Symphony . . . . . *Beethoven.*

## Solos for Violoncello —

- Nocturne, Op. 9, No. 2 . . . . . *Chopin.*
- Tarantella . . . . . *Fischer.*
- Selections from "Tristan and Isolde" . . . . . *Wagner.*

The Suite is in five sections or subdivisions, and is certainly an noble work as has been produced within the last quarter of a century. The first movement (in D minor) is a very serious Introduction and Fugue, which is admirably worked up and charmingly orchestrated. The second division is a Divertimento, which is opened by several solo bars for the clarinet; this is again and again introduced, in one instance accompanied by the most delicious rocking accompaniment by the flutes; there is also an auxiliary Theme in E-flat by the oboes, with pizzicato accompaniment by the entire string orchestra. The three remaining divisions were an Andante, a Scherzo, and a Gavotte; space will not suffice for a detailed analysis of these, but it is enough to say that the melodies are pure and definite, the harmonic combinations strong and full of charming surprises, and the instrumentation most masterly.

The violoncello concerto is a very interesting illustration of the wonderful talent — perhaps genius — which Saint-Saens displays in almost everything that comes from his fertile pen. More interesting than the concerto was its performance by Monsieur Fischer; no such solo playing upon that instrument has ever been heard in this city. While this amazing artist has not the breadth of tone possessed by some of his compeers, he has a most exquisite staccato, a charming phrasing, and an absolute accuracy of intonation (even in the higher notes in the A string), that are little else than marvelous. His musical intelligence is of the highest order and he is certainly a king of his instrument; he might well be termed a Jossely upon the violoncello; ah, if one could only hear those two play Mendelssohn's Sonata in B-flat!

M. Fischer achieved an instantaneous and merited success, both by his rendering of the concerto and by his tender singing of the lovely Chopin nocturne (set in the key of D for the 'cello); and his phenomenal technique, as shown in his own dainty Tarantella. I object, of course, to the use of Chopin's pianoforte works in adapted guises for other instruments; but must candidly confess that this vandalism was less objectionable in this special instance than in every other which has come under my observation; such things ought not to be tolerated for a moment, but — the nocturne certainly was charming.

The concert was in every way an unequivocal success, and too much praise cannot be accorded to Dr. Damrosch for his admirable manner of accompanying M. Fischer; in this regard the improvement in his leadership (which is noticeable this year) was conspicuously evident.

The fourth concert will occur on Feb. 14, upon which occasion will be produced Berlioz's *Damnation de Faust*.

On Tuesday evening occurred the third concert of the Brooklyn Philharmonic Society; this was the musical menu: Overture — "Anacreon" . . . . . *Cherubini.*  
Suite — E . . . . . *Bach.*  
Violoncello Concerto . . . . . *Saint-Saens.*  
(M. Fischer.)

Dramatic Symphony . . . . . *Rubinstein.*

The orchestra appeared to the best advantage in the Cherubini Overture, which was played with a precision of attack and a unity of purpose that reminded one forcibly of Mr. Thomas's palmy days. The Bach Suite was somewhat marred by the unaccountable *fading* of the violas. This Suite, it may be mentioned, is made up from two of the great master's violin sonatas. It is instrumented by Heubrich, and is really quite effective. M. Fischer was successful in his artistic interpretation of the concerto, but did not play with the marvelous finish of execution and accuracy of intonation which distinguished him on the previous Saturday evening. In response to an encore he gave us a Chopin nocturne (Op. 9, No. 3), which he rendered with the utmost feeling and delicacy. The orchestral accompaniment was villainously played, and reflected no credit either upon the performers or upon the conductor, who appeared to regard the whole thing as a bore.

The Rubinstein Symphony was produced as a former concert by the Brooklyn Society, and has also been played in New York. The orchestration — it need scarcely be said — is superb; but I have faithfully tried to comprehend the design and purpose of the work, and have never yet been able to arrive at a satisfactory conclusion; it is the very embodiment of disjointedness and jerkiness.

On Saturday evening, Jan. 24, the N. Y. Philharmonic Society gave its third concert with substantially the same programme as the one which has just been mentioned. The orchestral numbers were just the same and, in addition, Beethoven's fourth piano Concerto was played by Mr. Hermann Rietzel (son of the Society's veteran first flutist). This young artist displayed a very excellent technique and very notable musical intelligence, and gave us a pleasing rendering of the opus, although the interpretation can scarcely be termed a broad one. Jossely had been engaged for this concert, and was to have played Beethoven's Fifth Concerto; he has, however, had very serious difficulty with one of his fingers and was, therefore, unable to appear.

On February 28, Mr. G. Carlberg will give an orchestral concert at Chickering Hall; his programme will include a *Symphonic Triumphant*, by Ulrich; Mozart's P. E. Concerto, No. 8, in D minor, played by Mme. Bachan, and the entire "Struensee" music, by Meyerbeer. ANGUS.

PROVIDENCE, R. I., JAN. 17. — The "Cecilia" gave its sixth concert, the second of this season, Tuesday evening, Jan. 13, with the following programme: —

Quintet, E-flat, Op. 4 . . . . . Beethoven.  
Songs: (a.) Serenade . . . . . Liszt.  
      (b.) "Calm on the Midnight Air" . . . . . Zöllner.  
Songs: (a.) Recordare . . . . . Beethoven.  
      (b.) "Aria! Shine" . . . . . Beethoven.  
Solo, Violin: (a.) Cavatina, Op. 85 . . . . . Raff.  
      (b.) Kulawak (Manourka) . . . . . Wieniawski.  
      Mr. Charles N. Allen.  
Song: "Lead, Kindly Light" . . . . . Bach.  
Quintet, Op. 8 . . . . . Gade.

The instrumental numbers were given by the Beethoven Club of Boston, consisting of Messrs. C. N. Allen and Carl Meind, violins, H. Heindl and W. Rietzel, violas, and Wulf Fries, cello. The vocal part of the programme was rendered by the Temple Quartette of Boston, who were engaged at short notice in the place of Mr. Wm. J. Wunsch, who was announced for this concert, but prevented from singing by illness.

The somewhat familiar early work of Beethoven is interesting for more than one reason. It is beautiful in itself as a composition, being well constructed, and having fine themes whose elaboration is worthy of them. It is quite easily apprehended, and is capable of being understood with little effort as compared with some of the author's later works, — the quintet for strings in C, Op. 29, for example, — not to mention others. While written in the master's earlier style, before he had passed beyond the influence of Haydn and Mozart, it presents here and there indications, hints, suggestions of the future Beethoven in all his marked individuality and power. The Andante, possibly somewhat Italian in style, yet very beautiful, contains passages strongly characteristic of the genius of the composer, and such as you feel he only could have written. You cannot help recognizing here his energy and his reserved power. The later development of the master is but the natural outgrowth of germs like those seen in this movement. Of all the movements the first is, perhaps, the least interesting to a general audience, while no one can fail to enjoy the Andante and Finale. The Minuetto, with its two trills, is not far behind them in matter and form. The Finale is exceedingly rapid and brilliant. The playing was throughout excellent. The marks of expression so numerous in Beethoven were carefully observed, and the whole work was given *con amore*.

The quintet by trade is evidently also an early work. It reminds you considerably of Mendelssohn, especially in the first movement, Allegro *espressivo*; and it has the characteristics which appear in nearly all the works of the northern composers. Should we offer anything respecting it in the way of criticism, we must say that though it is a fine work, and would doubtless prove more interesting on further acquaintance, it does not impress us so favorably as some of the other works of its author, for example, his Trio for piano and strings, Op. 42, in F. There is too much of mere figure work, and too little real melody in the composition. This, at least, is the impression produced on the writer and one or two friends. Yet there are fine passages in the work. The Allegretto was the most enjoyable movement.

The playing of the Club here also was of a very high order. The individual work was excellent, and the ensemble equally so. It was such playing as one wishes to hear often.

Mr. Allen's solo was admirably rendered, and was one of the most enjoyable things of the evening.

The songs, while nicely rendered in the main, did not please us. They hardly seemed in place in such a programme. This remark must apply even to the selections from Beethoven. We were not particularly impressed with them, and if this is hereby on our part, we can only defend ourselves by saying with Horace: "bonus domuit Homerum" (Ars Poet. 359), "good Homer tames" — i. e., however, we should seem to be unjust to the gentlemen who rendered the vocal selections, it is perhaps but fair to say that they seemed to please the audience generally.

As a whole, however, the concert was not so interesting as the previous one. This was partially owing to the more heterogeneous composition of the programme, especially the vocal portion, and partially, perhaps, to our not being in so musical a mood as is usual on such occasions. Be it as it may, the concert was a good one, and calculated to develop a taste for a high and intrinsically valuable class of music.

A. G. L.

BALTIMORE, JAN. 25. — The Strakosch Italian Opera Company left on Monday last after seven performances, which, on the whole, were only fair from an artistic, as well as pecuniary, standpoint. The operas produced were: *Norma*, *Carman*, *Huguenots*, *Puritani*, *Mignon*, *Lucia*, and *Fenarita*. Of these the only ones deserving special mention were *Carmen* and *Fenarita*. The *Huguenots* was a most unsatisfactory performance, if we except the Urbino of Mlle de Belocca, and Messrs. Castelmey's Marcel. The last act was entirely left out, and the choruses were tortured in the most execrable manner. Belocca and Castelmey are the mainstays of Mr. Strakosch's troupe. Miss Singer does not improve on acquaintance. Her high notes are harsh and screechy, and her voice is effective only in *pianissimo* passages.

Of the remainder of the cast (excepting Herr Gottschalk, who was ill the entire week, and unable to appear) the only ones deserving attention are Sig. Baldanza and Sig. North, — the former for his telling tenor voice, and the latter for his dramatic figure and histrionic talents. The most successful representation of the week was that of *Carmen*, in which Mlle. de Belocca acted and sang most charmingly.

At the twelfth Peabody students' concert, given at the Conservatory, on Saturday last, the following programme was performed: —

Beethoven. String-trio, C major, Op. 87. For two violins and viola.  
Allegro. — Adagio cantabile. — Minuetto: allegro molto scherzo. — Finale: presto.  
(Messrs. Allen, Fincke, and Schaefer.)

Aager Hamerik. Love-Song from the fourth Norse Suite.  
Op. 25. Transcription for the piano by the composer.  
(Miss Mabel Latham, student of the Conservatory, seventh year.)

Mendelssohn, (a.) Songs for two sopranos and piano.  
I would that my Love. — The Passenger-Bird's Farewell. — Greeting. — Autumn Song. — Folk-Song. — The May-Bells and the Flowers. — My Bark is bounding to the Gale. — Home, far away. — The Sabbath Morn. — The Harvest-Field. — Evening Song. — Song from "Ruy Blas."  
(Miss Kate Dickey, student of the Conservatory, sixth year and Miss Ida Crow, ex-student and member of the Conservatory.)

(b.) Variations Seriesuses, D minor, Op. 64. For piano.  
(Mr. Karl F. Bühner, member of the Conservatory.)

The choice of so many Mendelssohn songs for one evening seems somewhat peculiar; but they were all gone through with quite fairly by the two young ladies, and without any evidence of fatigue either on their part or that of the audience.

It will doubtless interest your readers to know that we are at last to have the usual eight Peabody Symphony Concerts. After the money question has been discussed from any number of standpoints, and many remedies and expedients suggested — after much crimination and recrimination, — the sensible conclusion has finally been reached, that the only way to start the concerts is to appropriate the requisite locale; and to the credit of the Institution, be it said, the want has been more handsomely supplied this time than during the last two years, although at a rather late day. The lovers of good symphony music will, however, be happy to have the concerts even though they do not begin until the last day of January. Better late, than never! The orchestra will consist of about forty-eight pieces, — about ten stronger than last season, — and the first concert, for which rehearsals have already begun, will produce the "Ocean" symphony of Rubinstein, something entirely novel to Baltimore audiences.  
C. F.

CHICAGO, JAN. 24. — The Mapleson Opera Company has been the attraction for the past two weeks. The operas given have been *Marta*, *La Sonnambula* (twice), *Linda*, *La Figlia del Reggimento*, *Aida* (three times), *Faust*, *Lucia di Lammermoor* (twice), *Rigoletto*, *Dinorah*, and *Mignon*. Besides these, there was a very unfortunate performance of Rossini's *Stabat Mater*. On this occasion it pleased the members of "Her Majesty's Opera" to show the negative side of good singing, for more wretched work can hardly be imagined. True, there were a number of the best solo artists sick, and substitutions had to be made; but still there was little excuse for such an ordinary performance, even from the singers engaged in it. From the art side of the question, but very little benefit has been derived from this visit of the Mapleson company to our city. In the first place we have had only the time-worn operas, and nothing has been given that could advance musical interest to any extent whatever. Many of the performances have been good, and others, like *Faust*, and the *Stabat Mater*, very bad; but at no time during their visit has there been any work given that would call out the enthusiastic commendations of really musical people. From a financial point of view, their visit has brought them in a good return, but there was not the same enthusiasm upon the part of opera-goers as during past seasons; nor have the houses been as large upon the star-nights. I have been quite constant in my attendance, and have given the performers my close attention. The chorus has been very good, and the orchestra better than any other company has given us. Signori Campanini, Calandri, Del Puente, and Herr Behrens have been uniform in their excellence, and all their work has reflected credit upon their talent and ability. In Mlle. Valleria I found a careful singer, with a pretty voice of a sweet quality, but light in power. Her execution was generally tasteful, and she seemed conscientious in all her work. At no time did she come up to the point at which an artist can claim greatness, nor did her performances sink into the circle of the common-place. She was always pleasing, and in some numbers quite brilliant. Mlle. Andrie, who made her first appearance as *Aida*, has not the power of voice, if she has the dramatic talent, to give a great performance of that rôle. As *Mignon*, and as *Gilda*, in *Rigoletto*, she had roles better fitted to her powers. Miss Cary, although unable, on account of illness during the past week, to do all her work, has given us some very fine performances. The most notable being that of *Amneris* in *Aida*. She holds her rank as a noble and great contralto. The performers of

Mlle. Maria Marimon have stamped her as an artist. She has not the melting quality of voice that is found in Mme. Gerster, nor did she find the same enthusiastic recognition. Her execution is very brilliant, and much of her work was very finely done, while she is able to command her power so as to impress her listeners with the feeling that they are hearing a very accomplished singer. I regard the upper part of her voice as very pure and beautiful, while the lower octave is not at all strong and seems worn. As an actress she seems to possess a full knowledge of stage business, and is never at loss to make the most of a telling situation. At the same time she sings to astonish, more than to touch the heart, and in this respect cannot approach the delicate art of Gerster. One seems to see to be a born genius, who sings out her thoughts in sweet notes of wondrous beauty, and takes you, by force of her power, into the charmed circle of perfect sympathy. The other is a brilliant singer, who may attract and dazzle for a time, and even call out the high praises of good critics for the perfection of her vocal technique, but never so colors her voice with those delicate shades that make a reality of a rôle and draw you into a perfect sympathy with it by its naturalness. There is a marked difference in the company that Mr. Mapleson has given us this season, from that of a year ago. While the tenors, baritones, and basses are remarkably strong, and the list of contraltos improved greatly by the addition of Miss Cary, the sopranos are not as good, perhaps, as last year. I find that there is lacking a dramatic prima donna, if large operas, like the *Aida*, are to be given, although the force is strong enough for the light works of the strictly Italian school. Since the company came to our city, Signor Hugonoli has arrived, and appeared twice in *Lucia*. I must accord him full praise for the manner in which he used his voice, while the wonderful power that he still has over an audience is remarkable. He sings well, and his voice, although not what it was in other years, still retains much of its sweetness, and in many notes he can command plenty of power. It was a surprise to me when I heard him do so well, and there are many lessons in his fine method that our younger tenors may note with advantage to themselves. As I close my note I can but regret that our own country cannot support a home opera company. In the large cities we have the chorus and orchestra, and it would not be difficult to secure solo singers of good ability, so that we might be able to have fine performances without depending upon visits from foreign companies. Then it might be possible to have new operas brought out, and some of the old works of merit, that are seldom heard; then art might be advanced, and our home talent encouraged. We have the means at command, if proper organization would mould it into form.  
E. H. B.

## MUSICAL INTELLIGENCE.

MR. ERNST PERABO gave the first of three Matinees at Wesleyan Hall yesterday afternoon, — the first appearance of this admired pianist since his return from Germany. The second comes on Tuesday, Feb. 3, when he will be assisted by Mr. E. B. Perry (the blind pianist), who will play Chopin's Sonata, Op. 35 (containing the *Marche Funèbre*), and several of Perabo's compositions. Mr. Perabo himself will play a Partita of Bach (No. 6, in E minor); and will accompany Mr. Wulf Fries in several Violoncello pieces by Widor and Kiel, and in a Sonata Duo, by Kiel. Third concert Friday, Feb. 6.

Mme. Cappiani's second concert with her pupils will take place at Mechanics Hall on Wednesday evening, February 4. Eminent artists also will assist. Mme. Cappiani gave last week a very successful concert in New York, producing several of her best pupils whom she has been teaching in that city, between which and Boston she divides her time.

The third of the University Concerts, at Sanders Theatre, Cambridge, under the direction of Professor Paine, will take place next Thursday evening, Feb. 5. The Philharmonic Orchestra will play the Bach Suite in D; Wagner's "Elie Faust Overture;" a Poème Symphonique: "The Youth of Hercules," by Saint-Saëns; and the first Symphony, in B-flat, by Schumann. Mr. George I. Osgood will sing three airs from Handel's *L'Allegro*, and *The Erl King* of Schubert, with orchestral accompaniment.

The three concerts by Joseffy, with the Philharmonic Orchestra, arranged by Mr. Peck, have been postponed four weeks, owing to a painful inflammation of one of the great pianist's thumbs. They will take place on the evenings of Feb. 12 and 13, and on Saturday afternoon, Feb. 14. In the first, Herr Joseffy will play the E-flat Concertos of Beethoven and Liszt, with smaller piano pieces. The Orchestra will play Overture to *Ruy Blas*, Mendelssohn, two Character Pieces by H. Hoffman, and Schumann's "Evening Song." The second programme contains: the *Egmont* Overture; Chopin's Concerto in E minor; Introduction to *Lohengrin*; Piano Solo: "Dance Macabre" by Saint-Saëns; Hungarian Fantasia of Liszt, by Joseffy and Orchestra.

In the fifth Harvard Symphony Concert (Feb. 13) Miss Jessie Crehan, a gifted pupil of Von Bülow and of Mr. Lang, will play a Piano Concerto, Op. 23, by Louis Brassin, never yet heard in this country. Miss Louise Homer will sing the Romanza from *William Tell*, and songs by Grieg. The orchestral numbers will be: Overture to *Faust*, in E-flat, Beethoven; and, for the first time in Boston, the famous *Symphonic Fantastique* ("Episode in the Life of an Artist"), by Berlioz.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

**VIOLINIST,**

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

**PIANO-FORTE, HARMONY, AND COUNTERPOINT,**  
Address, No. 2 OTIS PLACE (off Belmar St.), Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

**TEACHER OF PIANO, ORGAN, AND HARMONY,**  
Organist at 135 TREMONT ST.,  
HILLIS ST. CHURCH. At Messrs. Chickering & Sons.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).

**RECEIVES PUPILS FOR VOCAL CULTURE**

AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

**TEACHER OF PIANO-FORTE,**

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

147 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

**VOCAL CULTURE,**

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

**TEACHER OF SINGING,**

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

**PIANO, THEORY, AND ENSEMBLE LESSONS.**  
MUSIC ROOM AT 154 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WILF. FISKE.

**MR. B. J. LANG'S Address**

**FOR PIANO-FORTE LESSONS,**

**CONCERT ENGAGEMENTS, ETC.**

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

**ADVANCED PUPILS ON THE VIOLIN.**

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

**RECEIVES PUPILS on the PIANO-FORTE**

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Higelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

**CONCERT SINGING, ORATORIO, AND OPERA.**

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNST PERABO,**

**TEACHER OF THE PIANO,**

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

**CONCERT PIANIST AND TEACHER.**

Address PETERSILEA'S ACADEMY OF MUSIC,  
379 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

**TEACHER OF THE PIANO-FORTE,**

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKEIDE, BERLIN, MARI.

**J. B. SHARLAND,**

**PIANO-FORTE, VOCAL CULTURE, READY**

**READING and CHORAL CONDUCTING.**

**WILLIAM H. SHERWOOD,**

**CONCERT PIANIST,**

**AND TEACHER OF THE PIANO-FORTE,**

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
evening (Mondays excepted), where arrangements for PIANO-

**EUGENE THAYER'S STUDIO,**

**FOR ORGANISTS AND VOCALISTS.**

136 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

**WILL RESUME PIANO LESSONS**

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store),

**Teacher of the Porpora, or Old Italian School**  
**of Singing.**

Pupil of Corelli, Arthursen, Mmes. Arnauld and Mott.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

**FOR ORATORIO, OPERA, AND CONCERTS.**

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

**ORGAN, PIANO-FORTE, AND HARMONY,**

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**CARL ZERRAHN**

**GIVES LESSONS IN SINGING AND HARMONY.**

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 25 HANSON STREET, BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

(Orchestra)

**FOR PARADES, CONCERTS, PARTIES, WEDDINGS,**  
**"THE GERMAN," AND ALL OCCASIONS**  
**WHERE MUSIC IS REQUIRED.**

LEADERS: { Military Band.....JULIUS E. KICHLER.  
Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 142 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**  
**FOR THE BLIND,**

SOUTH BOSTON, MASS.

**PIANOS CAREFULLY TUNED BY EXPERIENCED**  
**AND SKILFUL WORKMEN.**

All Orders from Boston or vicinity sent as above, or to 37 AVOON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

\* For sale by all Booksellers. Sent, post-paid, on re-  
ceipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. **Critical Reviews of Concerts, Oratorios, Operas;** with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. **Notions of New Music** published at home and abroad.
3. **A Summary of Significant Musical News,** from English, German, French, Ital-  
ian, as well as American sources.
4. **Correspondence** from musical persons and places.
5. **Essays** on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. **Translations** from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING	
NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 675 " "	
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORAIN'S, 40 Washington St., Boston.



## AN IMPORTANT BOOK.

HISTORY OF THE CAMPAIGN OF  
THE ARMY OF VIRGINIA.

By Gen. GEO. H. GORDON. 1 vol. 8vo, with five maps, \$4.00.

This trenchant volume treats from intimate personal knowledge the fateful campaign of General Pope from Cedar Mountain to Alexandria, in the summer of 1862. It contains far the fullest and most complete account yet written of that ill-fated campaign, and of all the details of the battle which involved General Fitz-John Porter's reputation. Five maps accompany the volume, and aid in giving readers a clear and comprehensive idea of the various movements, situations, and results of the campaign in which so much interest centred in 1862, and on which there has been so much discussion since.

The work is thoroughly complete. — *Hartford Courant*.

Nothing has given me a better idea of the events antecedent to the second battle of Manassas. — SENATOR RANDOLPH, of New Jersey.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

"A Charming Story."

## AN EARNEST TRIFLER.

PRICE \$1.25.

This brilliant story has run through edition after edition, and promises to be as popular as "One Summer."

A novel quite out of the common course. The conversations are remarkably entertaining. The story has good points, and very many of them. — *Boston Advertiser*.

As a delicate study of character it exhibits unmistakable originality of conception and truthfulness of execution. — *New York Tribune*.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end. — *Boston Commercial Bulletin*.

The best American novel that has appeared since "The Lady of the Aroostook." — *Philadelphia Bulletin*.

The story is a simple one, in the style of Mr. Howells's delightful novels. . . . Whoever wrote it has contributed a very bright gem to the literature of the day. — *Chicago Tribune*.

A young lady has recently written a novel that threatens to create a furor something like that aroused by little Fanny Burney's romance, in the days of Dr. Samuel Johnson. The book is called "An Earnest Trifler." In Boston and New York people are reading it eagerly. It has passed the ordeal of perusal in the most cultivated circles in this country, and has been enthusiastically approved. — *Cincinnati Commercial*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

SEVENTH EDITION.

## THE LADY OF THE AROOSTOOK

By W. D. HOWELLS.

12mo . . . . . \$2.00.

Of all the charming stories that Howells has written, this is certainly the most charming. — *The Chronicle (New York)*.

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicity of expression. — *Boston Gazette*.

## Previous Writings of Mr. Howells.

His observation is close and accurate; his knowledge of women is simply marvellous; he is an artist in his description of scenery. — *Boston Advertiser*.

VENETIAN LIFE. 12mo. \$1.00.

ITALIAN JOURNEYS. 12mo. \$2.00.

SUBURBAN SKETCHES. 12mo. \$2.00.

THEIR WEDDING JOURNEY. 12mo. \$2.00.

THE SAME. "Little Classics" style. \$1.25.

A CHANCE ACQUAINTANCE. 12mo. \$2.00.

THE SAME. "Little Classics" style. \$1.25.

A FOREGONE CONCLUSION. 12mo. \$2.00.

THESE 7 vols. in box, half calf, \$38.00.

POEMS. "Little Classics" style. \$1.25.

OUT OF THE QUESTION. \$1.25.

A COUNTERFEIT PRESENTMENT. \$1.25.

A DAY'S PLEASURE. Vest-Pocket Series. 50 cents.

THE PARLOR CAR. Vest-Pocket Series. 50 cents.

Equal as an artist to the best French writers. . . . His books are not only artistically fine but morally wholesome. — *Magasin für die Literatur des Auslands*.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO. Boston

OBER'S  
Restaurant Parisien,

4 WINTER PLACE, BOSTON.

Restaurant a la Carte,

Lunch Counter,

Fancy Oysters,

Private Dining Rooms.

Table d'hôte Dinner, from 1 to 4 o'clock, 75 cents.

This place of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINES AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

VOSSLER'S  
CAFÉ RESTAURANT.

IMPORTED WINES, ETC.,

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.,

As served at moderate prices, and with taste, at

VOSSLER'S

No. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## Writings of Oliver Wendell Holmes.

When grave, he charms us by his truth and manliness of feeling, and his sweetness of sentiment; when gay, he delights us with the glance and play of the wildest wit and the richest humor. — GEORGE B. HILLARD.

Among the foremost and most especially national of American writers, displaying a peculiar delicacy of humor. — *Saturday Review (London)*.

The Autocrat of the Breakfast Table. 12mo. \$2.00.

The Same. "Little Classics" style. \$1.50; half calf, \$2.50; morocco, \$3.00.

The Professor at the Breakfast Table. 12mo. \$2.00.

The Poet at the Breakfast Table. 12mo. \$2.00.

The "Breakfast Table" Series, in a box, cloth, \$4.00; half calf, \$12.00; morocco, \$15.00.

In the "Breakfast-Table" company, the Autocrat, the Professor, and the Poet, and in the romance of "Elsie Venner," there is overflowing wit, and no sparing of thought and speculation that make books worth reading. They afforded substance and stimulus for conversation for a long while, and their characters make part of the small — it is hardly safe yet to say undying — but long-lived company in American literature. — *Boston Advertiser*.

That admirable series of "Table-Talks" in which the witty and versatile and every way admirable Oliver Wendell Holmes has embodied the best part of himself. — *The Christian Union*.

Elsie Venner: A Romance of Destiny. 12mo. \$2.00.

It is distinguished alike by originality of conception and brilliancy of execution; and is, in fact, the most striking and fascinating book that we have met with for some time. The leading idea of the story is, as far as we know, entirely new. — *The Spectator (London)*.

The Guardian Angel. 10mo. \$2.00.

Let all novels be laid aside until "The Guardian Angel" be read. It is full of wit and wisdom and interest, and, indeed of all those good qualities which most novels are without. — *London Illustrated Times*.

Soundings from the Atlantic. 10mo. \$1.75.

CONTENTS. — Bread and the Newspaper; My Hunt after the Captain; The Stereoscope and the Stereograph; Sun-Painting and Sun-Sculpture; Doings of the Sunbeam; The Human Wheel, its Spokes and Yellows; A Visit to the Autocrat's Landlady; A Visit to the Asylum for Aged and Decayed Funsters; The Great Instrument (the Boston Music Hall Organ); The Inevitable Trial (an Oration before the Boston City Authorities, July 4, 1863).

Currents and Counter-Currents in Medical Science, with other Essays. 10mo. \$1.75.

CONTENTS. — Currents and Counter-Currents in Medical Science; Homoeopathy, and its Kindred Delusions; Some more Recent Views on Homoeopathy; Puertal Fever, as a Private Pestilence; the Position and Prospects of the Medical Student; Mechanism of Vital Actions; Valuedictory Address.

Border-Lines in some Provinces of Medical Science. 10mo. \$1.00.

The School Boy. Poem read at the Centenary of Phillips Academy, Andover, Mass., June 10, 1878. Fully illustrated. 8vo. Cloth, \$4.00; morocco, or tree calf, \$5.00.

And what shall we say of that other feature of the day, — the matchless poem of Dr. Holmes? — its vivid and moving pictures of the life of other days; the lightness and grace of the movement; the vivacity that never rests or sleeps; its leading, before one is aware, into the land where smiles and tears are never wholly parted; the magic which captivates the ear with its melody while it takes the heart captive with its sentiment? — *Boston Advertiser*.

Poetical Works. Household Edition. 12mo. \$2.00; half calf, \$4.00; morocco, or tree calf, \$5.00.

The Same. Illustrated Library Edition. With 22 full-page illustrations, and portrait. 8vo, full gilt, \$4.00; half calf, \$7.00; morocco, or tree calf, \$8.00.

Poems. 16mo. With portrait. \$1.50. The Same. Blue and gold. With portrait. \$1.25; half calf, \$2.50; morocco, \$3.00. The Same. Cabinet Edition. 16mo. With portrait. Cloth, \$1.50; half calf, \$3; morocco, \$4.00.

Astrea. The Balance of Illusions. 10mo. 75 cents.

Songs in Many Keys. 10mo. \$1.50.

Songs of Many Seasons. 10mo. \$2.00; half calf, \$3.50; morocco, \$4.50.

Favorite Poems. Vest-Pocket Series. Illustrated. 2mo. 50 cents.

Dr. Holmes's place among poets is very high. We are not sure that it is not the highest among Americans. . . . No poet was ever more versatile. Whether his poems are for class dinners or church dedications; whether they welcome the Princes of Russia or France, China or Japan; whether they greet a political, military, or mercantile hero; whether they overflow with rollicking fun or touch the most serious things in life; whether they eulogize the dead or inspire the living, — they are always exquisitely adapted to the occasion. There is one other characteristic which Dr. Holmes shares with all the distinguished poets, and prose writers, too, of America, and that is entire parity. — *Boston Advertiser*.

As a poet he stands among the first in the country. He has written some of the most harmonious, some of the most witty, some of the most stirring, some of the most tender, verses of the time. There is an inexpressible melody in his lyrics. — *San Francisco Bulletin*.

John Lothrop Motley. A Memoir. With a fine Steel Portrait. 10mo. \$1.50; half calf, \$3.00.

Dr. Holmes is peculiarly fitted for the task of outlining Motley's career and analyzing his moral and intellectual attributes, for he was one of the historian's intimate friends from youth, and he is beyond doubt one of the subtlest and most original thinkers, as well as one of the most charming prose writers that America has produced. . . . It is deeply interesting from the first page to the last. — *The Scotsman (Edinburgh)*.

The Story of Iris. Vest-Pocket Series. 2mo. 50 cents.

Mechanism in Thought and Morals. 10mo. \$1.00.

This is a popular scientific talk on the relations of body and mind. It consists mainly of a collection of curious anecdotes and incidents illustrative of the subject, set forth with the sparkling vivacity without which the author would not be himself. — *New York Tribune*.

A Supper Life-Size Portrait of Dr. Holmes has been prepared, and will be furnished for One Dollar to Subscribers for any of the Periodicals published by Messrs. H., O. & Co.

I welcome to my study the fine portrait of our well-beloved and honored friend, Dr. Holmes. It seems to me a very successful representation of the "Autocrat of the Breakfast Table." — J. G. WHITTIER.

\* For sale by all Booksellers. Sent, postpaid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD AND CO., BOSTON, MASS.

# Dwight's Journal of Music.

ESTD 1850

A PAPER OF ART AND LITERATURE.

WHOLE No. 1013.

BOSTON, SATURDAY, FEBRUARY 14, 1880.

VOL. XL. No. 4.

## THE EMERSON PIANO-FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

### FAR IN ADVANCE

Of the former series, and will compare favorably with

### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

### WAREROOMS,

595 Washington Street, Boston.

### BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars,

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

The only Violin School in America

deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to

JULIUS EICHBERG, Director.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERILLA, the eminent Pianist, and Principal of Peterilla's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:—

Gentle,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation, either in America or in Europe.

CARLYLE PETERILLA.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

Pianos tuned.

SPECIAL ATTENTION is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and the first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass. There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the *chef d'œuvre* of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

### A REMARKABLE BOOK.

### THE MANLINESS OF CHRIST.

By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., \$1.00.

A strong, frank, noble book, bringing forth prominently the incidents, circumstances, and central facts in the life of Christ, to prove that instead of being good in a weak and spiritless way, he had in a superlative degree the bravest and highest manliness.

"This book will do good. It relates to one human quality, but one so great as to involve the interests of others. The directness of its style, the earnestness of its spirit, the honesty of its treatment, the realism of its application, all conjoin to make it useful and popular." — *Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

## Music Publishers.

## NOVELLO'S MUSIC PRIMERS.

1. Rudiments of Music. *Comings.* 50c.
2. Art of Piano-forte Playing. *Paver.* \$1.00
3. The Organ. *Blower.* 1.00
4. Singing. *Handbook.* 2.00
5. Musical Forms. *Paver.* 1.00
6. Harmony. *Blower.* 1.00
7. Instrumentation. *Paver.* 1.00
8. Violin. *Thurs.* 1.00

Very popular books in England, and rapidly becoming so in this country. They are not properly Primers, but Instruction Books, with practical treatises on the instruments, and abundant picture and musical illustrations, a history of the organ, etc. Valuable books for any one interested in music.

**WHITE ROBES.** (30 etc.) Unexcelled as a Sunday School Song Book.

**TEMPERANCE JEWELS.** (35 etc.) Unexcelled as a Temperance Song Book.

**AMERICAN ANTHEM BOOK.** (\$1.25, or \$12.00 per doz.) Contains enough easy Anthems of **ANTHEM** to provide one per Sunday for two years. Compiled by A. M. JOHNSON, J. H. TENNEY, and A. J. ARBIT.

Any book mailed, post-free, for the retail price.

The Weekly **MUSICAL RECORD** gives nearly 30 pages of good music per month. \$2.00 per year.

**OLIVER DITSON & CO., Boston.**

**GEO. D. RUSSELL,**  
125 TREMONT STREET, BOSTON,  
Importer, Publisher, and Dealer in

## FOREIGN AND AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

**WM. A. POND & CO., G. SCHIRMER, New York;**  
**BOOSEY & Co., London, England.**

Also, Agent for the justly celebrated

## WEBER PIANO-FORTES.

**Songs of the Pyrenees,** arr. from traditional Pyrenean Melodies by Sturges and Blake.

- |  |        |
|--|--------|
| 1. Haila la Manana (To-morrow).....                          | 25     |
| 2. La Boca de Pepita (Pepita's mouth).....                   | 25     |
| 3. Dodo.....   | 20     |
| 4. Turcota Mia.....  | 25     |
| 5. Bolero.....   | 25     |
| 6. No gustan To das (The girl with the golden hair).....     | 25     |
| 7a. Le Bon Vaisseau (The gallant ship) [Spinning-wheel]..... | 40     |
| 7b. Rose de Provence [Songs, No. 1 & 2.].....                | 40     |
| 8. La Gitana (The Gipsy).....                                | 25     |
| Complete.....  | \$2.00 |

Published by **CARL PRUEFER, 30 West Street, Boston.**  
Sent, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By **WILLIAM POLE, F. R. S.** Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

\* For sale by all Bookellers. Sent, post-paid, on receipt of price by the Publishers,  
**HOUGHTON, OSGOOD & CO., BOSTON.**

## Handel and Haydn Society.

## 65TH SEASON.

March 24, "ISRAEL IN EGYPT."

Tickets for sale at the Music Hall.

## AN IMPORTANT BOOK.

## HISTORY OF THE CAMPAIGN OF

## THE ARMY OF VIRGINIA.

By **Gen. GEO. H. GORDON.** 1 vol. 8vo, with five maps, \$4.00.

This trenchant volume treats from intimate personal knowledge the fateful campaign of General Pope from Cedar Mountain to Alexandria, in the summer of 1862. It contains far the fullest and most complete account yet written of that ill-fated campaign, and of all the details of the battle which involved General Fitz-John Porter's reputation. Five maps accompany the volume, and aid in giving readers a clear and comprehensive idea of the various movements, situations, and results of the campaign in which so much interest centred in 1862, and on which there has been so much discussion since.

The work is thoroughly complete. — *Hartford Courant.*

Nothing has given me a better idea of the events antecedent to the second battle of Manassas: — **SENATOR RANDOLPH, of New Jersey.**

\* For sale by Bookellers. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, OSGOOD & CO., Boston, Mass.**



## THE COPYGRAM.

Invaluable to Composers, Choir Leaders, Organists, and Musicians generally

Produces from 60 to 100 copies of any writing, drawing, or musical composition from each original writing. The Copygram is especially adapted for copying music, and is guaranteed to be **THE BEST COPYING APPARATUS MADE.** Every one warranted.

Note Size, 6 x 10 1/2 inches.....\$2.50 | Letter Size, 10 x 14 1/2 inches.....\$5.00  
Letter " 10 x 12 1/2 " ..... 4.00 | Folio " 12 1/2 x 19 " ..... 7.00

Mounted in Black Walnut Cases, complete with Ink and Sponge.

**SPECIAL SIZES MADE TO ORDER.**

Send for Illustrated Price List and Testimonials.

**THE COPYGRAM COMPANY,**

104 Duane Street, New York.

## THE GREAT BIBLE DICTIONARY.

By **WILLIAM SMITH.** Unabridged, enlarged, corrected. 4 volumes, 3,667 pages, with 596 illustrations. Price, in cloth, \$26.00; sheep, \$30.00; half morocco, \$35.00; half Russia, \$38.00; full morocco or full calf, \$45.00; full Russia or Levant, \$50.00.

No similar work in our own or in any other language is for a moment to be compared with it. — *Quarterly Review* (London).

It is a library in itself; it is scholarly and critical enough for the most advanced student; it is readable and interesting enough for the average mind; its arrangement is admirable; its tone is reverent but independent; its researches are rigid, and its deductions careful; and as a companion to the Bible, as a work of reference for the study, as a book to own and to read, to place in the library and in the Sabbath School, we know not its superior, and know of nothing to take its place. — *Watchman and Reflector* (Boston).

There cannot well be two opinions about the merits of Smith's Bible Dictionary. What was, to begin with, the best book of its kind in our language, is now still better. — **PROF. ROSEWELL D. HITCHCOCK.**

This magnificent work has no rival in its department. — *Sunday School Times.*

This Dictionary is itself a library, and every minister should be the possessor of a copy of it. We believe that this American edition is, in every respect, the best work of the kind yet published. — *Zion's Herald.*

The grounds of its superiority to the English edition of the same work are these: —

Five hundred more pages and one hundred more engravings in the American edition than in the original English; more than one thousand errors of reference corrected; an Index of Scripture Illustrated.

In paper, press-work, cuts, maps, etc., we do not see anything to choose between this and the more costly English original; while in a multitude of other respects which affect the trustworthiness, thoroughness, and supreme excellence of the work as a thesaurus of Biblical knowledge, this is vastly to be preferred. — *Congregational Review* (Boston).

No other edition of Smith's Bible Dictionary is nearly as full, complete, or accurate as this, which was edited by **Prof. H. B. HACKETT, D. D., and Prof. ERNA ARNOT.**

\* For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.**

## Calendar of the Musical Season.

## FEBRUARY.

16. (At 3.30 P. M.) Mr. Perabo's Fourth Matinee.
24. (At 3.30 P. M.) Mr. Perabo's Fifth Matinee.
25. (Evening) Fourth Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
26. (At 3 P. M.) Sixth Symphony Concert of the Harvard Musical Association.
27. Second Concert of the Cecilia.

## MARCH.

8. (Evening.) Mr. Perabo's Sixth Concert.
9. Fourth Concert of the Apollo Club.
10. Fourth Chamber Concert of the Esterpe. New York Philharmonic Club.
11. (At 3 P. M.) Seventh Harvard Symphony Concert.
17. Third Concert of the Boylston Club.
18. Fifth and Last University Concert at Sanders Theatre, Cambridge. Boston Philharmonic Orchestra.
28. (At 3 P. M.) Eighth and Last Harvard Symphony Concert.
28. Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."

## APRIL.

- Third Concert of the Cecilia.
7. Third Concert of Mme. Cappiani and her pupils.
14. Fifth and Last Chamber Concert of the Esterpe. Boston Quintette Club.
21. Annual Benefit Concert of Mr. A. P. Peak. Theodore Thomas and Orchestra.

## MAY.

- 1-7. Triennial Festival of the Handel and Haydn Society.
12. Fifth Concert of the Apollo Club.
17. Repetition of Fifth Apollo Club Concert.
19. Fourth Concert of the Boylston Club.
26. Fourth Concert of Mme. Cappiani and her pupils.
- Last Concert of the Cecilia. Repetition of Bruch's "Idyllus."
- English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

## HARVARD MUSICAL ASSOCIATION.

## FIFTEENTH SEASON OF

EIGHT SYMPHONY CONCERTS,  
BOSTON MUSIC HALL,

Conductor, **CARL ZERRAHN.** Orchestra of 47 instruments, with **BERNHARD LISTEMANN** as Violin Leader.

Sixth Concert, Thursday, February 26, at 8 P. M.  
Fourth Symphony (B flat), Beethoven; Overture (by all the strings), Mendelssohn. Miss JULIA RIVE-KINE will play the Piano Concerto in G minor by Saint-Saëns. Miss MARY BERRY will sing a Scene from Max Bruch's "Olympus," and Songs.  
Admission, \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party

**B. Listemann,**  
**E. M. Heindl,**  
**John Mailaly,**

**F. Listemann,**  
**Alex. Heindl,**  
**H. A. Greene,**

Accepts engagements for Classical and Miscellaneous Concerts.  
Terms liberal. Address

Pruefer's Music Store, 34 West Street, Boston.

**MME. BERTHA JOHANNSEN.**

Professor of the Art of Singing,

178 2d Avenue, New York

Ladies prepared for the Opera or Concert Room.

## DESCRIPTIVE CATALOGUE

OF ALL THE PUBLICATIONS OF  
**HOUGHTON, OSGOOD & CO.**

A new and elegantly printed catalogue, with illuminated cover, carefully indexed and classified, and with critical opinions of the most competent judges. Sent to any address on receipt of 10 cents. Boston, Mass.



BOSTON, FEBRUARY 14, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood and Company, Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PROFFER, 30 West Street, A. WILLIAMS &amp; Co., 283 Washington Street, A. K. LORING, 369 Washington Street, and by the Publishers; in New York by A. BRANTZ, Jr., 39 Union Square, and Houghton, Osgood &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOWEN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## LEIPZIGER STRASSE, No. 2.

A CHAPTER FROM "DIE FAMILIE MENDELSSOHN," BY S. HENSEL.

(Continued from page 14.)

In this house and garden now an extremely individual, poetic life developed itself. Here was formed that circle of friends which, with few exceptions held together in personal or epistolary intercourse, until death called one after another away. The Hanoverian, Klingemann, diplomatist, a very fine poetic nature, the poet of the Operetta *Die Heimkehr* (the Return from Abroad), was one of the most important and most faithful of this circle. Through the later frequent visits of Felix and my father in London, where Klingemann was attached to the embassy, and through continued, lively correspondence, this friendship became firmly knit and lasting. Louis Heidemann, the jurist, and his brother, Wilhelm Horn, son of the celebrated physician, and himself a physician, the violinist Rietz, and for a long time, above all, Marx, then the editor of the *Musikalische Zeitung* in Berlin, were the intimate friends of Felix. Marx, extremely genial, was the champion of the new school in music; he unfurled the banner of Beethoven, and has contributed much to his appreciation. He conceived a deep attachment to Felix; and both with youthful fire sought, in the interchange of their at first widely divergent opinions, to come nearer together.

Moscheles also lived in Berlin in the autumn of 1824, and Felix willingly acknowledged his superiority in technique, the grace, elegance, and coquetry of his piano playing, and learned of him in this regard, though he never conceded an undue authority to such virtuosic arts. But Moscheles in turn appreciated Felix's talent, and an enduring friendship knit itself between them. Spohr's presence also had a very important influence on him. Spohr had come to Berlin to conduct the rehearsals of his *Jessonda*, and in spite of, or perhaps on account of, the greatest hindrances which Spontini placed in his way, the public received him and his work with all the more applause. Spohr came much into the Mendelssohn house, and the acquaintance begun in Cassel in 1822 was delightfully continued.

Added to all these musical incitements came, in March, 1825, a journey with his father to Paris, undertaken for the purpose of bringing Henrietta (his aunt) back to Germany. In Paris there was just then a great concourse of important musicians: Hummel, Moscheles, Kalkbrenner, Pixis, Rode, Baillet, Kreuzer, Cherubini, Rossini, Pær, Meyerbeer, Plantade, Lafont, and many others,

often met in one saloon, or in one box. But the littleness, the maliciousness, and envy of so many of these men made a repulsive impression on the wholly differently constituted Felix, so that he afterwards never took kindly to Paris and the musical life there.

In its good, as well as in its bad side, it was antipathetic to his nature. The striving after the brilliant and the piquant, after effect, left him cold; the spirit of intrigue, the want of acquaintance with the great masters of the Germans, the superficiality of the work there, was repugnant to him; he did not let himself be flattered by the very cordial manner of the musicians toward him personally. Only with Cherubini does he seem to have entered into a somewhat nearer relationship.

In a letter of the 6th of April he expressed himself with great sharpness and violence, commonly by no means characteristic of him, about persons and the state of things in Paris. Naturally there was no lack of reproof in the answers of his mother and sisters. Some extracts from his letters may illustrate his way of looking at things:—

## FELIX TO THE FAMILY.

PARIS, March 23, 1825.

"How shall I begin, on the first morning of my stay in Paris, to write a set, regular, and reasonable letter? I am too full of wonder, curiosity, bewilderment for that.— But since I have promised to send a journal to Berlin, I fall at once with the door into the house and announce that yesterday, March 22, at eight o'clock in the evening, we arrived in Paris. When we had passed the *Barrière de Pantin*, we drove for a good quarter of an hour at the sharpest trot of good horses through a new quarter of Paris, which father had never seen. That is the *Faubourg St. Lazare*. It still looks in many places very dreary and confused, but for the most part houses stand there. We soon came into the old city, and finally upon the Boulevard. There's life and bustle for you! a rattling and snarling, a screaming and a meriment among the people; all the shops are completely lighted with gas, diffusing such a brightness on the streets that one can see to read conveniently. It is as loud and as light there as in some sort of an illumination in Berlin. . . . Leo and Meyer came to see us very early, and seemed quite astonished that I did not sit down in their laps any more, or upset any chairs, or raise any shouts, etc. Then we went to see Aunt Jetto, and met her already on the street upon the way to us. Her mild, serious, lively, and thoroughly kind nature made no small impression on me. And how cleverly she talks! How I rejoice to bring her back to you! . . .

April 1, 1825.

. . . . "On Monday morning I called on Hummel and found with him Onslow and Boucher; he did not recognize me at first, but when he heard my name, he acted like mad, embraced me a hundred times, ran round in the room, bellowed and wept, pronounced an extravagant and senseless eulogy on me for Onslow's benefit, and ran away with me to see father; but as he was not in the

house, he made such a rumpus in the hotel that people ran together, took his leave, and then ran up the stairs after me, embraced me, etc. Yesterday morning he came rumbling in with four carriers bringing his wife's piano, and took away our wretched instrument in place of it." . . .

I Paris, April 30.

. . . . "That you may not be angry any longer, I will tell you at once, that we were last evening in the Feydeau and saw the last act of an opera by Catel, *L'Aubergiste*, and *Léocadie* by Auber. The theatre is spacious, friendly, and pretty. The orchestra is right good. If the violins are not so excellent as those of the Opera Buffa, the basses and wind instruments, as well as the *ensemble*, are better than there. The directing is in the middle. The singers, male and female, sing out of tune, but not badly, act with vivacity and promptness, and so the whole goes well together. But now the main thing, the composition! Of the first opera I will not speak, for I heard only half of it, and that indeed was tame and powerless, but not without light and pleasing melody. But the famous *Léocadie* of the famous Auber! Anything so pitiful you cannot conceive of. The subject is from a poor story of Cervantes, poorly transformed into an opera, and I would not have believed that such a common and unseemly piece could not only have held its place, but even pleased upon the theatre of the French, who yet have very fine feeling and correct taste. To this novel of Cervantes' rough, wild period Auber has put a music so tame, as to make one grieve. I don't speak of the fact that there is no fire, no weight, no life, no originality to be found in the opera; that it is pasted together out of reminiscences alternately from Cherubini and Rossini; I don't speak of there being not the slightest earnestness, not a spark of passion in it; nor that in the decisive moments the singers have to make gurglings and little trills and passages; but *instrumentation*, which has now become so easy, since the scores of Haydn, Mozart, Beethoven are so widely diffused, instrumentation should at least be at the command of the favorite of the public, the pupil of Cherubini, a man with gray hairs. But it is not. Fancy to yourself that in the whole opera, rich in musical numbers, there are perhaps three in which the octave flute does not play the principal part! The Overture begins with a *tremolando* of the string instruments, and instantly comes the piccolo upon the roof, and the fagotto in the cellar, and doodle a melody to it; in the Allegro theme the strings make the Spanish accompaniment and the little flute tootles another melody; *Leocadie's* first melancholy Aria: *pauvre Leocadie, il vaudrait mieux mourir*, is appropriately accompanied by a little flute. The little flute paints the brother's rage, the lover's woe, the peasant girl's joy; in short, the whole might be caputally arranged for two flutes and jowsharp *ad libitum*. O woe! . . .

"You write me that I ought to set myself up for a missionary and convert Onslow and Reicha to the love of Beethoven and Sebastian Bach. This I do already, so far as it goes. But consider, dear child, that the people here know not one note of *Fidelio*! that

they hold Sebastian Bach to be a regular periwig stuffed full of learning! I played over the *Fidelio* Overture to Onslow on a very bad piano, and he was quite beside himself; he scratched his head, instrumented it in his thoughts, sang with it in his enthusiasm, in short, acted like a mad man. Lately I played, at Kalkbrenner's request, the Preludes in E and A minor for the organ. The people found both 'wondrous nice,' and one remarked, that the beginning of the A minor Prelude bore a striking resemblance to a favorite duet from an opera by Monsigny. It grew green and blue before my eyes.

"Rode remains firm in his refusal to take a violin into his hands. But with Baillot, Miel, and Norblin, I have lately played my Quartet in B minor at Mme. Kiéna's. The first began absently, even negligently; but at a passage in the first part of the first movement he fired up, and played the rest of the first and the whole of the Adagio very powerfully and well. But then came the Scherzo. The beginning must have pleased him, for now he began to play and to run; the others after him. I tried to hold them in, but who can hold three Frenchmen when they get going! And so they took me on with them, madder and madder, and faster and stronger; especially at one place near the end, where the theme of the Trio comes in above against the beat, Baillot went into it most fearfully, and as he had before made one mistake several times, he raved against himself in the worst way. As soon as it was over he said not a word to me except: *Encore une fois ce morceau*. Now it went smoothly, but even wilder than the first time. But in the last piece the devil was let loose. In the passage at the very end, where the theme in B minor comes in once more *fortissimo*, Baillot actually raged upon the strings most frightfully; I was in terror at my own Quartet. And when it was done, he came up to me, again without saying a word, and embraced me twice, as if he would squeeze the life out of me. Rode, too, was very much pleased, and said to me again long afterwards, 'Brav, mein Schatz!' in German."

But the Berliners were not satisfied, and never ceased, in their letters, to break lances for Paris (in their opinion) so unjustly treated. Felix was not disconcerted. On the 9th of May he writes to his sister:—

.... "I was rather angry about your former letter and resolved to send you some scoldings, which I cannot do just yet; but time, the beneficent god, will perhaps mitigate them and pour balm into the wounds which my flaming wrath inflicts on you. You write me of prejudice and prepossession, of owliness and grumbling, of the land flowing with milk and honey, as you call this Paris! But bethink yourself, I pray you! Are you in Paris, or am I? Surely I should know it better than you! Is it my way to pass prejudiced judgments upon music? But even if it were, is Rode partial when he says to me: *C'est ici une dégringolade musicale!* Is Neukomm partial, who says to me: 'This is not the land of orchestras'? Is Herz partial when he says: 'Here the public understands and relishes only variations'? And are 10,000 others, who mock at Paris,

partial? You, you are so partial that you believe less in my extremely impartial reports than in a lovely conception of Paris as an Eldorado, which you have imagined to yourself. Take up the *Constitutionnel*: what do they give in the Italian Opera but Rossini? Take up the list of musical publications: what comes out, what goes off, but romances and potpourris? But just come here and hear *Alceste*, hear *Robin des Bois* (the French name for *Der Freyschütz*), hear the *Soirées* (which you confound with Salons, for *Soirées* are concerts for money, and Salons are social); hear the music in the royal chapel, and then judge, then scold me, but not now, while you are possessed with prejudices and utterly beguiled!!"

In May they returned with Henrietta to Berlin, visiting Goethe by the way again.

Let us now give a glance at the literary events which inspired the youth of that time with fresh enthusiasm and devotion. That the descendants of Moses Mendelssohn should be familiar with Lessing's writings, that to the young friend and guest of Goethe *Faust* and *Werther* should be, as the mother expresses herself, "shining lights," was a matter of course. How Schiller's masterworks remained ever present to them is shown by my mother's and Felix's letters from Switzerland. But above all it was two writers who exercised a powerful influence on the Mendelssohn children and their circle: Jean Paul and Shakespeare. Of Jean Paul Börne has said the finest things, and Heine the wittiest, in the romantic school. Rebecca wrote me once about him: "You wish me when I am melancholy to read *Hesperus*. No, that I let alone. Jean Paul does not help the weary and heavy-laden to bear their cross, he talks away at them and makes their burden heavier, while he exhausts their strength to hear it. But it is of no use for me to say that to you; you are just now at the age, or rather in the youth time, when there is nobody but Jean Paul; when his way of writing, his irony, is imitated; when young men and maidens don't wish to grow stout, so that they may be more like Victor and Clotilde or Liane; if possible, would like to die rather early, but only for a little while. If I wanted to read away my sadness, I would read Lessing, or Mendelssohn, or history, and refresh myself with men who have fought their way through hard fortunes and reverses, and have wrung from them no ironical spirit, but a virtuous cheerfulness, devotedness, and strength for further struggles. But there is this little difference between us, that I am as near on to forty as you are to twenty. And if I did not know very well how Jean Paul acts upon young people, I should surprise you in your rural solitude and make an *auto-da-fé* of the whole *Hesperus*."

"Apropos of the resemblance you suggest between Jean Paul's Clotilde and X., I should like to tell you an anecdote, if I were not sure that you would take it wrong. Nevertheless I will tell you: A deaf and dumb scholar of Professor Wach once painted a Madonna, which was a speaking likeness of the Professor himself. In justification of himself he declared that Wach was his highest ideal, and so was the Madonna, therefore the Madonna ought to look like Wach!—The

application is understood, of course. But do not be offended." . . .

Those children did not need Jean Paul for consolation; and yet there is a time in youth, when every one, even the happiest, would rather like to feel unhappy and, as Rebecca writes, to die a little early, only not for a long time. Be that as it may, and whatever side of the poet may have appealed to each of them, it is a fact, that they were all very much infatuated with him, and that this infatuation held out to the last: Felix gives warm expression to this predilection even in his later letters.

Now as to Shakespeare. The Schlegel-Tieck translation had appeared, and in this Shakespeare was presented for the first time in an enjoyable form. The brother and sister were not so well at home in English at that time, that they could read Shakespeare in the original. The impression was prodigious; the tragedies, but above all the comedies, and among these particularly the *Midsummer Night's Dream*, were the delight of the Mendelssohn children. It was their peculiar fortune that just in this year, 1826, they themselves were leading a dream like and fantastic life in that wonderfully beautiful garden, in most splendid weather. In the garden house there lived together with them an old lady with her beautiful and amiable nieces and granddaughters. Of these young ladies Fanny and Rebecca had grown very fond; Felix with his young people joined their circle, and the summer months became an uninterrupted festival full of poetry, music, ingenious plays, railleries, masquerades, and performances. In a garden pavilion lay constantly a sheet of paper with writing material, upon which every one jotted down whatever wild or beautiful suggestions flashed into his head. This "Garden Journal" was continued in the winter under the title "Tea and Snow Journal," and contained many charming things, both serious and playful. Even the older persons, the father Abraham, Zelter, Humboldt, were not above offering contributions, or at least enjoying this tasteful and peculiar activity. This whole life had unmistakably a higher, more aerial mood, an idyllic color, a poetic fervor, such as one seldom finds in common life. Art and nature, soul, wit, and heart, the aspiring geniality of Felix, all contributed to lead color to the occupation, while on the other hand it all tended to the unfolding of the buds in Felix's creative faculty. A rapid, thorough change took place in him; important works followed in quick succession, works far different from the childlike compositions that preceded: and in the first place, the Octet, intended as a birthday present for Rietz. Thoroughly new in this is the airy, spiritual, and ghost-like Scherzo. He tried to compose the passage out of *Faust*:—

Welkending und Nebelhor  
Erheben sich von oben,  
Lust im Laub und Wind im Rohr,  
Und alles ist Zerstoßen.

"And he has actually succeeded," remarks my mother, in what she says of the Octet in Felix's biography. "To me alone he told what floated before his mind. The whole piece is given *staccato* and *pianissimo*; the single *tremolando* shudders, the light up-flashing

shakes, all is new and strange, and yet so interesting, so friendly, one feels himself so near the spirit-world, so lightly borne up in the air; nay, one might even take a broomstick in his hand, to follow the airy troop more easily. At the close the first violin goes fluttering lightly upward like a feather, and — all flies away like dust."

But the Scherzo of the Orctet was only the forerunner of a more important similar creation; out of that singularly poetic mood proceeded as the sum and focus the Overture to the *Midsummer Night's Dream*. It may be designated, in a certain sense, as something out of his own life-experience, for it was called forth quite as much through the events of the summer of 1826 in the Mendelssohn house, as through the suggestion of the Shakespearean play; and I must very much deceive myself, or it is just this sort of origin that lends to the Overture the extraordinary fascination that resides in it. And it is just this, the fact that it welled up out of the inmost nature of Mendelssohn, that explains the fact, never occurring twice, so far as I know, in the history of music, that nearly twenty years afterwards the composer, taking up again that youthful labor, was able to write the rest of the music to the *Midsummer Night's Dream*, with no need of any alteration in the Overture. It was thoroughly Shakespearean and thoroughly Mendelssohnian, and so the rest of the music could go on in the same spirit.

This was perhaps the happiest period in grandfather's life: existence secured and fixed in one of the most beautiful estates of the Berlin of that day; at his side a dearly loved, prudent, and intellectually gifted wife, faithfully bound to him through long years of wedded life; all the children growing up with fine gifts and dispositions; Felix, past the wavering period, on the sure road to the highest that man can strive for and accomplish, a well deserved artistic fame; Fanny, his peer in talent and endowment, and yet covering nothing more than to remain modestly within the bounds which nature has set for women; Rebecca, developing into a handsome, discreet maiden, also full of talent, and only put in the shade through the conspicuous endowment of the older brother and sister; Paul, clever and industrious, and also very musical; all the four sound in body and in mind, and remarkably attached to one another; added to this a circle of friends, embracing all the approved older men of importance in many spheres of life, all the hopeful and aspiring youth then living in Berlin; a house, known, sought, and loved by so many in the whole world of culture, — such were the circumstances of Abraham Mendelssohn in the year 1826.

(To be continued.)

### LISZT.<sup>1</sup>

[From Grove's Dictionary of Music and Musicians.]

The works of Liszt's mature period may be most conveniently classed under four headings. First: works for the pianoforte with and without orchestral accompaniments. The two Concertos in E flat and A, and the fifteen Hungarian Rhapsodies, are the most important works of this group,

<sup>1</sup> Continued from page 21.

the latter especially illustrating the strongly pronounced national element in Liszt. The representative work of the second or orchestral section of Liszt's works are the Faust Symphony, in three tableaux, the Dante Symphony, and the twelve "Symphonic Poems." It is in these Symphonic Poems that Liszt's mastery over the orchestra as well as his claims to originality are chiefly shown. It is true that the idea of "Programme-Music," such as we find it illustrated here, had been anticipated by Berlioz. Another important feature, the so-called "leading-motive" (i. e., a theme representative of a character or idea, and therefore recurring whenever that character or that idea comes into prominent action), Liszt has adopted from Wagner. At the same time these ideas appear in his music in a considerably modified form. Speaking, for instance, of Programme-Music, it is at once apparent that the significance of that term is understood in a very different sense by Berlioz and by Liszt. Berlioz, like a true Frenchman, is thinking of a distinct story or dramatic situation, of which he takes care to inform the reader by means of a commentary; Liszt, on the contrary, emphasizes chiefly the pictorial and symbolic bearings of his theme, and in the first-named respect especially is perhaps unsurpassed by modern symphonists. Even where an event has become the motive of his symphonic poem, it is always from a single feature of a more or less musically realizable nature that he takes his suggestion, and from this he proceeds to the deeper significance of his subject, without much regard for the incidents of the story. It is for this reason that, for example, in his Mazeppa he has chosen Victor Hugo's somewhat pompous production as the ground-work of his music, in preference to Byron's more celebrated and more beautiful poem. Byron simply tells the story of Mazeppa's danger and rescue. In Victor Hugo the Polish youth, tied to

"A Tartar of the Ukraine breed  
Who looked as though the speed of thought  
Was in his limbs,"

has become the representative of "*le vivant sur la croupe fuyante, Génie, ardent courrier*." This symbolic meaning, far-fetched though it may appear in the poem, is of incalculable advantage to the musician. It gives æsthetic dignity to the wild, rattling triplets which imitate the horse's gallop, and imparts a higher significance to the triumphal march which closes the piece. For as Mazeppa became Hetman of the Cossacks, even so is man gifted with genius destined for ultimate triumph: —

"(Nul ne peut que tu fais sembler creuser sa tombe.  
Enfin le temps arrive . . . Il court, il tombe,  
Et se relève roi.)"

A more elevated subject than the struggle and final victory of genius an artist cannot well desire, and no fault can be found with Liszt, provided always that the introduction of pictorial and poetic elements into music is thought to be permissible. Neither can the melodic means employed by him in rendering this subject be objected to. In the opening *allegro agitato* descriptive of Mazeppa's ride, strong accents and rapid rhythms naturally prevail; but, together with this merely external matter, there occurs an impressive theme (first announced by the basses and trombones), evidently representative of the hero himself, and for that reason repeated again and again throughout the piece. The second section, *andante*, which brings welcome rest after the breathless hurry of the *allegro*, is in its turn relieved by a brilliant march, with an original Cossack tune by way of trio, the abstract idea of triumphant genius being thus ingeniously identified with Mazeppa's success among "*les tribus de l'Ukraine*." From these remarks Liszt's method, applied with slight modification in all his sym-

phonic poems, is sufficiently clear; but the difficult problem remains to be solved: How can these philosophic and pictorial ideas become the nucleus of a new musical form to supply the place of the old symphonic movement? Wagner asks the question "whether it is not more noble and more liberating for music to adopt its form from the conception of the Orpheus or Prometheus motive than from the dance or march?" but he forgets that dance and march have a distinct and tangible relation to musical form, which neither Prometheus and Orpheus, nor indeed any other character or abstract idea, possess. The solution of this problem must be left to a future time, when it will also be possible to determine the permanent position of Liszt's symphonic works in the history of art.

The Legend of St. Elizabeth, a kind of oratorio, full of great beauty, but sadly weighed down by a tedious libretto, leads the way to the third section — the sacred compositions. Here the *Gran Mass*, the *Missa Choralis*, the *Mass* for small voices, and the oratorio *Christus* are the chief works. The 13th Psalm, for tenor, chorus, and orchestra, may also be mentioned. The accentuation of the subjective or personal element, combined as far as possible with a deep reverence for the old forms of church music, is the keynote of Liszt's sacred compositions.

We finally come to a fourth division not hitherto sufficiently appreciated by Liszt's critics — his Songs. It is here, perhaps, that his intensity of feeling, embodied in melody pure and simple, finds its most perfect expression. Such settings as those of Heine's "*Du bist wie eine Blume*," or Rodwitz's "*Es muss ein wunderbares sein*" are conceived in the true spirit of the Volkstied. At other times a greater liberty in the rhythmical phrasing of the music is warranted by the metre of the poem itself, as, for instance, in Goethe's wonderful night song, "*Ueber allen Gipfeln ist Ruh*," the heavenly calm of which Liszt has rendered by his wonderful harmonies in a manner which alone would secure him a place amongst the great masters of German song. Particularly, the modulation from G major back into the original E major at the close of the piece is of surprising beauty. Less happy is the dramatic way in which such ballads as Heine's "*Loreley*" and Goethe's "*König in Thule*" are treated. Here the melody is sacrificed to the declamatory element, and that declamation, especially in the last-named song, is not always faultless. Victor Hugo's "*Comment disaient-ils*" is one of the most graceful songs amongst Liszt's works, and in musical literature generally.

The remaining facts of Liszt's life may be summed up in a few words. In 1859 he left his official position at the Opera in Weimar owing to the captious opposition made to the production of Cornelius's "*Barber of Bagdad*," at the Weimar theatre. Since that time he has been living at intervals at Rome, Pesth, and Weimar, always surrounded by a circle of pupils and admirers, and always working for music and musicians in the unselfish and truly catholic spirit characteristic of his whole life. How much Liszt can be to a man and an artist is shown by what, perhaps, is the most important episode even in his interesting career — his friendship with Wagner. The latter's eloquent words will give a better idea of Liszt's personal character than any less intimate friend could attempt to do.

"I met Liszt," writes Wagner, "for the first time during my earliest stay in Paris, at a period when I had renounced the hope, nay, even the wish, of a Paris reputation, and, indeed, was in a state of internal revolt against the artistic life which I found there. At our meeting he struck me as the most perfect contrast to my own being and situation. In this world, into



which it had been my desire to fly from my narrow circumstances, Liszt had grown up, from his earliest age, so as to be the object of general love and admiration, at a time when I was repulsed by general coldness and want of sympathy. . . . In consequence I looked upon him with suspicion. I had no opportunity of disclosing my being and working to him, and, therefore, the reception I met with on his part was altogether of a superficial kind, as was indeed natural in a man to whom every day the most divergent impressions claimed access. But I was not in a mood to look with unprejudiced eyes for the natural cause of his behavior, which, though friendly and obliging in itself, could not but wound me in the then state of my mind. I never repeated my first call on Liszt, and without knowing or even wishing to know him, I was prone to look upon him as strange and adverse to my nature. My repeated expression of this feeling was afterwards told to him, just at the time when my 'Rienzi' at Dresden attracted general attention. He was surprised to find himself misunderstood with such violence by a man whom he had scarcely known, and whose acquaintance now seemed not without value to him. I am still moved when I remember the repeated and eager attempts he made to change my opinion of him, even before he knew any of my works. He acted not from any artistic sympathy, but led by the purely human wish of discontinuing a casual disharmony between himself and another being; perhaps he also felt an infinitely tender misgiving of having really hurt me unconsciously. He who knows the selfishness and terrible insensibility of our social life, and especially of the relations of modern artists to each other, cannot but be struck with wonder, nay, delight, by the treatment I experienced from this extraordinary man. . . . At Weimar I saw him for the last time, when I was resting for a few days in Thuringia, uncertain whether the threatening prosecution would compel me to continue my flight from Germany. The very day when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my 'Tannhäuser,' and was astonished at recognizing my second self in his achievement. What I had felt in inventing this music he felt in performing it: what I wanted to express in writing it down, he expressed in making it sound. Strange to say, through the love of this rarest friend, I gained, at the moment of becoming homeless, a real home for my art, which I had hitherto longed for and sought for always in the wrong place. . . . At the end of my last stay at Paris, when ill, miserable, and despairing, I sat brooding over my fate, my eye full on the score of my 'Lohengrin,' which I had totally forgotten. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt: his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit. Everything that men and circumstances could do was done, in order to make the work understood. . . . Errors and misconceptions impeded the desired success. What was to be done to supply what was wanted, so as to further the true understanding on all sides, and with it the ultimate success of the work? Liszt saw it at once, and did it. He gave to the public his own impression of the work in a manner the convincing eloquence and overpowering efficacy of which remain unequalled. Success was his reward, and with this success he now approaches me, saying: 'Behold we have come so far, now create us a new work, that we may go a still further.'

In addition to the commentaries on Wagner's

works just referred to, Liszt has also written numerous detached articles and pamphlets, those on Robert Franz, Chopin, and the music of the Gipsies, being the most important. It ought to be noted that the appreciation of Liszt's music in this country is almost entirely due to the unceasing efforts of his pupil, Mr. Walter Bache, at whose annual concerts many of his most important works have been produced. Others, such as "Mazeppa" and the 'Battle of the Huns,' were first heard in England at the Crystal Palace.

(Conclusion in next number.)

### AWARD OF THE THOUSAND DOLLAR PRIZE.

THE *Cincinnati Gazette* gives some interesting information regarding the award of the \$1,000 prize made by the Musical Festival Association of that city to Mr. Dudley Buck for the best musical composition presented to the committee by a native-born citizen of the United States. Twenty-four compositions were presented to the committee, covering a wide range, and were as follows: "The Bella," adapted to Poe's poem; "Homage to Beethoven"; "Mass in G minor"; "God our Deliverer," sacred cantata; "The Inca's Downfall," cantata; "King Volmer and Elsie," cantata; "Worshippers at Different Shrines," cantata; "The Dream," for chorus and orchestra; "The Golden Legend," cantata, Longfellow; "Christmas," cantata; "Deukalion," cantata; "The Tale of the Viking," dramatic cantata; "Credo," C major; "Eastern Idyl," cantata; "Exultant Voices," "Gloria," 145th Psalm; "Mexica," historical cantata; "Nativity Hymns"; "Tribute to Music." Of these, New York city presented three, Brooklyn, two; Baltimore, two; Cincinnati, three, and Hildeford, Me., Winona, Minn., Kent, O., Terre Haute, Ind., Cleveland, O., Savannah, Ga., Elmira N. Y., Beloit, Wis., and Boston one each. In all this list only two compositions were found to be of excellence enough to demand careful examination, and singularly enough, both these were illustrative of works by Longfellow,—"The Golden Legend" and "The Tale of the Viking," which is only another title for "The Skeleton in Armour." Over these two the works respectively of Mr. Dudley Buck (formerly) of Boston, and Mr. George E. Whiting of the Cincinnati College of Music and late of Boston, the judges were evenly divided, Dr. Damrosch and Mr. Hamerik sustaining Mr. Whiting, and Mr. Zerrahn and Mr. Singer supporting Mr. Buck. When it came to the casting vote, which was held by Mr. Thomas, he supported the opinion of the latter faction. The discussion of the merits of these rival works lasted several months, and turned largely upon the comparative weight to be given to the merits of originality in thought and thoroughness of treatment, Mr. Whiting's composition being conceded as best worked out, while Mr. Buck's had a greater number of evidences of progress. During this discussion, it must be understood, none of the judges knew the names of the authors whose work they were considering. There were many amusing incidents in the work of the judges. Some of the contestants displayed a lamentable ignorance of musical affairs; one production came only in parts, in separate sheets for voices and instruments, with the explanation that the composer did not have time to make the score, and another was only in piano score, and was accompanied by the modest request that Mr. Thomas arrange the orchestra parts. The most curious work sent to the committee was a manuscript volume of hymn metres from the hand of an old man, in which he had copied a great number of the tunes common years ago. The whole of the remarkable little volume was written with a quill pen, and in neatness and beauty it is as clear as copper-plate. The words, in a tiny script, are an exact imitation of print. The successful work is one that has been in Mr. Buck's mind for some time. It opens with the prologue which Liszt set as a dramatic cantata a few years ago, called "The Bells of Strasburg Cathedral," and dedicated to the poet.

### MUSIC ABROAD.

THE *London Express* (Jan. 24) says: "For some time past rumors have been current that a Scottish peer was about to organize a series of orchestral smoking concerts in London, and various members of aristocratic clubs have been importuned to take tickets in order to guarantee the success of the enterprise. The chief attraction held out was that the Prince of Wales would probably be present at every concert, and the gentlemen of the aristocracy, as in duty bound, willingly paid their money, less for the benefit of the Scottish nobleman in question than in order to see the heir to the throne smoke a cigar. However, the concerts have been organized, an average band has been retained, and last week the first of a series of twenty concerts was given at the Grove. Nor Hall under the somewhat timid conductorship of the Earl of Dunmore. Of course his lordship contributed pieces attributed to his pen, and on this head a schizma and an overture figured in the programme. Besides this, the C minor symphony of Beethoven was performed, the violin concerto of Mendelssohn was played by M. Sainion, and M. Laszette also appeared.

—Of the novelty of Carl Rosa's opera season at Her Majesty's Theatre, *The Taming of the Shrew*, by Goetz, the same journal says: "It may best be described as a symphonic opera. The work of Herr Goetz was, indeed, a compromise between the music of the past and of the future. Herr Goetz, unlike the apostles of the *Zukunft*, did not disdain simple melody, while at the same time he more or less fully agreed with the ideas of "infinite melody" advanced on paper by Herr Wagner. All the rapid expediences of the Italian composers have been dispensed with by Goetz, the various scenes follow on without break, shop-songs are dispensed with, and the orchestration throughout fulfills an entirely independent part. Nor can *The Taming of the Shrew* be considered in any sense of the term a "comic opera." It is essentially German in design and treatment, and it makes great demands upon the intelligence and the thoughts of its auditors. Its plot, for the most part, follows Shakespeare's play, with notable alterations necessary to opera. Of its music, while the concerted pieces and the instrumentation throughout are highly to be praised, it must be considered as its best in the second and third acts. Various writers have attempted to fix upon it an imitation of various composers, but these ideas can hardly be accepted. It must be considered the fact that Herr Goetz had his own thoughts, and worked them out in his own manner. The general opinion of the house on Tuesday was that, if the opera is to succeed at all in its present shape, the chief credit will be due to the admirable delineation of the chief part by Miss Minnie Hauck. Not excepting *Carmen*, whose fortunes the gifted American prima donna has made in both hemispheres, there is probably no opera which is better adapted to her special capabilities than *The Taming of the Shrew*. Whether she was biting the hand of the man who strove to tame her, or slapping the face of the male who tried to kiss her, Miss Hauck was always *en scène*, while her delineation of the change from the shrew of former days to the tamed and loving wife of the last act was inimitable. The acting, indeed, was throughout good, though the vocalism was on the whole, so far as the principal artists were concerned, indifferent.

—DR. VON BULOW made his first appearance this season in London at the Popular Concert of Saturday last, being in the best of "form," and contributing, with Madame Norman Néruda and Signor Piatto, to one of the finest performances of Beethoven's grand trio in B flat which the music-loving public has heard for many years in this country. The doctor also took part with Madame Néruda in Schubert's rondo in B flat for piano and violin, and played on his own account Bach's English suite in B minor and for an encore a *Passepied* in E minor, from the fifth suite. The posthumous string quartet of Mendelssohn, recently produced at these concerts, was also repeated. —*Ibid.*, Jan. 24.

—ALL the nine Beethoven symphonies and many

new works are to be performed in the second season of the Hans Richter Concerts, organized by a music-loving member of the Grosvenor family. The nine concerts will be given at St. James's Hall in the months of May and June.

—HARR JOSEPH JOACHIM will arrive in London with his wife, the accomplished vocalist, Frau Joachim, on the morning of Monday, Feb. 16, and will play the same evening at the Monday Popular Concert. On March 4 and 18 he will play the violin concertos of Mendelssohn and Brahms respectively at the Old Philharmonic Concerts, and he will leave England after the Popular Concert of March 22. It is still considered within the bounds of possibility, though it is not now very probable, that Herr Brahms will accompany Herr Joachim to London.

PARIS. At the Grand Opera, for the week ending Jan. 18, the pieces given were *Faust*, *Don Juan*, (twice) *La FAVORITA* and *Coppélia*. At the Opera Comique: *Les Diamants de la Couronne*, *Le Médecin*, *La Dame Blanche*, *L'Étoile du Nord*, *La Pré-aux-Clercs*, *Homé* et *Juliette*, *Les Rendez-vous Bourgeois*, *Les Noces de Jeannette*. Rossini's sparkling *Le Comte Ory* was in preparation. At the Opéra-Populaire: *Lucia*, *Paul et Virginie*, *Rita*, *La Farfugle*, *Sintilla la Belémienne*.

—The programme of the Conservatoire Concert Jan. 18, directed by M. Alts was as follows: Overture and choruses from Mendelssohn's *Athalie*; Concerto for the oboe, Handel; *O fili* (Leisling) double chorons without accompaniment; seventh symphony of Beethoven.

—At the Concert Populaire, January 11, the principal attraction was the cantata *La Lyre et la Harpe*, by Saint-Saëns, which was followed by the first part of Haydn's *Creation*. — In his second series M. Pasdeloup promises: Schumann's *Faust* music; *Diane*, by B. Godard; selection from *Sigurd*, by Ernest Reyer; and *Lohengrin*.

—At the Châteleine Berlioz's *Damnation de Faust* continued to be applauded for the twenty-fourth time.

—The annual concert of the Société de Chant Chantique took place at the Salle Herz, January 24. Among the pieces offered were: Fragments from Handel's *Jephtha*, and from the opera *Phœdon*, by Lulli; cantata, *Le Jugement Dernier*, by Gluck and Salieri; an unpublished eight-part chorus by Mendelssohn; and Beethoven's Choral Fantasia, the piano part by Mme. Montigny.

BERLIN. — Rubinstein's "sacred opera," *The Tower of Babel*, under his personal direction, was performed at the second concert of Stern's Vocal Association. It was preceded by Cherubini's overture to *Amoroso*, Adolar's aria from *Euryanthe*, and Beethoven's G major Concerto, played by Rubinstein himself.

—At the Imperial Opera-House, in the week January 4-10, were given: *Aida*, Goldmark's *Queen of Sheba*, Meyerbeer's *Africaine*, Lortzing's *Czar and Zimmermann*, Gounod's *Romeo et Juliette*, and Meyerbeer's *Prophète*, — all of course in the German language. One evening was devoted to the ballet, "The Pretty Girl of Ghent."

—The new symphony by Raff, entitled "Summer," a continuation of his "Spring" symphony was performed for the first time by the Biele Orchestra, with considerable success.

DRESDEN. — The operas given at the Court theatre in December were the following: *Rigoletto*, Verdi; *Don Juan*, Mozart; *Bianco* (twice), Brüll; *Lohengrin* (twice), Wagner; *Faust*, Gounod; *Die beiden Schütz*, Lortzing; *Fliegender Holländer*, Wagner; *Die Entführung*, Mozart; *Fidelio*, Beethoven; *Domino Noir*, Anber; *Zauberflöte*, Mozart; *Stradella*, Flotow; *Freischütz*, Weber; *Le Postillon*, Adam; *Sonnambula*, Bellini.

VIEENNA. — During the third week in January there were given at the Court Opera theatre: *Paul et Virginie*, by Massé; *Faust*, Gounod; *Der hässliche Krieg* (Domestic Strife), Schubert; *Der Wasserträger*, Cherubini; and Mozart's *Idomeneus* and *Die Entführung aus dem Serail*.

— Compared with these lists, what meagre operatic fare we pay high prices for in our American cities!

## Dwight's Journal of Music.

SATURDAY, FEBRUARY 14, 1880.

"DIE FAMILIE MENDELSSOHN." — The book from which we have begun to translate a chapter entitled "Leipziger Strasse, No. 3," is by far the most interesting of the many interesting ones that have appeared concerning the composer of the *Midsommer Night's Dream* music and *Elijah*, *St. Paul*, and so many noble works. It is by Sebastian Hensel, son of Mendelssohn's sister Fanny, who married the painter Wilhelm Hensel, and was published in three volumes, less than a year ago, in Berlin. Rich and delightful as were the two collections of Mendelssohn's letters which first gave us all such a sense of personal acquaintance with their genial writer, there is even greater charm and freshness in the letters now first made public by his nephew. Those which the enthusiastic boy wrote home during his first visit to Goethe, in which he gives a vivid picture of the personal appearance of the great old poet, seeming to be greatly impressed by "his thunder voice," which has "a prodigious resonance," so that "he can shout like 10,000 warriors;" those written to his sisters from Paris, of which we give a specimen or two to-day; those describing his visit with his friend Klingemann to Scotland, like those soon afterwards written from London, where for many weeks he was confined by lameness, — all are fresh and full of humor and enthusiastic interest in all he meets and sees.

Certain portions of his earlier life, of course, could not be related more satisfactorily than they have been in Edouard Devrient's reminiscences of his friend. But Hensel's three rich volumes present him as he was and as he lived in the midst of that whole gifted family of Mendelssohns. And we are convinced by it that the only true way to write a life of Felix Mendelssohn Bartholdy is to treat him in connection with his family, to present a pretty full sketch of his grandfather, his uncle, "his sisters and his cousins and his aunts," all in the same broad and comprehensive picture. Accordingly the book opens with a charming account of that remarkable and noble Jewish philosopher, Moses Mendelssohn, the friend of Lessing; then passes to his uncle, his two aunts, Dorothea and Henrietta, women of rare culture and intelligence, who wrote admirable letters, lived in Paris, and became Catholics; then to the father Abraham, who resolved to be Christian, but Protestant of the Protestants, one of the wisest, noblest, and most generous of men, who thoroughly appreciated his son's genius; then the mother and the daughters, and the circle of intimate friends, all intellectually gifted, forming a social sphere of culture, taste, high-toned character, and genial, happy life.

All this now was brought to a focus, as it were, when Abraham Mendelssohn, able to live like a prince, purchased the fine estate on one of the principal streets of Berlin, called the Leipziger Strasse, with its stately rooms, its large court and gardens, its conveniences for music and for private theatricals, and for the nursery and home of such a genius as Felix rapidly developed. There he produced his little operettas, or *Singspiele*, his *Heimkehr aus der Fremde* for his parents' silver wedding; there he composed the Octet, soon followed by his Shakespearian fairy Overture; there they were all busy as fairies, weaving and inventing witty, fantastical, and ideal things. And into that house, that life, we are

now permitted to look and in fancy to participate. That too forms the centre of correspondence when the family are scattered; so that "Leipziger Strasse, Numero Drei," seems to sum up in itself all that we want to know of Mendelssohn and his surroundings. When we first read Hensel's description of that fine old house and garden, it recalled (and with a pang of disappointment) a picture from our own experience. In the year 1861 it was one day our fortune to be in that house, and yet without dreaming that it had been the Mendelssohn house. It was then, and is now, occupied by the Herrenhaus, or Prussian House of Lords; and our good friend, a liberal member of that body, who had spent some years in America, introduced us there, but strangely never breathed a word to us about the Mendelssohn family! Nor did any person whom we met in Berlin during that whole winter ever intimate to us that the Mendelssohns lived there. What an opportunity to be informed of only now! Yet not so very strange; for at that time the Mendelssohn letters had not been published, and to us Americans at least the personal Mendelssohn had scarcely begun to be a theme of interest. No musical American could go to Berlin now and not pay more than an accidental visit, even a devout pilgrimage, to the house (of course not a little changed) where sits the Herrenhaus in grave council and debate.

### THAYER'S "BEETHOVEN."

THE London Times, of Jan. 6, brings us an article on Thayer's "Beethoven," four columns in length, a large portion of which is made up of censure and ridicule of the manner in which he has done his work, closing with the *ex cathedra* statement that the (first) volume "has become totally unfit, at least for the English reader."

Perhaps so; but if so, it must be because no English reader has any curiosity to know the constitution and general regulations of those ecclesiastical and princely musical establishments which were, down to our own days, the great conservatories of music, and by means of which Germany became the leading musical country of the world. Mr. Thayer's history of music, and the Electoral "Kapelle" during the last century was, when published, and for aught we know still is, the only source of information for this subject.

We know not how it may be with the English reader, but we do know that the American (able to read German) is pleased to find a history, which, *mutatis mutandis*, applies to the musical establishments at Salzburg, dear to us for the Mozarts, at Esterhaz, the scene of Haydn's labors, and at Hanover, where Handel began his career as Kapellmeister, not to mention a score of others, which gave the world so many stars of the second magnitude.

We freely admit that much of the first volume is tedious reading; but all the first Book (as the translator, not Mr. Thayer, saw fit to call the historic introduction) can be passed over, and the reader need only begin with the biography.

In one instance only do we find the writer criticising Mr. Thayer's conclusions; and this, to our surprise and amusement, is upon the old, hackneyed question; whether Beethoven wrote his famous love letter to Giulietta Guicciardi, as Schindler stated, or to some other person not yet discovered. Mr. Thayer, as all our readers know, decided against Schindler, and his argument was printed in this journal two or three years since. The German critics have now (without exception we believe) accepted that argument as conclusive. But now comes this writer and assures us: "there is indeed, by Mr. Thayer's own showing, no absolutely cogent rea-

son, why the letter should not have been written in 1802, before Giuletta Guicciardi had become Countess Gallenberg and had left Vienna."

Now the letter itself states that at four o'clock on some morning before the 6th of July, Beethoven had arrived at a watering place, after a terribly severe journey with four horses. Mr. Thayer shows that in the first days of July, 1801, 1802, 1803, 1804, 1805, 1807, etc., Beethoven was either in Vienna itself, or in some one of the villages in its immediate neighborhood. Only in 1806, he was not there. In that year he was visiting Brunswick and his sister Theresa early in the summer, and later Prince Lichnowsky. Between these two visits — in fact on the journey from Pesth to Silesia, he may well have written the love letter — and if so, to whom so likely as to his intimate friend Theresa Brunswick?

It strikes us, the fact that Beethoven was in Heiligenstadt, hard by Vienna, in June and July 1802, and did not make any distant journey, with four post horses, is a sufficiently "cogent" reason to convince even the writer in the *London Times*, — should his attention ever be called to it — that he, busy with his compositions, with lessons to Ferdinand Rie, and with his physician, Dr. Schmidt, just outside Vienna, could not at the same moment be writing love letters, from a watering-place two or three hundred miles away.

#### MUSICAL COMMENTATORS.

Most of us remember the delicious scene in *Gulliver's Travels*, in which the hero asks the Governor of Glubbdubdrib to summon before him the ghosts of Homer and Aristotle, together with those of all their commentators, and how Gulliver says: "I soon discovered that both of them were perfect strangers to the rest of the company, and had never seen or heard of them before."

One wonders whether Beethoven and Bach, when they take their afternoon walks in the Elysian Fields, acknowledge even a bowing acquaintance with the ghosts of those who have discovered "hidden meanings" and "evident intentions" in their compositions. It seems a little hard that the poor little men who have done great men the inestimable service of finding out what their works mean, should not be recognized as friends and supporters by the great men themselves. We can all work miracles, if we only have the due amount of faith; and no doubt we all should do so if the chance were a little greater of the person, for whose especial benefit our miracle is worked, noticing and applauding it.

It is a great mistake to think that artists and composers (not to speak of saints) are the only miracle-workers. A grand composition, a symphony, sonata, quartet, or what not, a whole ideal world made out of twelve miserable semi-tones, is a very respectable miracle, if you will; but what is it in comparison with the wonders which commentators know how to work?

A symphony is, after all, only a symphony and nothing else; it has its own definite functions to perform, and can perform them only — good luck if it even can do that. But the work of the noble commentator can do almost anything. Evolve a symphony out of the twelve notes of the chromatic scale! Pooh! Shoor child's play! One wonders how composers can win glory by such simple tricks. Just put any symphony you please into the hands of a commentator who is decently up to his work, and he will evolve the whole Mosaic cosmogony, or anything else, from the destruction of Jerusalem to the boiling of purple cabbage, out of it. Nor is this all; a commentator will discover that a certain composition plainly means the evolution of the horse from its five-hoofed prototype; but just as he is about to publish his world-thrilling commentary he may find (nothing is more likely) that a rival commentator has sent in his MS. to the printer, describing exactly the same process as indicated by the very same composition. Think you that commentator No. 1 is fool enough to burn his work

because somebody else has anticipated his discovery? Not a bit of it! All he does is to go home, scratch out the name of the composition and its composer, and substitute for it some other composition by some other composer. His commentary applies to the new composition just as well as it did to the other one, and he can have his MS. published without fear of being charged with plagiarism or lack of originality. The little circumstance is even a lucky one; it brings grit to the commenting mill. For any one can predict to a certainty that so soon as the two pamphlets are published, commentator No. 3 will set to work on a third pamphlet, exhaustively explaining the extraordinary influence the evolution of the horse has had upon the minds of composers, and it will go hard with him if he is not rewarded by being elected an honorary member of six or seven aesthetic societies at the very least.

No, don't talk about miraculous compositions any more; for a good, solid miracle that is really worth being astonished at, give me a twenty-four page musical commentary in all its protean magnificence. It will fit any composition you please, from the Seventh Symphony to "Buy a Broom." It is even more wonderful than the picture painted by the painter in "La Cigale," which was divided fence-ways through the middle, one half being blue and the other half gray. Look at it one way, and it represented the "clear tropical sky over the burning sands of the Sahara;" turn it upside down, and, presto! change! it showed the delighted spectator "the gray polar heavens over the deep azure of the Arctic Ocean."

We can easily see why commentators look slightly upon programme-music. It encroaches upon their domain. What glory can a commentator get by finding out the meaning of a composition when the composer has given him the clue beforehand? Such a thing is not worth any man's while. Why, we even laugh at the foolish individual who laid claim to possessing some musical acumen because he discovered that a certain passage in the ball scene in Berlioz's "Romeo and Juliet" symphony was descriptive of "Romeo driving up to the door in his cabriolet." Pooh, nonsense! Any fool could have found that out; the cunning fellow knew from the title that the music was about Romeo. No, commentators of true mettle confine their remarks to music that has no descriptive title, and their commentaries are hence not paltry little juggler's tricks, but full grown miracles.

The only danger in their path is that they are sometimes liable to find different meanings in the same composition, and so get to be at swords' points with one another. For it stands to reason that, if one man declares that a certain symphony means Moses and the Israelites passing through the Red Sea, and another announces his discovery that this same symphony means Emperor William and Prince Bismarck entering Paris, both of them cannot be right. The omniscience of one or the other is open to suspicion, and unless a commentator is omniscient, what on earth is he good for? Yet the world can console itself by thinking of the vast number of compositions now extant, and what a small chance there is of two commentators pitching upon the same symphony or sonata. But if they do, let them beware. A commentator is always more sure of his own omniscience than of his reputation for originality. If he finds somebody else saying the same thing about the same piece of music as himself, he can easily preserve his commentary, merely changing the theme, and his reputation as an original thinker is safe. But if he finds somebody else differing from him, the old Adam of pugnacity within him will prompt him to publish his pamphlet unaltered; and as surely as he does so, just so surely is his infallibility endangered.

W. F. A.

#### MUSIC IN BOSTON.

THE APOLLO CLUB, in its concert of Jun. 27, contributed an important and most enjoyable event to the musical season, by its admirable performance of Mendelssohn's music to the *Edipus at Colonus* of Sophocles, with its noble chorus of male voices, an effective orchestra, and with Mr. Howard M. Tick-

nor's readings of the connecting portions of the text, — the whole under the able conductorship of Mr. B. J. Lang. It was the worthy completion of the Club's noble work of last year, when the companion piece, *Antigone*, was given in like manner. It is good proof of the intrinsic power and charm of the music and the old Greek tragedy, and of the excellence of the interpretation, that the whole audience, crowding the Music Hall, listened with unflagging interest, and with frequent tokens of delight, to a work so far removed from all our modern tastes and ways of thinking, and so uniformly grave and tragical, in so monotonous a key of color and of feeling, albeit relieved by certain choruses, which charm by their beauty and cheerful picturesqueness, like the well-known remarkable one in praise of Athens: "Thou comest here to the land, O friend," and stirring ones like: "Ah, were I on yonder plain!" The moralizing, fatalistic choruses, also, so true to a vein pervading all Greek tragedy, have a peculiar sweetness and a homelike fascination. It is needless to say that Mendelssohn's music is all worthy of the noble theme and, so far as we of the nineteenth century can imagine, conceived in the spirit of the old Greek drama. It is happily scored for men's voices, and the instrumentation, while it is chaste and always thoughtful and appropriate, is rich and brilliant enough for our new school orchestra composers.

The Apollo Club never sang anything better, and that is high praise indeed; the orchestra had been carefully trained, and there was a finish and a smoothness in the whole performance, on which all the participants may well congratulate themselves. The few sentences of recitative were intelligently and effectively given by Mr. Clarence Hay. Mr. Ticknor read with excellent taste and judgment, with good voice and accent, and with becoming simplicity and dignity of style.

HARVARD MUSICAL ASSOCIATION. — The fourth Symphony Concert, Jan. 29, offered a varied and attractive programme and drew an uncommonly full house. The selections were —

- Overture to "Genoveva" . . . . . Schumann.  
Requiem and Air, from "Semele" . . . . . Handel.  
Miss Emily Winant.  
Prelude to the third act of *Medea* . . . . . Cherubini.  
Intermezzo, from the Symphony in F, *Harmonia Goeta*.  
[Second time.]  
Overture to *Rip van Winkle* (MS.), G. W. Chadwick.  
[Second time.]  
Songs with piano forte: —  
(a.) "Ah! del mio dolce ardor" . . . . . Stradella.  
(b.) "Kennst du das Land" . . . . . Schumann.  
(c.) To Silvia . . . . . Schubert.  
Miss Emily Winant.  
Symphony ("Scotch") in A minor, Op. 56,  
Mendelssohn.

Schumann's poetic, genial, and impassioned overture has become a standing favorite in these concerts, and its power and beauty were brought out remarkably well. We do not at all wonder at the different, the almost opposite, impressions produced on different hearers by the *entr'acte*, or prelude to the third act of Cherubini's *Medea*, the noblest of his dramatic works. Some found it dull, monotonous, and tedious, full of empty repetition, for the obvious reason that it is all in the same low tone of color, mostly for the lower strings, the basses being very prominent, and all in a slow tempo. Others felt it to be the most tragical music they had ever heard, and were profoundly stirred by the largeness, the simplicity, the depth and grandeur, and, indeed, sublimity of this dark prelude to the scene in which Medea is to murder her own children. We have often heard one truly musical and highly cultivated amateur, not lacking in appreciation of the new composer either, say that, compared with this, all the Mendelssohnian Greek drama music seemed to him like child's play! We, for our part, are of those who felt it to be simply grand, and grandly given; the themes were singularly majestic and effective, speaking in thunder tones; and the whole mass of strings still vibrates strongly in our feeling when we think of it.



The charming intermezzo from the Goeta Symphony, and Mr. Chadwick's Overture were highly welcome repetitions, and both improved upon acquaintance.

We cannot recall at any time within our memory so smooth and satisfactory, so inspiring and delightful a performance of the "Scotch" Symphony, as this one was throughout; it held the audience spell-bound.

Miss Winant's wonderfully musical, rich, sympathetic contralto voice told to great advantage in her strong delivery of the jealous Juno's recitative: "Awake, Satornia" and Aria: "Hence, Iria, hence." It was sung with judgment and considerable dramatic fire. By an unfortunate misunderstanding, however, the orchestral parts could not be found when wanted, and the piece had to be sung with mere piano-forte accompaniment (well played, of course, by Mr. Arthur Foote), so that the singer could not throw herself into it with all the freedom and abandon of which she is capable. The group of smaller songs was very choice, and partly new, although, owing to their uniformly serious character, they did not win their way, as they might have done singly, to every listener. The first, erroneously set down to Stradella—it is by Gluck—was finely suited to Miss Winant's voice and quiet, serious style. The Mignon song by Schumann is a rare gem, worthy of many hearings and hardly to be appreciated without. And Schubert's Shakespeare song: "Who is Silvia? what is she, That all our swains commend her?" is surely one of his most genial and charming.

**UNIVERSITY CONCERTS.**—The third concert of the Sanders Theatre series, Feb. 5, was a remarkably interesting one, beginning as it did with three movements (Overture, Aria, and Gavotte) of Bach's Orchestral Suite in D, and ending with a capital performance of Schumann's first symphony (in B-flat) which has become a sure card with all true music-lovers.

The intermediate orchestral selections were to us less edifying. Wagner's "Faust Symphony," an early work, never did achieve the mission of the "art divine" upon our spirit; it seems so dwell exclusively and with a morbid appetite upon the night side, the discontent, the groans, the helpless agonies and yearnings of its hero; there is in it not one spark of heavenly fire, not one thrill of hope and final joy and triumph, as there is in all Beethoven's dark and brooding moods and heroic struggles; nothing of that light from above, which in all true art gilds the edges of the cloud, and relieves, inspires, transfigures the darkest tragedies, like *Macbeth* and *Othello*. There are skillful and very striking orchestral effects, but these are often ugly and oppressive, like a vampire on the breast. We must admit, however, that the work was so well played, with such discretion in the use of ponderous instruments, as to seem less coarse, less exaggerated, than when we have heard it done before. The other middle piece, *The Youth of Hercules*, a work of considerable length, impressed us as the least successful of the always more or less fantastical *Poèmes Symphoniques* of Saint-Saëns. The opening, where the strong hero and demi-god finds himself as the parting of the ways, has beauty and considerable nobility, but the dance music, which represents the seductions of the senses, sounds rather cheap and common-place. Charms of instrumental coloring it has, of course. In all these pieces the execution on the part of Mr. Listemann's orchestra was characterized by precision, spirit, and good taste.

Mr. George L. Ongood was in his best voice and sang several tenor airs from Handel's *L'Allegro* in a most artistic style, with true feeling and expression. The *Siciliana*, especially, could not be dismissed with one repetition, which both song and singer thoroughly deserved. The orchestra, too (with the Robert Franz parts), afforded him a delicate and sympathetic accompaniment. Perhaps the ideal singer of Schubert's wonderful *Erl-King*—a song written in an hour—has never yet been found; but Mr. Ongood's interpretation, with List's orchestral expansion of the accompaniment, gave a fresh charm to the almost too familiar work. Being encored with enthusiasm, he sang

Schubert's *Serenade* very sweetly, also with orchestral accompaniment, but not so happily constructed; too much *Aute* warbling lent a sentimental sweetness to its chaste and simple harmony.

MR. ERNEST PERABO, during the past fortnight, has made his *rendezvous* to the concert room, after spending a good part of a year among his beloved masters in his dear old Leipzig, and keeping quiet during the few months since his return on account of feeble health. Feeling himself strong again he has given three Matinées in Wesleyan Hall, showing all his old feeling and enthusiasm, and even more of finish and refinement in the large part he took in the execution of the following programmes:—

#### I. JAN. 30.

Partita I. in B-flat major . . . . . Bach.  
a. Prelude. b. Allemande. c. Courante. d. Sarabande. e. Menuet I. et II. f. Gigue.  
Concerto for the Violin, op. 141, G. minor. C. Reinecke.  
a. Allegro ma non troppo. b. Lento. c. Rondo.  
Moderato con grazia.  
First time in this country.  
Mr. Bernhard Listemann.  
a. Nocturne in F, op. 44, No. 5, from *Soirées à St. Petersburg*. Second time. . . . . Rubinstein.  
b. Prelude and Fugue in B-flat major, from the Well-tempered Clavier, Book I. . . . . Bach.  
c. Prelude in E-flat minor, from the Well-tempered Clavier, Book I. . . . . Bach.  
d. Barcarole, "Auf dem Wasser zu singen." . . . . Schubert.  
Transcribed by Franz Liszt.  
Impromptu, op. 90, No. 1, C minor . . . . . Schubert.  
Sonata for Piano and Violin, in G. major, op. 96. Beethoven.  
a. Allegro moderato. b. Adagio espressivo.  
c. Scherzo. d. Poco Allegretto.

#### II. FEB. 3.

Partita VI. in E minor . . . . . Bach.  
a. Toccata. b. Allemande. c. Courante. d. Air. e. Sarabande. f. Tempo di Gavotta. g. Gigue.  
Sonata for Piano, in B-flat minor, op. 35. . . . . Chopin.  
Grave. Doppio movimento. Scherzo. Marcia Funebre. Presto.  
Mr. Edward B. Perry.  
Trois Pièces pour Violoncelle, avec accompagnement de Piano. Op. 21 . . . . . Ch. M. Widor.  
1. a. Moderato. E minor.  
b. Virece. B minor.  
c. Andante. G. major.  
First time in Boston.  
2. Morceau pour Piano et Cello, op. 12, No. 1. Fr. Kiel.  
Allegretto. A minor.  
a. Scherzo, op. 2, A major. Second time. . . . . E. Perabo.  
b. Pensée Fugitive, op. 8, F major. Second time. . . . . E. Perabo.  
c. Etude de Concert, op. 9, No. 2, A minor . . . . . E. Perabo.  
New. First time.  
Mr. Edward B. Perry.  
Sonata for Piano and Cello, op. 59 . . . . . Fried. Kiel.  
a. Allegro moderato, ma con spirito. b. Intermezzo. c. Adagio con espressione. d. Rondo.  
Poco. Allegretto e semplice.  
Second time in Boston.

#### III. FEB. 6.

Praeludium und toccata, op. 37. D minor. . . . . Vincenz Lachner.  
New.  
First Concerto for the Violin, in G minor, op. 26. . . . . Max Bruch.  
b. Adagio. c. Finale. . . . . X. Scharwenka.  
Trio No. 2, op. 45. A minor . . . . . X. Scharwenka.  
a. Allegro non troppo. b. Adagio. c. Scherzo. Molto Allegro. d. Allegro con fuoco.  
First time in this country.  
a. Mclanodia, G minor, op. 51, No. 1. . . . . Rubinstein.  
Second time.  
b. Menuet con trio, from Symphony in G minor, op. 43 . . . . . W. St. Bennett.  
First time.  
c. "Novelliste und Melodie," op. 29 . . . . . X. Scharwenka.  
Second time.  
1. Moderato, F minor. 2. Andante con espressione, F major.  
d. Etude in A major, op. 9, No. 3 . . . . . E. Perabo.  
First time.  
Sonata for Piano and Cello, op. 69, A major. Beethoven.  
a. Allegro, ma non tanto. b. Scherzo, Allegro molto. c. Adagio cantabile. d. Allegro vivace.

Mr. Perabo shows a certain heroism, even martyrdom, in his selections; that is, he thinks less of what may prove popular than of what commends itself to his own taste as good. Else he would hardly have

chosen that long and colorless Bach Partita in B-flat for a beginning. That such things reward the study of an earnest musician, there can be little doubt; but outside of the closet they seldom make their mark. We do not mean to say that it is so with all the Partitas. The artist's rendering was singularly smooth, refined, and delicate; he played as if it were all poetry to him, at any rate. We find it rather hard to become much interested in a Violin Concerto, especially a new one, without the orchestral accompaniment which makes it a Concerto. Reinecke's work contains good ideas, cleverly worked out in the approved style, though it did not strike us as particularly original. Mr. Listemann, of course, played it finely, and Mr. Perabo's piano accompaniment was all that that could be. The group of smaller piano-forte pieces was well chosen; they were all interesting gems, in fact, and charmingly interpreted, especially the Schubert things. It was a rare treat to listen once more to that bright and genial Sonata Duo of Beethoven.

To our great regret we lost the second Matinée, first on account of the storm, and again through other engagements when it was repeated. Truly it was a loss not to hear that excellent pianist, Mr. Perry, play the Chopin Sonata; as well as Mr. Perabo's own compositions, of which we have heard good things said, and the violoncello pieces played by Mr. Wulf Fries.

In the third concert we were much interested in the graceful prelude and toccata by Vincenz Lachner, not his more celebrated brother Franz, the Munich Lachner. Mr. Listemann was hardly at his best in the movements from Max Bruch's concertos; plenty of execution, but tone not altogether smooth. The Trio by Scharwenka is a work which we must hear again in order to appreciate it; the atmosphere of the room (which seems to combine many obstacles to hearing music), or some fault in the subjective conditions, rendered it *ein bisschen langweilig* to us. It was of course well played by Perabo, Listemann, and Wulf Fries. The two smaller solos by the same composer we found charming; and they were placed in a congenial group. Mr. Perabo's A major Etude was most favorably received. That the Beethoven Sonata with 'cello was keenly relished may pass without saying.

The audiences have been large, and many will be glad to know that Mr. Perabo will soon give two more Matinées (16th and 14th of this month), besides an evening concert (March 8).

MRS. LUISA CAPPIANI's second concert with a number of her advanced vocal pupils, drew a large and interested audience to Mechanics' Hall on Wednesday evening, Feb. 4. The concert was opened by the blind pianist, Mr. E. B. Perry, with three Schumann pieces ("Aufschwung," "Nachtstück" and "Traumewirren"), very nicely and poetically rendered. He also, later, played the difficult *Fantasia Impromptu* of Chopin in a very satisfactory manner, and two compositions by Perabo. Mme. Cappiani herself sang a rather sentimental *Scena e Canto di "Dolores,"* by Mannesbach, in good voice and artistic style. The first pupil who appeared, Mrs. T. B. Buxton, of St. John, N. H., showed excellent results of training, in her facile, fluent, graceful execution of a recitative and aria from Verdi's *Attila*. Miss Ida Kleber, of Pittsburg, Pa., who has a light and pleasing high soprano voice, revealed at ease in all the florid passages of a "Jewel Aria" by Pacini. Miss Emma Dearborn, of Worcester, though hardly so much at ease before an audience, showed sterling qualities of voice, style, and expression in the Aria from *I Puritani*. Up to this point we endured the wintry, breezy temperature of the hall, but deemed it safer to withdraw, so that we can only give the programme of Part II.

Aria "Patria." Titus . . . . . Moseri.  
(Mrs. T. B. Buxton.)  
Song. The Angel at the Window . . . . . H. Tours.  
(Dr. Albion M. Dudley.)  
(a.) O happy, happy little Bird. . . . . Robert Franz.  
(b.) Widmung. . . . .  
(c.) Expectation. . . . .  
(Mme. Luisa Cappiani.)  
(a.) Pensée Fugitive. . . . . Perabo.  
(b.) Etude de Concert. . . . .  
(Mr. Edward B. Perry.)

Tortorella Valse . . . . . (Miss Ida Kleber.)  
 Quartet. Ecco quel loro istante . . . . . Cava.  
 (Mrs. Burton, Mme. Cappiani, Mr. J. M. Neal, and Mr. Charles Ross).

## MUSICAL CORRESPONDENCE.

NEW YORK, FEB. 9. — Since my last letter quietness — comparatively speaking — has reigned in musical matters: that is to say, none of the larger and more important concerts have taken place. On Tuesday, Jan. 27, the N. Y. Quietist Club gave a soirée in Steinway Hall, with a programme entirely composed of Beethoven's works. A very excellent and attentive audience enjoyed this programme, and the performance was, in most respects, a satisfactory one.

On Saturday evening, Jan. 31, an audience of perhaps 2000 persons assembled in Steinway Hall for the purpose of hearing a so-called "Sullivan Ballad Concert." The programme was made up of selections from Mr. S.'s ballads, which were sung with more or less effect by different vocalists. It is unnecessary to mention any one especially except Miss Winant, who sang, as one of her solos, "The Last Chord;" her noble voice was never heard to better advantage than upon this occasion, although her efforts were sadly marred by the dense ignorance and want of taste on the part of her accompanist, who indeed distinguished himself — during the entire evening — as utterly incompetent, and as a hopeless stammerer and blunderer. Miss W. received an encore in each part of the programme, and, in response to the second, sang a new setting of "My love is like a red, red rose," by Mr. C. F. Daniels of this city. Miss W. did justice to the author's purpose and intention, but the fullness and extent of the latter will never be known because of the manner in which the accompaniment was slaughtered.

There were two piano solos played in a nervous and jerky manner, and an unaccompanied vocal quartet, over which it is well to draw the charitable (and sadly needed) veil of oblivion; what can be expected if the soprano will insist upon singing nearly a semi-tone sharp, and the bass is as firmly resolved to take the opposite extreme?

I have dwelt at some length upon this concert for the reason that it was certainly a most curious affair; it must have been a great pecuniary success, and from the frequency and heartiness of the applause (everybody received a recall) I should say that the manager, or managers, had exactly succeeded in hitting the taste of our so-called musical public.

On Tuesday evening, Feb. 3, the N. Y. Philharmonic Club gave the fourth concert of its series at Chickering Hall. Here is the programme: —

String Quartet, Op. 74 . . . . . Beethoven.  
 a. Evening Post . . . . . Kretschmer.  
 b. Allegretto con moto . . . . . Krug.  
 c. Turkish March . . . . . Beethoven.  
 P. F. Quintet, A. minor, Op. 74 . . . . . Schumann.  
 Mr. Mills and N. Y. P. Club.

A stormy night was the order of things, as it had so frequently been on Tuesday evenings since December 1, and on that account a small audience of faithful ones assembled in Chickering Hall to hear an admirable performance as the club has furnished us with during the entire season. The three shorter selections were given with a delicacy and finish that incited and received the hearty and spontaneous recognition of the auditors. The Quintet is a very interesting work, if not a beautiful one, and might have been quite effective if Mr. S. B. Mills could have divested himself of his unfortunate habit of spreading all his octaves and full chords in utter defiance of the composer's intentions. He is also addicted to the glaring error of playing fortissimo when the score is marked *double piano*. It is difficult to understand how Mr. Mills reconciles such incongruities.

On Thursday evening we had another evening of English Glee, which was, perhaps, less satisfactory than were its predecessors; at least two of the vocalists were entirely out of trim, and were therefore not so excellent as they almost invariably are. Miss Babe gave us a "Cradle Song to a Sick Child," both the words and music of which were composed by one of our resident organists and composers. The composition is really a very beautiful one, although there is in one sense a certain absurdity in a careful mother singing to a sick infant with her own voice pitched on high A or B flat; still this is a blemish merely, and the song is really a charming one.

On Saturday evening Dr. Dimmock's Oratorio Society gave the *Creation* with but moderate artistic success. The only one of the soloists who was really excellent was, indisputably, your Boston bass, Mr. Whitney; he is always admirable.

Our well known American pianist, Mrs. Rivé King, has been meeting with great artistic success. She played at the Peabody Concerts in Baltimore, Jan. 30 and 31; at the Concerts of the Mendelssohn Society in Montreal, Feb. 5 and 6, and is to play in Washington Feb. 17, to say nothing of her engagement for the Harvard Symphony Concerts in your city at a later date.

ANGUS.

MILWAUKEE, WIS., JAN. 24, 1890. — The following was the programme of the 308th concert of the Musical Society given Jan. 20: —

(1.) Overture, "Flugal's Cove" . . . . . Felix Mendelssohn.

- (2.) Two songs for Baritone . . . . . R. Schumann.  
 (Mr. Eugene Leuning.)  
 (3.) Romance: "To Spring" . . . . . G. A. Schütz.  
 (Horn Solo by G. A. Schütz.)  
 (4.) German Dance . . . . . Franz Schubert.  
 For Mammorchor and Orchestra, arranged by R. Hoesinger.  
 (5.) Symphony No. 7. (A major) . . . . . Beethoven.

The orchestra, owing to a disagreement between Conductor Bach and the management of the Society, was made up entirely of men outside of Bach's orchestra; it included the Heine family, Professor Troll, Conductor Clauser and some of his men, with nine picked players from Chicago. — thirty-six in all. Their playing showed the lack of finish and refinement inseparable from the bringing together of so many players unaccustomed to playing together; but they played with great fire and spirit, and gave evidence of vigorous rehearsal. Mr. Leuning took the *allegretto* of the symphony too fast, as it seemed to me, and so injured the contrast intended between this movement and what precedes and follows it.

The male chorus sang admirably in all points, the tenors having improved in quality of tone since the last concert. Mr. Leuning played a piano accompaniment, omitting the orchestra because the chorus and orchestra went badly together in rehearsal. He also played the accompaniments for his own singing, or rather *declaiming*, for that more nearly describes his rendering of the Schumann songs. Considered as such it was admirable; he has a full, quite strong voice, and an excellent delivery of the words, but his voice lacks singing quality.

Mr. Schütz is a very excellent horn-player, but his solo was hardly in place on this programme. In fact, the same may be said of the Schumann songs, admirable as they are for recitals or for private performance.

But the blemishes, both of the programme and of its performance, were slight as compared with its merits, and the old society may be proud of another successful concert.

J. C. F.

## MUSICAL INTELLIGENCE.

HERR JOSEFF, the pianist, twice announced by Mr. Park for these concerts in the Music Hall, with the Philharmonic Orchestra (the second time for this week) has again been compelled to cancel the engagement for the present, the injury to his thumb being not yet sufficiently healed. This is a great disappointment to the many hundreds who had secured tickets for the series; but it is presumed that it will only amount to another postponement for a short time of the promised pleasure. The *Advertiser* of Wednesday states: His injured finger is well to all appearances; but it causes him pain, and he is unable to touch the key-board. His physician consulted with two others, and it was not thought that the sensitiveness would last so long. Herr Joseff was to have had a rehearsal in Boston yesterday, and even sent on the piano-forte he was to play. Suddenly all further preparations were suspended in consequence of a telegraphic despatch to the shore import. The dates of the postponed concerts will not now be announced until Herr Joseff is actually able to play. The recent announcement was in accordance with the physician's certificate that the artist would unquestionably be able to appear on the days named.

Herr Hummel, the distinguished pianist, met with a serious accident in Providence last Tuesday night. On his way to the railroad station he fell and broke his leg. It was his purpose soon to leave for Europe. There seems an epidemic among pianists: Joseff with his bad thumb, Sherwood with his sprained ankle, Peterella only recently recovered from inflammation rheumatism, Ponce's lame thumb. Who will have the courage to be a pianist if it goes on in this way?

Mr. Edward Dannreuther, one of our best violinists, for three years past a member of the Mendelssohn Quintette Club, writes us that he has resigned his membership (being weary of continual traveling) and intends to settle down in Boston, devoting himself to his studies and to teaching. Mr. Carl Meissl takes his place as second violinist in the Club. The Mendelssohns were to start on Tuesday last on a long concert tour westward, even visiting California.

The 5thth Harvard Symphony Concert, of last Thursday, offered two important works, never before heard in America, namely, the *Symphonie Fantastique* ("Épisode de la Vie d'un Artiste") by Berlioz, a piano-forte concerto by Louis Brassin, played by Miss Jessie Cochran. Besides these the programme included the romance "Sonnettes First," from *William Tell*, and songs by Grieg, sung by Miss Louise Homer; also the overture to *Fidelio*, — too late for review this week. The programmes for the remainder of the series have been partially announced as follows: Sixth Concert, February 21. Fourth Symphony (B flat) Beethoven; Overt (by all the strings), Mendelssohn. Mme. Julia Rivé King will play the Piano Concerto in G minor, by Saint-Saëns. Miss May Bryant will sing a Song from Max Reich's "Olympeus," and Songs.

Seventh Concert, March 11. Professor J. K. Paine's new ("Spring") Symphony. Mr. William H. Sherwood will play the G-major Concerto, Beethoven; and Grand Fantasia, Schumann. Overture, etc.

Eighth (last) Concert, March 23. The great Schubert Symphony, in C. Mr. B. J. Lang will play (first time in America) a Concerto by Brahms. Concerto, etc., for four

horns, with orchestra, op. 81 (first time), Schumann. Overture, etc.

The next University Concert, at Sumner Theatre, Cambridge, will take place on Wednesday evening, February 25, instead of the 21th, as before announced. Max Rivé King will play the same Concerto, by Saint-Saëns, in this and in the Harvard Concert of the following afternoon.

The *Herald* says: "It has been decided to postpone the season of English opera at the Globe Theatre by the Boston English Opera Society, under the direction of Mr. Charles B. Adams, until May, the labor of preparing for such a season making it necessary to take further time. The chorus has been hard at work, and may possibly appear in a second concert programme during the coming month."

Mr. Anagnos, the director of the Perkins Institution for the Blind, has recently received the following testimony in favor of the employment of blind tuners: —

NEW YORK, JAN. 9, 1890.

"Dear Sir: In answer to your letter of the 27th ult., we desire to inform you that one of our principal tuners is a blind man, named Armin Schotte."

"This gentleman tunes the concert grand pianos for the concerts at Steinway Hall, etc., etc., which work is considered the highest achievement in the art of tuning. Mr. Schotte's tuning is simply perfect, not only for its purity, but in his skill of so setting the strings that the piano endures the largest amount of heavy playing, without being put out of tune. Very respectfully yours,

"STEINWAY &amp; SONS."

The seventieth birthday of Ole Bull was celebrated on the evening of Feb. 5 at his residence in Cambridge (Professor Lowell's house) in a most interesting and delightful manner, which gave great satisfaction to all the friends who assembled to offer their greetings. The party arranged by Mrs. Bull was a complete surprise to him. Among the guests were nearly all his warm personal friends. H. W. Longfellow and family, Mr. and Mrs. James F. Fields, Professor Hensford and family, Melane Hegerman Lindenkron, wife of the Danish minister, Dr. Drennus and family, E. W. Stoughton, ex-minister to Russia, Mrs. G. M. Ticknor and daughter, Mr. Thomas Appleton, Miss Susan Hale, Mrs. Fay, Mrs. Maria S. Porter, Mrs. Buel, Mr. E. F. Waters of the *Advertiser*, and many others. The floral gifts were very beautiful, consisting of a violin formed of white flowers, the strings being of violets, and the screws of red roses. Two bottles of Tokay of the vintage of 1810 were sent by Professor Hensford. Mr. Longfellow, with an appropriate speech, poured this wine, in which the health of Ole Bull was drunk by all present with wishes for many returns of happy birthdays. A birthday cake was brought in at the close of the evening, which Ole Bull cut, stating that a gold violin was enfolded there, and amid a good deal of fan Mrs. Professor Hensford was so fortunate as to find it in her slice. At different times during the evening Mr. Bull treated his guests to some of the very best gems of his repertoire. Melane Hegerman Lindenkron sang in a most charming manner German, Norwegian, and Spanish songs. Miss Drennus gave some lively selections on the banjo, and in hilarity and bon mots to all a most delightful evening closed. — *Transcript*.

On Friday evening, Jan. 3, Mr. W. H. Sherwood gave a private concert at his rooms, 151 Tremont Street, with the following programme: —

- Q Sharp in Major Prelude and Fugue . . . . . Bach  
 (Mr. Sherwood.)  
 Improvisation, B Flat, Op. 142, No. 8 . . . . . Scherzer.  
 (Miss Louisa Allen.)  
 Hobza's Music, Nos. 1 and 3 (four hands), . . . . . Jensen.  
 (Misses Ida and Eva Van Wageningen.)  
 Songs: { (1.) Gheismias } . . . . . Herman Gies.  
 { (2.) Waidervogel }  
 (Mr. Charles F. Webster.)  
 W. A. Mozart, (concert étude) . . . . . List.  
 Natures, F Sharp, Op. 18 . . . . . Chopin.  
 Locata di Concerto, Op. 38 . . . . . D. op. m.  
 (Mr. Sherwood.)

- Improvisation, on a theme from Schumann's *Minuet*  
 (for two pianos), Op. 66 . . . . . Brahms.  
 (Miss Marie Montanier and Mr. Sherwood.)  
 (1.) Lithuanian Lied . . . . . Chopin.  
 (2.) Die helle Sonne leuchtet, Op. 42, No. 2, Sch. Franz.  
 (3.) Minuet, Op. 17 (dedicated to Liszt) Schumann.  
 (Mr. Charles F. Webster.)

- Fantasia, in C, Op. 10 . . . . . Schumann.  
 (1.) Durcheinander phantasie und Leidenschaft.  
 lich vorzutragen.  
 (2.) Mitged: Durcheinander energisch.  
 (3.) Langsam getragen, durchweg leise zu halten.  
 (Mr. Sherwood.)

Utopia is the title of a musical club formed in Philadelphia. A central location has already been secured, in Girard Street above Eleventh, and about thirty active members enrolled; among them such well-known artists as Thomas A. Boettel, Henry Bishop, Michael Cron, Harry Barnhart, Wm. W. Gilchrist, A. G. Ewerick, Henry G. Thumler, etc., and such educated amateurs and patrons of music as S. Decatur Smith, Wm. Foley, etc. The object is social intercourse between all music loving people, artists, and amateurs, and to provide a sort of musical exchange in a central location.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & CO., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLMES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

**RECEIVES PUPILS FOR VOCAL CULTURE**

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
147 Tremont Street, Boston.**MRS. WILLIAM GARRETT,****VOCAL CULTURE,**

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,****TEACHER OF SINGING,**

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WULF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHNN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

**CONCERT SINGING, ORATORIO, AND OPERA.****J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, Boston, Mass.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
379 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

50 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
noon (Mondays excepted), where arrangements for PIANO-

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS  
September 29th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),

Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corvelli, Arthurson, Nemes, Arnault and Mottis.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, AND CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 25 HANSON STREET, BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,**  
SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

For sale by all Booksellers. Sent, post-paid, on re-  
ceipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRVANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & CO., 383 Washington



"A Charming Story."  
**AN EARNEST TRIFLER.**

PRICE \$1.25.

This brilliant story has run through edition after edition, and promises to be as popular as "One Summer."

A novel quite out of the common course. The conversations are remarkably entertaining. The story has good points, and very many of them. — *Boston Advertiser*.

As a delicate study of character it exhibits unmistakable originality of conception and truthfulness of execution. — *New York Tribune*.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end. — *Boston Commercial Bulletin*.

The best American novel that has appeared since "The Lady of the Aroostook." — *Philadelphia Bulletin*.

The story is a simple one, in the style of Mr. Howells's delightful novelets. . . . Whoever wrote it has contributed a very bright morsel to the literature of the day. — *Chicago Tribune*.

A young lady has recently written a novel that threatens to create a furor something like that aroused by little Fanny Burney's romance, in the days of Dr. Samuel Johnson. The book is called "An Earnest Trifler." In Boston and New York people are reading it eagerly. It has passed the ordeal of perusal in the most cultivated circles in this country, and has been enthusiastically approved. — *Cincinnati Commercial*.

•• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

## BRITISH POETS.

### RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50.

The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols.  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 2 vols.  
Cowper, 3 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herriek, 1 vol.  
Hood, 3 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol.  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press. — *North American Review*.

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times*.

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margin, attractively and substantially bound. — *Providence Journal*.

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post*.

This edition of the standard British poets is in every way worthy of a permanent place in every library which is not already supplied with these literary treasures. — *Boston Advertiser*.

•• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

## OBER'S Restaurant Parisien,

4 WINTER PLACE, BOSTON.

Restaurant a la Carte,

Lunch Counter,

Fancy Oysters,

Private Dining Rooms.

Table d'hôte Dinner, from 1 to 4 o'clock, 75 cents.

This place of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also Private Dining Rooms for families or parties after concert or theatrical performance, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINES AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.,

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.,

Are served at moderate prices, and with taste, at

VOSSLER'S

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## MR. HENRY JAMES'S NEW NOVEL.

### CONFIDENCE.

A Novel. By HENRY JAMES, JR., author of "The American," "The Europeans," "Daisy Miller," etc. 1 vol., 12mo, \$1.50.

MR. JAMES is in his more cheerful mood this time. In his conception of the man who first takes an unfavorable view of the girl whom his friend wants, or thinks he wants, to marry, and then, when the friend has married some one else, falls in love with her himself and becomes engaged to her, there are all the elements of a fine domestic tragedy. Happily this is avoided, mainly through the perspicacity of the young lady herself, who has the wit to see that her former admirer and his actual wife care more for each other than casual observers or even they themselves suppose. This is really the entire nucleus of the story, but from this Mr. James develops two volumes of narrative, as imponderable, but yet as delightful, to the observer as the tail of Donati's comet. Siena, Baden, the Norman coast, are all brought before the reader with that seemingly light but really careful touch of which Mr. James more than any living English writer possesses the secret. — *The Athenaeum* (London).

### MR. JAMES'S PREVIOUS BOOKS.

A PASSIONATE PILGRIM, AND OTHER TALES. 12mo, \$2.00.

CONTENTS: A Passionate Pilgrim; The Last of the Valerii; Eugene Pickering; The Madonna of the Future; The Romance of Certain Old Clothes; Madame de Mauve.

They are full of fresh description of that vein of half philosophy, half speculation, which is so taking just now; and the plots are eminently original and unhackneyed. — *New York Tribune*.

Mr. James's book is one of the best collections of short stories American literature has been able to show for some years. — *The Independent* (New York).

TRANSATLANTIC SKETCHES. 12mo, \$2.00.

Intelligent, spirited, and graceful brief essays on topics suggested to the writer by his observations and experiences while abroad. Mr. James's excellent tact in the selection of subjects is a part of the secret of his power to charm; and this tact is supplemented by rare facility in description, and a fascinating grace of thoughtful, sympathetic comment that conspire to complete the effect. — *Boston Advertiser*.

His descriptive powers are remarkable. He conveys, by his language, the very spirit and essence of a scene to his readers. — *Worcester Palladium*.

RODERICK HUDSON. 12mo, \$2.00.

Easy, graceful, and direct in his form of expression, he has large constructive power, and a mastery of dramatic effect that is unusual with American authors, and rare in the authors of any country at the present day. As a story writer, he is certainly among the first rank in this country; and his "Roderick Hudson" is deserving of very high praise. — *Christian Intelligencer* (New York).

In richness of expression, and splendor of literary performance, we may compare him with the greatest, and find none greater than he. — *Atlantic Monthly*.

THE AMERICAN. 12mo, \$2.00.

A more original, brighter, better written novel we have not seen this many a day. — *London Daily News*.

The book is remarkable for its finish in every detail. The conversations are marvels of naturalness, the scenes marvels of art, the minor characters are as finely finished as the others. — *Hartford Courant*.

THE EUROPEANS. 12mo, \$1.50.

The story is destined to strengthen Mr. James's reputation as a novelist, more than anything he has done heretofore. — *New York Evening Post*.

Mr. James's analyses of character are always entertaining reading, and nowhere more so than in this clever story. — *Christian Union* (New York).

WATCH AND WARD. "Little Classic" style, \$1.25.

A delightful culture is manifest on every page, a rare refinement lends its attraction to the action of the leading characters, and a familiarity with the manners and customs of domestic and foreign life shows that the author is at home on whatever soil his foot may chance to rest. — *Providence Journal*.

•• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1015.

BOSTON, SATURDAY, MARCH 13, 1880.

VOL. XL. No. 6.

## THE EMERSON PIANO FORTES

Date from 1848, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILEA, the eminent Pianist, and Principal of Petersile's Music School, Boston.

Messrs. A. M. McPHAIL & Co. 1—

*Client.*—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation either in America or Europe. CARLYLE PETERSILEA.

#### BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

#### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognised as

THE ONLY VIOLIN SCHOOL IN AMERICA  
deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lower styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

#### A REMARKABLE BOOK.

### THE MANLINESS OF CHRIST.

By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., \$1.00.

A strong, frank, noble book, bringing forth prominently the incidents, circumstances, and central facts in the life of Christ, to prove that instead of being good in a weak and spiritless way, he had in a superlative degree the bravest and highest manliness.

"This book will do good. It relates to one human quality, but one so great as to involve the interests of others. The directness of its style, the earnestness of its spirit, the honesty of its treatment, the realism of its application, all conjoin to make it useful and popular."—*Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON, MASS.

## Music Publishers.

## A Musical Library!

DITSON & CO. from time to time, gather together their best, choicest, most successful and popular pieces of sheet music, and bind them in handsome volumes of from 200 to 250 pages. Sheet Music size. There are now 32 books of the series. Collectively, they contain nearly all the really good sheet music ever published. Separately considered, each book is independent of the other, and holds the best songs or pieces of its kind. The very moderate cost commends them.

Price in Boards \$2.00; Cloth \$2.50; Gilt \$3.00.

The following are the *FOCAL* books only.

**Sunshine of Song.** 68 popular Songs.  
**World of Song.** 16 Songs. Great variety.  
**Gems of English Song.** 79 Songs. New book.  
**Household Melodies.** 2 vols. 147 Songs.  
**Moore's Irish Melodies.** 100 famous airs.  
**Silver Chord.** 160 Songs.  
**Gems of German Song.** 100 German Gems.  
**" Scottish "** 100 Scottish "  
**" Sacred "** 100 of the best.  
**Showers of Pearls.** 63 capital Duets.  
**Wreath of Gems.** 60 Songs, quite varied.  
**Silver Wreath.** 60 Songs, Duets, and Trios.  
**Operatic Pearls.** 92 Favorite Opera Songs.  
**Musical Treasure.** Vocal and Instrumental.

Any book mailed, post-free, for above prices.

OLIVER DITSON & CO., Boston.

GEO. D. RUSSELL,

115 TREMONT STREET, BOSTON,

Importer, Publisher, and Dealer in

FOREIGN & AMERICAN MUSIC.

Agent for the following world-renowned Catalogues:

WM. A. POND & CO., G. SCHIRMER, New York;

BOOSEY & CO., London, England.

Also, Agent for the justly celebrated

WEBER PIANO-FORTES.

Songs of the Pyrenees, arr. from traditional Pyrenean

Melodies by Stargis and Blake.

1. Haila la Marana (To-morrow).....	25
2. La Boca de Pepita (Pepita's mouth).....	25
3. Dodo.....	25
4. Teresita Mia.....	25
5. Bolero.....	25
6. Me gustan To das (The girl with the golden hair).....	25
7a. Le Beau Vaisseau (The gallant Ship). Spinning Wheel Songs, No. 1.....	40
7b. Rose de Provence. Spinning Wheel Songs, No. 2.....	40
8. La Gitana (The Gypsy).....	25
Complete.....	\$2.00

Published by CARL PRÜFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

## THE GREAT BIBLE DICTIONARY.

By WILLIAM SMITH. Unabridged, enlarged, corrected. 4 volumes, 3,667 pages, with 596 illustrations. Price, in cloth, \$26.00; sheep, \$30.00; half morocco, \$35.00; half Russia, \$38.00; full morocco or full calf, \$45.00; full Russia or Levant, \$50.00.

No similar work in our own or in any other language is for a moment to be compared with it. — *Quarterly Review* (London).

It is a library in itself; it is scholarly and critical enough for the most advanced student; it is readable and interesting enough for the average mind; its arrangement is admirable; its tone is reverent but independent; its researches are rigid, and its deductions careful; and as a companion to the Bible, as a work of reference for the study, as a book to own and to read, to place in the library and in the Sabbath School, we know not its superior, and know of nothing to take its place. — *Watchman and Reflector* (Boston).

There cannot well be two opinions about the merits of Smith's Bible Dictionary. What was, to begin with, the best book of its kind in our language, is now still better. — *PROF. ROSWELL D. HITCHCOCK*.

This magnificent work has no rival in its department. — *Sunday School Times*.

This Dictionary is itself a library, and every minister should be the possessor of a copy of it. We believe that this American edition is, in every respect, the best work of the kind yet published. — *Zion's Herald*.

The grounds of its superiority to the English edition of the same work are these: —

Five hundred more pages and one hundred more engravings in the American edition than in the original English; more than one thousand errors of reference corrected; an Index of Scripture Illustrated.

In paper, press-work, cuts, maps, etc., we do not see anything to choose between this and the more costly English original; while in a multitude of other respects which affect the trustworthiness, thoroughness, and supreme excellence of the work as a thesaurus of Biblical knowledge, this is vastly to be preferred. — *Congregational Review* (Boston).

No other edition of Smith's Bible Dictionary is nearly as full, complete, or accurate as this, which was edited by Prof. H. B. HACKETT, D. D., and Prof. EZRA ABBOT.

\*For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.

## Handel and Haydn Society.

March 28. "ISRAEL IN EGYPT."

Tickets for sale at Music Hall.

Fifth Triennial Festival, May 4th to 9th.

Season Tickets ready March 29.

Present holders of Season Tickets may secure their seats before that date.

## OBER'S

## Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 19 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S

## CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## Calendar of the Musical Season.

## MARCH.

13. Matinee of Herr Joseffy.
16. Sixth Matinée of Ernst Perabo, at Wesleyan Hall.
17. Third Concert of the Boylston Club.
19. Seventh Matinée of Ernst Perabo, in Wesleyan Hall.
23. Eighth, ditto.
25. (At 3 P. M.) Eighth and Last Harvard Symphony Concert.
28. Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."

## APRIL.

7. Third Concert of Mme. Cappiani and her pupils.
12. Third Concert of the Cecilia, Schumann's "Maz-fred" Music.
14. Fifth and Last Chamber Concert of the Enterpe. Beethoven Quintette Club.
15. Berlioz's "Damnation de Faust," with Chorus, Orchestra, and Solo, under Mr. H. J. Lang.
21. Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra.
23. Ninth Matinée of Ernst Perabo.
30. Tenth, and Last, ditto.

## MAY.

- 1-7. Triennial Festival of the Handel and Haydn Society.
12. Fifth Concert of the Apollo Club.
17. Repetition of Fifth Apollo Club Concert.
19. Fourth Concert of the Boylston Club.
26. Fourth Concert of Mme. Cappiani and her pupils.
24. Last Concert of the Cecilia. Repetition of Bruch's "Odysseus."
- English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

## HARVARD MUSICAL ASSOCIATION,

FIFTEENTH SEASON OF

## EIGHT SYMPHONY CONCERTS,

BOSTON MUSIC HALL.

Conductor, CARL ZERRAHN. Orchestra of 47 Instruments. BERNHARD LISTEMANN as Violin Leader. Eighth (Last) Concert, on Thursday afternoon Mar. 25. Overture: "Weihe des Hauses," Beethoven; Piano-forte Concerto in E-sharp minor (first time in America), Hans von Bülow; (B. J. LALO); Three Short Marches, from "Figaro" "Maggio Flauto" and "Fidello" Mozart, Beethoven; Symphony, No. 9, in C, Schubert.

Admission \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,  
 E. M. HEINDL, ALEX. HEINDL,  
 JOHN MULLALY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store, 34 West St., Boston.

MME. BERTHA Professor of the Art of Singing,  
 178 2d Avenue, New York.  
 JOHANNSEN, Ladies prepared for the Opera or Concert Room.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 25 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHÜMANN. Edited, translated, and annotated by FANNIE RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
 WILLIAM REEVES, London.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. P. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught. Students reside in College or Poughkeepsie. Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.



BOSTON, MARCH 13, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were especially written for this Journal.

Published fortnightly by Houghton, Osgood & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FREEER, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. R. LORING, 300 Washington Street, and by the Publishers. In New York by A. BRENTANO, 111, 35 Union Square, and Houghton, Osgood & Co., 21 Astor Place; in Philadelphia by W. H. ROSEN & Co., 1702 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## MUSIC.—A SOMEWHAT PRACTICAL VIEW.

BY N. LINCOLN, CAMBRIDGE, MASS.

It has been urged that music is a branch of study more ornamental than useful; which can be dispensed with altogether, or the expenditure in its behalf be greatly reduced. Yet, as a matter of fact, no such claim is made among prominent educators, or by those best informed on matters pertaining to public instruction. On the contrary, here in Massachusetts, music never stood higher on the list of studies than now; was never so thoroughly taught as now, never so justly appreciated as now. Our University has its professor of music, within the year has found it necessary to employ in addition a tutor in singing, and is granting diplomas to such as successfully complete the course prescribed.

The Empire of Japan has just concluded a contract with Mr. L. W. Mason, late superintendent of music in the schools of Boston, to introduce our system of musical instruction into that country. Arrangements are making at Tokio, on the most liberal scale, to furnish the means and appliances needed in the line of his profession, to promote his personal comfort, and to add dignity to the office he assumes.

Music has become, may we not say, the chief amusement of the people. As such it is innocent, it leaves no sting behind; and it is not every amusement of which this can be predicated. The love for it, moreover, in the household is limited only by the amount of talent in that direction possessed by the members of the family, or by their ability to procure for themselves the means of its gratification.

But it would be taking a partial view of the matter, were we to regard it merely in the light of a recreation. As a branch of study its value is beyond question. It cultivates the ear, informs the taste, trains the faculties of the mind, develops and invigorates the powers of the body. Of what other study can this be affirmed in an equal degree? Viewed simply as a resource for earning one's living, it is safe to say that a knowledge of music gives direct support to a vastly greater number of men and women than does an acquaintance with any one of the so-called higher studies pursued in our schools.

Consider the interests of music in their financial aspect. See the amount of capital invested in the manufacture of pianos, organs, band and orchestral instruments; the printing and engraving of sheet music and music-books; the various newspapers or journals

devoted exclusively to musical matters; the fabulous sums lavished upon distinguished singers or players, who fill our largest halls at their concerts with eager listeners.

There has been heard here, this season, an artist who received for singing a couple of songs more than \$300; while orchestral players have been paid for an hour's work \$25 each. Members of church choirs obtain for their services from two dollars up to thirty dollars a Sunday. Boys from our grammar schools, even as low as the fourth class, are engaged in the choirs of Boston and vicinity, where, in addition to the instruction given them, they receive salaries corresponding to the degree of talent they manifest. Five dollars, for a couple of hours spent in church at the organ, is not uncommon.

A professional man, whose fees amount to one hundred dollars a day is looked upon as quite successful; a merchant, who clears the like sum of money, may well congratulate himself as being in prospering circumstances. But there are singers able to command twice as much for every appearance they make before the public. It is within the memory of some of us that Jenny Lind contracted with Mr. Barnum to sing one hundred nights in America for one hundred thousand dollars, and he never complained of the bargain.

A single song, the production of Dr. Arthur Sullivan, which may have cost him only a few hours' labor, has yielded its proprietor an annual income of \$2,500. A second song of his, "The Lost Chord," well known in our concert-rooms and parlors, has proved a fortune in itself. "H. M. S. Pinafore," a work of the same composer, which has gone the length and breadth of the land both here and abroad, — a clean, charming, wholesome composition, admired alike by artist and amateur, has been a mine of wealth to many a manager and publisher, besides affording delight to thousands of hearers.

Music-selling and music-publishing houses in this country, if we consider the magnitude of their business, and the variety of their publications, stand second to none [?] the world over.

Pianos and parlor-organs are almost as common as tables and bureaus; or, at least it may be said with truth that a house without a musical instrument of some sort is a rarity. A family in which there is no music, and no love for it, must certainly be accounted unfortunate in that respect.

See how largely dependent we are upon the Germans in filling our band and orchestras; because, music having been so many years a regular study in their common schools, enjoying all the time the highest consideration in the community at large, they have become superior to us in the art, and are, for the present, beyond our competition.

Look at our conservatories and colleges of music, which already surpass those of Europe in the number of their students, and bid fair in due time to rival them also in the excellence of the instruction furnished, as well as in the talent and proficiency of their graduates.

The complaint is sometimes made against our schools that children are not taught what

will be of practical use in after-life. What is learned of some subjects, it is said, needs to be so modified before it can be available in practice, that, aside from the mental discipline thereby secured, it may be a question whether time so spent could not be better employed in other ways. Such is not the case with music. Whatever is gained in that direction, though it be only the power of singing the scale, is immediately useful, and will form one of the inevitable steps to be taken sooner or later if one desires to become a musician.

Given the requisite amount of talent, with corresponding application under competent instruction, and the pupil finds himself in the possession of an accomplishment more or less adequate to his support in life, while leaving him opportunity to attend to other business. But whether he turn this acquirement to account pecuniarily or not, his knowledge and skill in the art will continue an unfailing source of delight to himself and friends as long as life and health remain.

Is there one of us who, when his son leaves school to take his place in society, would not be glad to know that he had gained a taste for music, and some knowledge of it? Should we not consider it, in some sense, as a safeguard to restrain him from the pursuit of other and less salutary modes of enjoyment? Where there is music at home and an appreciation of it, the various forms of dissipations to which, for want of something better to occupy their leisure hours, the young are so prone, will lose their charms, and fail to make felt their pernicious attractions.

All this goes to show how deep a root music has taken among us, how rapidly it is growing, how widely extending, and how it demands, — and reasonably too, — a fostering hand and liberal support from those who are charged with the administration of the interests of public education. — *N. E. Journal of Education.*

## BERLIOZ ON BEETHOVEN'S FOURTH SYMPHONY.

Of Beethoven's Fourth Symphony we allow Berlioz to speak, not only because he wrote his tribute at a time when to most Frenchmen Beethoven was still a mad German ideologist, but also because this portion of Berlioz's writings has not yet been translated into English. He says: "In this symphony Beethoven leaves the epic and the elegy, to return to the lowlier and brighter, but by no means less difficult style of the Second Symphony. The character of the score is, speaking generally, lively and cheerful, yet of heavenly tenderness. The first movement might have been dedicated to Joy, if we except the thoughtful *Adagio* by which it is introduced. The first motive of the *Allegro*, which is played *staccato*, is only a thematic foundation on which, with masterly hand, Beethoven bases other ideas with fully developed melodies. So that, as the movement progresses, we gradually lose sight of the opening theme.

"This peculiarly happy device has been tried with good results by Mozart and Haydn.

But we find in the second part of the *Allegro* a new thought, which at once commands the hearer's attention, and, after it has captivated him during its mysterious progress, surprises him by an unexpected termination. The effect is produced as follows: After a powerful *tutti*, the first violins dismember the theme, throw it over to the second violins and catch it again on the rebound. This dialogue ends on rests interrupted twice by the tympani, which sound a soft tremolo on B flat. Then the strings hum fragments of the theme, until the tympani find opportunity to take up the B flat again, which they roll during the succeeding twenty-five bars without interruption—growing louder with every bar. In the meantime fragments of the theme are heard with increasing strength on the other instruments, until the passage closes with a general *fortissimo*, ending with the B flat major chord in a majestic outburst of the full orchestra.

"This wonderful *crescendo* is one of the finest musical effects within my knowledge. It can be compared only to the *crescendo* which occurs at the end of the *Scherzo* of the symphony in C minor. Yet the latter is the weaker. It reaches the finale by a steady increase in the volume of sound, yet without once leaving the fundamental note. But in the Fourth Symphony the *crescendo* begins on a *mezzo forte*; weakens for a moment under harmonies of uncertain coloring, to *pianissimo*; then appears again in chords of more decided character, and shines in all its power only after the cloud of harmonies has dispersed. It might be compared to a river, whose peaceful current disappears awhile beneath the ground, to reappear a roaring torrent.

"It would be sacrilegious to analyze the *Adagio*. Its form is so pure, so clear, the melody so full of expression and of such amorous power, that the artistic design lies in the shadow of æsthetic beauty. The first few bars awaken the hearer's sympathy, and the movement plays upon his emotions until he almost succumbs to them. Only a hero among poets can approach this musical Titan. Only the pathetic episode which in the *Divina Comedia* Francesca di Rimini relates to Dante, who, when he heard the story, 'fell as one faint with a mighty sorrow,' can be compared with this *Adagio*.

"The *Scherzo* is full of thoughts which strongly incline toward the 2-4 rhythm, and enter into the 3-4 rhythm of the movement like mighty wedges. This method, which Beethoven frequently employs, makes the style unusually muscular; the melodic outlines are piquant and occasion surprise. In fact, rhythms which conflict with the tempo have a fascination not easy to explain. It gives pleasure to watch the dismembered form reunited at the end of every period, and to find the current of thought, which at times is interrupted, flow smoothly in the end. A delicious freshness pervades the *Trio*, whose melody is taken by wind instruments. The tempo is slower than that of the body of the *Scherzo* and its tasteful simplicity is more conspicuous by reason of contrast with the

little phrases for the violins which tease the melody in a most charming manner.

"The lively and cheerful finale moves in the usual rhythmic form. It is an unbroken chain of sparkling tones, a continuous, bright conversation, which only occasionally is interrupted by rough, angry chords. The moody tone-poet indulged in these outbursts of passion quite frequently, as we shall point out in discussing other symphonies."—*N. Y. Musical Review*.

#### THE MOZART WEEK AT THE IMPERIAL HOUSE, OPERA VIENNA.<sup>1</sup>

##### III.

We are called on to witness a peculiar Mozart celebration; the performance in uninterrupted succession of the composer's seven operas from *Idomeneo* to *Titus*. "But why do we have this commemorative festival especially now?" we repeatedly hear persons ask. The present time has nothing in common with either Mozart's birth, (1756), the centenary of which was kept twenty-four years ago, nor with the date of his passing away (1791). Yet we have to do with a remarkable centenary: that of Mozart's operas. We have reached the commencement of a decennium in which the beauteous seven-headed family attain the age of a hundred.<sup>2</sup> A century ago Mozart moved permanently to Vienna, and created here in the short space of ten years (1781-1791) his indescribably rich treasures of composition. From all the fields of music he conjured up the most magnificent blossoms and fruit: his finest symphonies, quartets, sonatas, and sacred productions. But the Vienna decennium, the last of his earthly pilgrimage, was more important for his operas than for aught else. It, therefore, devolves on our Imperial Opera house to celebrate his incomparable dramatic labors in a comprehensive manner. It matters not that other cities have been the first to set a good example; it is sufficient that Vienna, in festive attire, now follows it. Such a Mozart Week imposes, both on the management and the singers, a most unusual task. Rehearsals and performances press each other closely: three operas (*Idomeneo*, *Così fan Tutte*, and *Titus*) have to be studied entirely afresh, while the others must be partially recast and provided with new scenery. Added to the strain put on every available resource is the worrying dread lest some malicious chance may interrupt or throw into complete disarray the entire stately operatic procession. There can be no question that the Imperial Opera house is entitled to our grateful acknowledgments for its extraordinary efforts.

How vivid are at present all our reminiscences relating to the early portion of Mozart's sojourn in Vienna! We stop before the German House in the Singerstrasse. There Mozart lived with the haughty Colloredo, Archbishop of Salzburg, to whose household he belonged, and who had commanded his attendance. Young Mozart was revelling in the triumph of his *Idomeneo* at Munich, when he received the summons to repair to Vienna. On the 16th of March, 1781, he arrived "quite alone in a post-chaise from St. Pölten." The continuously unbecoming treatment he experienced from his Archbishop at length exhausted his patience and ended the servitude he had borne so long. He resolved to live independently on his art, and he never regretted having done so. Despite an uncertain and modest

<sup>1</sup> From the *Neue freie Presse*.

<sup>2</sup> When we speak generally of Mozart's operas, we refer, of course, to the last seven, written in the time of his full artistic maturity. If we include his youthful works, such as *Mitridate*, *Luceo Sylva*, &c., written in Italy, the total number composed by him is nineteen.

income he felt in Vienna at home and happy. But how little his position here corresponded with his high artistic worth, is unfortunately only too well known. Let any one compare Mozart's position in Vienna with that of Beethoven ten years later! It was as a stranger, without an appointment or reputation, that the young fellow from the Rhine came to the capital; he did not possess Mozart's early fame, winning manners, or social talents, yet he at once put himself on an equal footing with the leading members of the Austrian aristocracy. It was exclusively in his artistic eminence that he perceived his title to perfect equality, and he enforced his right, which was at once acknowledged, on every one. Borne unnoticed on the stormy wind of revolutionary ideas which was already blowing violently from France, Beethoven won for musicians a social position of which Haydn and Mozart in their modesty never dreamed. It was under the patronage of the Emperor Joseph, the founder, properly speaking, of German opera in Vienna, that Mozart wrote his first German Singspiel, *Die Entführung aus dem Serail*. The work was produced, in July, 1782, with unexampled success, and a month later the composer's marriage with his beloved Constance, whom it had cost him such efforts to win, was solemnized in St. Stephen's Church. Thus, with every one of his operas are connected familiar reminiscences especially dear to us Viennese. It is in these reminiscences and in the biographical connection of the operas that we perceive the real idea which, after the lapse of a hundred years, lies at the bottom of a continuous representation of the seven operas in question. They are united by no inward necessity; the æsthetic thread on which the seven gems are strung in a row is so slender as to be invisible. As to any coherence like that of Dingseld's Shakespeare Cycles at the Burgtheater, nobody thinks of such a thing. In this series of operas there is not even a constant growth, a sevenfold rise, as in the diatonic scale; far less the continuous development and gradual perfection of some musically dramatic principle which Mozart had in his eye from the outset. What strikes us most in the series is not so much their continuity as the absence of that quality. The Italian *Idomeneo* moves in the conventional forms of the old "opera seria," and immediately afterwards *Die Entführung aus dem Serail* opens a new era in operatic history. Yet, despite the extraordinary and lasting success of this national German Singspiel, which, to use Goethe's expression, "struck down everything else," we behold Mozart forthwith abandoning this field also, and writing three Italian operas (*Figaro*, *Don Giovanni* and *Così fan Tutte*) one after another. Then, in the last year of his life, he gives us another German opera, *Die Zauberflöte*, and after this his greatest popular triumph, another conventional Italian "Court Festival" opera, *La Clemenza di Tito*. These are riddles to be solved only by impartial examination of the history of Mozart's life. His sympathies were, properly speaking, divided between Italian and German opera. His national feeling impelled him to German, but his sense of art and music to Italian opera. Italian opera possessed a fully developed form of art resting on sure traditions: German Singspiel resembled an undeveloped, helpless child, who had yet to be educated. How richly was Italian opera then mounted, how admirably was it executed by the best singers, how was it honored and loved at all German Courts—how poverty-stricken and neglected was, on the other hand, German Singspiel! I believe that, as a man, Mozart sympathized more with German, but as an artist more with Italian, opera. Thus, partial to both kinds, he followed in every

<sup>3</sup> Singspiel, a "play with songs," or an "opera with spoken dialogue."—TRANSLATOR.

case the changing circumstances, if not external pressure. He was no doctrinaire, no partisan of a certain fixed principle. He, therefore, eagerly seized on everything, either when commissioned to do so or urged thereto by his own feelings, which promised to advance him artistically. He felt probably in his heart that whatever he wrote, either to a German or an Italian text, would ultimately profit his country. He was a child of his time: the true expression of his time, then "becoming" new. The full reflection of Italian, and the modest morning-red of German opera, were visible side by side on the horizon. Mozart aided German opera to conquer, not merely by his writing German operas, but by his filling them with German feeling.

Mozart's operas, as they follow one another, not merely fail to illustrate the continuous development of a fixed theoretical thought or of a principle or style, but do not even testify to a constant increase of his creative power. After *Idomeneo* and *Die Entführung*, he soars up in an extraordinary degree to *Figaro* and *Don Juan*, those culminating points of his creations; then he sinks somewhat, as though with fatigued pinion, to *Così fan Tutte*; raises himself again marvelously in *Die Zauberflöte*, but finally, in *Titus*, is able to recover only partially his exhausted strength. The remarkable contrast between his first two operas—after *Idomeneo* comes *Die Entführung*—is repeated still more strangely in the last two; after *Die Zauberflöte* comes *Titus*. In vain will those aestheticians and puny historians of civilization, who bear the graces of necessity growing, attempt to prove here a necessary internal connection. Even Mehlhorn's all-powerful logic with "One, two, three," would have to renounce the task of demonstrating that the way in which Mozart's operas follow each other is an organic development of an "idea." The series, considered in relation to the energy of creative power, does not exhibit a rising step by step, a sinking step by step, or lastly, an unbroken stay on the same level. This inequality strikes us more forcibly, perhaps, in Mozart than in any one else, because his name suggests the highest possible excellence, but the case is by no means an isolated one. On the contrary, the great composers whose operas maintain an equal elevation, unless when they rise above it, form the rare exception. There are several insignificant operas, such as *Paris and Helena*, *La Cythère assiégée*, &c., embedded at a far greater depth below Gluck's masterpieces than *Così fan Tutte* for instance, is below *Don Juan* and *Die Zauberflöte*. Beethoven stopped at *Fidelio*, in every sense his unique opera. And Carl Maria Weber? Any one considering *Euryanthe* an advance on *Der Freischütz* (the advance in my opinion, is rather one of decline than ability; an advance against one's own nature) must see a falling-off in *Oberon*. The stars of the second magnitude, Marschner, Spohr, and Lortzing, repeatedly fell off before, between, and after their best creations, not merely so many steps, more or less, but so many terraces. Meyerbeer—without experiencing any precipitous falls, (that is: thorough operatic failures) never reached a second time the height of *Robert* and *Les Huguenots*. Strictly speaking, Richard Wagner is the only operatic composer whose works show constant progress, a genuine evolution of style out of *Rienzi* to *Tannhäuser* and *Lohengrin*; then onward to *Die Nibelungen*, and probably still further to *Parcival*. Whether his later operas exhibit a rise in his power of musical creation is a matter of opinion. We ourselves believe they do not, but they are unquestionably consistent realizations, constantly developed, more sharply marked, and further extended, of his peculiar art theory. He cannot be charged with sudden and abrupt changes; the atmosphere, as far as its

component elements are concerned, is the same in *Lohengrin* as in *Tristan* or *Rheingold*, but it becomes with each succeeding work more rarified, sharper and colder, so that at length we cannot possibly breathe. All true lovers of music will probably welcome the solemn Mozart Week as a set-off for only once, against the *Nibelungen*-Cycluses, at present so popular. Now-a-days, a new and careful performance of Mozart's operas can, of a certainty, be followed only by the beneficial result of making people learn to feel more simply, to listen with greater pleasure, and to sing better.—*London Musical World*.

EDUARD HANSICK.

## LISZT.

(From Grove's Dictionary of Music and Musicians.)

(Catalogue of his works continued.)

### III. FOR PIANO-FORTE SOLO.

#### 1. ORIGINAL.

28. Etudes d'execution transcendante. 1. Preludio; 2. 3. Paysage; 4. Mazepka; 5. Les Feux Follets; 6. Vision; 7. Escales; 8. Walse Jagd; 9. Ricordanza; 10, 11. Harmonies du soir; 12. Chasse neige. B. & H.
29. Trois Grandes Etudes de Concert. 1. Capriccio; 2. Capriccio; 3. Allegro affettuoso. Kistner.
30. Ab Irato. Etude de perfection. Schlesinger.
31. Zwei Concertetudes, sur Liszt & Stark's Klavier-Schule. 1. Waldesrauschen; 2. Gnomengarten. Trautwein.
32. Ave Maria for ditto. Trautwein.
33. Harmonies poetiques et religieuses. 1. Invocation; 2. Ave Maria; 3. Benediction de Dieu dans la solitude; 4. Pensée des Morts; 5. Pater Noster; 6. Hymne de l'enfant à son père; 7. Pueriles; 8. Miroirs d'après Palestrina; 9. Andante legitimo; 10. Cantique d'Amour. Kahnt.
34. Années de Pèlerinage. Première Année, Suisse. 1. Chapelle de Guillaume Tell; 2. Au lac de Wallenstadt; 3. Pastorale; 4. Au bord d'une source; 5. Orage; 6. Valse d'Obermann; 7. Epilogue; 8. Le Mal du Pays; 9. Les Cloches de Genève (Nocturne). Seconde Année, Italie. 1. Il Sposalizio; 2. Il Penseroso; 3. Canzonetta di Salvatore Rosa; 4-6. Tre Sonetti del Petrarca; 7. Après une lecture de Dante. Venezia à Napoli. 1. Gondoliera; 2. Canzone; 3. Tarantello. Schott.
35. Apparitions, 3 Nos. Schlesinger, Paris.
36. Two Ballades. Kistner.
37. Grand Concert-Solo: also for 2 P. Fa. (Concerto pathétique) B. & H.
38. Consolations, 6 Nos. B. & H.
39. Berceuse. Heine.
40. Weinen, Klagen, Sorgen, Zagen: Präludium nach J. S. Bach. Schlesinger.
41. Variations on themes from Bach's B minor Mass; also for Organ. Schlesinger.
42. Fantasia und Fuge, theme B. A. C. H. Siegel. Also for Organ. Schlesinger.
43. Scherzo und March. Litoff.
44. Sonata in B minor. Dedicated to Schumann. B. & H.
45. 2 Polonaises. Senff.
46. Mazurka brillante. Senff.
47. Rhapsodie Espagnole, Folies d'Espagne, and Jota Aragonesa. Siegel.
48. Trois Caprice-Valse. 1. Valse de bravoure; 2. V. mélancolique; 3. V. de Concert. Schlesinger.
49. Feuille d'Album. Schott.
50. Deux Feuilles d'Album. Schuberth.
51. Grand Galop chromatique. Also for 4 hands. Hofmeister.
52. Valse Impromptu. Schuberth.
53. "Monyi's Gral-Geleit." Talovsky & Parach, Pesth.
54. Elégie. Also for P. F., Cello, Harp, and Harmonium. Kahnt.
55. 2nd Elégie. Also for P. F., V., and Cello. Kahnt.
56. Légendes. 1. St. François d'Assise; 2. St. François de Paul. Révészky.
57. L'Hymne du Pape; also for 4 hands. Bote & Bock.
58. Via Crucis.
59. Impromptu—Thèmes de Rossini et Spontini, in E. "Op. 3." Schirmer.
60. Capriccio à la Turca sur des motifs de Beethoven's Rumes d'Athènes. Mechetti.
61. Liebestraume—3 Nocturnes. Kistner.
62. L'Idée fixe—Andante amoureux d'après une Mélodie de Berlioz. Mechetti.
63. Impromptu, in E sharp. B. & H.
64. Variation on a Waltz by Liszt. No. 24 in Vaterländischer Künstlerverein. Diabelli (1823).
65. "The Piano-Forte"—Erstes Jahrgang: Parts I.-XII.—34 pieces by modern composers. Out of print.

#### 2. ARRANGEMENTS.

66. Grandes Etudes de Paganini. 6 Nos. (No. 3, La Campanella.) B. & H.

67. Sechs (organ) Präludien und Fugen von J. S. Bach, 3 parts. Peters.
68. Bach's Orgelfantasie und Fuge in G minor: for Liebert & Stark's Klavierschule. Trautwein.
69. Divertissement à la hongroise d'après F. Schubert, 8 parts; also Easier ed. Schreiber.
70. Märsche von F. Schubert. 1. Trauer-Marsch; 2. 3. Reiter-Marsch. Schreiber.
71. Soirées de Vienne. Valse-caprices d'après Schubert. 9 parts. Schreiber.
72. Hunte-Reihe von Ferd. David. 1. Scherzo; 2. Erinnerung; 3. Mazurka; 4. Tanz; 5. Kinderlied; 6. Capriccio; 7. Bolero; 8. Elégie; 9. Marsch; 10. Toccata; 11. Gondellied; 12. Im Sturm; 13. Romanze; 14. Allegro; 15. Menuett; 16. Etude; 17. Intermesse; 18. Berceuse; 19. Ungarisch (2); 20. Tarantelle; 21. Impromptu; 22. In russischer Weise; 23. Lied; 24. Capriccio. Kistner.
73. Elegie d'après Soriano. Troupens.
74. Russischer Galopp von Bulhakow. Schlesinger.
75. Zigeuner-Polka de Conrad. Schlesinger.
76. La Romanesca. Schlesinger.
77. Leier und Schwert (Weber). Schlesinger.
78. Elegie, Themen by Prince Louis of Prussia. Schlesinger.
79. God Save the Queen. Concert paraphrase. Schuberth.
80. Hunsen-Lied. Hofmeister.
81. La Marcellaise. Schuberth.
3. PARAPHRASES, TRANSCRIPTIONS, ETC., FROM OPERAS.
82. La Fiancée (Auber); Marmellino; La Juive; Sonnambula; Norma; Puritani (3); Benvenuto Cellini; Don Sebastian; Lucia di Lammermoor (2); L'Inferno; Borgia (2); Faust (Gounod); Reine de Saba; Romeo et Juliette; Robert le Diable; Les Huguenots; La Prophète (4); L'Africain (2); Szep Janka (Mosonyi); Don Giovanni; König Alfred (Raff) (2); I Lombardi; Trovatore; Ernani; Riquetio; Don Carlos; Ranzini; Der fliegende Holländer (2); Tannhäuser (3); Lohengrin (4); Tristan und Isolde; Meistersinger; Ring des Nibelungen.
83. Fantasia de Bravoure sur la Chaconne de Paganini. Schreiber.
84. Trois Morceaux de Salon. 1. Fantaisie romantique sur deux mélodies suisses; 2. Rondeau fantastique sur un thème Espagnol; 3. Divertissement sur une cavatine de Paganini, also for 4 hands. Schlesinger.
85. Paraphrase de la Marche de Donizetti (Abdul Medjid Khan); also Easier ed. Schlesinger.
86. "Jagdeher und Steyer," from "Tony" (Duke Ernest of Saxe-Coburg-Gotha). Kistner.
87. Tschertessen-Marsch from Glinka's "Russka und Ludmilla." Also for 4 hands. Schuberth.
88. "Hochzeit-Marsch und Eifenreigen" from Mendelssohn's Midsummer Night's Dream. B. & H.
89. Fest-Marsch for Schiller centenary (Meyerbeer). Schlesinger.
90. Fantaisies (2) sur des motifs des Soirées musicales de Rossini. Schott.
91. Trois Morceaux Suisses. 1. Ranz de Vaches; 2. Un Soir dans la Montagne; 3. Ranz de Chèvres. Kahnt.
4. RHAPSODIES, ETC.
92. Rhapsodies Hongroises. 1 in E; 2 in F sharp (also for 4 hands, and Easier ed.); 3 in B flat; 4 in E flat; 5 in E minor; 6 in D flat; 7 in D minor; 8 Capriccio; 9 in E flat; 10 Preludio; 11 in A minor; 12 in C sharp minor (also for P. F. and violin by Liszt and Joachim); 13 in A minor; 14 in F minor; 15 Rakoczy March. Senff and Schlesinger.
93. Marche de Rakoczy. Edition populaire. Kistner.
94. Do. Symphonisch. Schuberth.
95. Heroischer-Marsch in ungarischen Styl. Schlesinger.
96. Ungarischer Geschwindmarsch. Schindler. Pressburg.
97. Einleitung und Ungarischer Marsch von Graf E. Sándor. Révészky.
5. PARTITIONS DE PIANO.
98. Beethoven's Septet. Schuberth.
99. Nine Symphonies. B. & H.
100. Hummel's Septet. Schuberth.
101. Berlioz's "Symphonie Fantastique." Leuckart. March des Pèlerins, from "Harold in Italy." Reiter Liedermann. "Hymne des Symples," from "La Damnation de Faust." Ibid. Overtures to "Les Francs-juges." Schott. "Le Roi Lear."
102. Rossini's Overture to Guillaume Tell.
103. Weber's Juteboverture and Overtures to Der Freischütz and Oberon. Schlesinger.
104. Wagner's Overture to Tannhäuser. Meier.
6. TRANSCRIPTIONS OF VOCAL PIECES.
105. Rossini's "Cujas Animam" and "La Charité." Schott.
106. Beethoven's Lieder, 6; Geistliche Lieder, 6; Adèleide; Liederkreis. B. & H.
107. Von Bülow's "Tanto gentile." Schlesinger.
108. Chopin's "Six Chants Polonois," op. 74. Schlesinger.
109. Lieder. Dessauer, 3; Franz, 13; Lassen, 2; Mendelssohn, 9; Schubert, 57; Schumann, R. and Clara, 14; Weber, Schumannlied, and "Einsam bin ich."



110. Meyerbeer's "Le Moine." Schlesinger.  
 111. Wieniawski's "Autrefois." Firstner.  
 112. Alleluja et Ave Maria d'Arcade; No. 2 also for organ. Peters.  
 113. A la Chapelle Sixtine. Miserere d'Allegri et Ave Verum de Mozart; also for 4 hands and for organ. Peters.  
 114. Zwei Transcriptionen, "Confutatis et Lacrymosa" aus Mozart's Requiem. Siegel.  
 115. Soirées Italiennes, sur des motifs de Mercadante, 6 Nos. Schott.  
 116. Nuits d'été à l'Ansilippe, sur des motifs de l'Album de Donizetti, 3 Nos. Schott.  
 117. Canzone Napolitana. Meier.  
 118. Faribolo Pastour, and Chanson du Béarn. Schott.  
 119. Glances de Worouince. 3 Nos. Kistner.  
 120. Deux Mélodies Russes. Arabesques. Crana.  
 121. Ungarische Volkslieder, 5 Nos. Taborsky & Parsch.  
 122. Soirées musicales de Rossini, 12 Nos.; also for 4 hands and for 2 P. Fa. Schott.

(Conclusion in next No.)

## LETTERS FROM AN ISLAND.<sup>1</sup>

BY FANNY RAYMOND RITTER.

V.

RUSSIAN, GREEK, ORIENTAL, MAORI FOLK-POETRY AND MUSIC; CANTERBURY IN ENGLAND, AMERICA, OCEANICA.

DEAR PŪNĀMU!<sup>2</sup>—In one species of national song, however, the Russian is not "sad and feminine," but actively tragic and masculine,—in the so-called "robber songs." Here we no longer find resignation, or the vicious excess of that virtue, gloomy, morose stagnation; here we leave the plain and the steppe, for heights and chasms; no more servitude; here is freedom, though perhaps only freedom to do evil. If woman is still sometimes half a slave, even among robbers and gypsies, the accomplice of the criminal, the booty of the victor, she sometimes appears, in these songs, free to take her own chances of life and death, and to have acquired at least the power to revenge herself when she will, though revenge may entail life-long remorse upon herself. Only the vampire songs of the Servians exceed these in darkly fascinating attraction. Among Russian songs of this class, there is one, powerfully impressive in its expression of the secret, concentrated revenge and hatred of a girl, who, having been deceived by her robber lover, slays him, and laughs in her sleeve, "with shuddering joy," at the grief of the returning robber horde, and their guesses at the possible manner of their chief's death. Some of these songs are brief dramas of recklessness and horror; some recount magnanimous deeds, of the Robin Hood kind, like that of the robber who empties his rubles into the sack of the poor traveler whom he had intended to plunder, when he finds that the object of his journey is the attempted release of his father from captivity. Here is a gentler song, but it is difficult to divine, from its tone, whether the abducted girl is likely to be regarded by her companions as a victim, or as a fortunate Cinderella, carried off by a fairy prince in the disguise of a bandit:—

Four maidens bathed in the azure waters,  
 Four shining planets, four rosy daughters;  
 Round them the soft wind sighed with emotion,  
 Round them curiously fawned the wild ocean.  
 Lurking, the robber watched, in the rushes;  
 Saw their glad frolics, saw their red blushes.  
 Thought the dark robber, "Which shall be my maid,  
 Which my sweet booty, gay maids or shy maid?  
 One of the fair ones three, standing whitely  
 Over the waters, laughing so lightly,  
 Or yon shy beauty, so timid, so tender,

<sup>1</sup> Copyright, 1880, by Fanny Raymond Ritter.

<sup>2</sup> Te Pūnāmu (the Pūnāmu), is the Maori name for the Greenstone, which is a product of the Island of New Zealand, and which has always been held in high estimation by the natives, for hatchets, short hand-axes (for war), as well as for ornaments. It is also rather admired by the European settlers. Te Pūnāmu is the journalistic *nom de plume* of an Anglo-Maori gentleman, to whom the above letter is addressed.

Rose-bud red, dew-fresh, raven-haired, slender,  
 Under the water veil sideways soft gliding,  
 Deep in the wave, like a lily-bud hiding?  
 Silent the robber watched; happy laughter rang,  
 And the rocky cliffs echoed after.  
 Three merry maidens, tossing from hallowed  
 Palms the sea-water, one maiden followed;  
 Mocked her, pursued her through the tall rushes,  
 With spray bedewed her eyes and her blushes.  
 "Modest Pūnāmu, so tender, so tearful,  
 When the wind touches thee, tremulous, fearful,  
 No'er will a valiant lover pursue thee!  
 Who will have patience, proud one, to woo thee,  
 If that some robber czar from the rushes  
 Sees not, desires not thee and thy blushes?  
 Then be my grasp thee, far away bear thee,  
 Heart-close enclasp thee, win thee, and wear thee."  
 Scarce was their mischievous mockery over,  
 Ere sprang the robber czar from his cover,  
 Caught the shy fair one, far away bore her,  
 Loved, soothed, consoled her, won her, and wore her.

Let me also mention *en passant* that while Russian folk-melody is not devoid of Grecian affinities, among the folk-poems of the modern Greeks, many robbers—or klepht—songs are to be found, similar in character to those of the Russians. I will give you an English reproduction of one, the horror of which is almost dispersed by the breath of an unfettered, tempestuous mountain freedom:—

On high Olympus,—summit dread!  
 His heavy phylons folding,  
 An eagle rests, a human head  
 Within his talons holding;  
 He gazes on the wrinkled brow,  
 The neck, glaucous and gory,  
 And screams, "When with thy body thou  
 Wert one, what was thy story?"—"Feed, eagle, on my brain's sharp strength,  
 My manhood crushed, consume then!  
 Thy wings, thy claws, in breadth and length  
 Will double growth assume then!"  
 Well knew Xenomeros my name,  
 Armatole, and Luros;  
 Twelve years a klepht of dreadful fame,  
 Mine eyrie great Olympus.  
 I slaughtered sixty Agas old,  
 Their hamlets burned and plundered;  
 Turks, Albanese, in scores untold,  
 I sent from body sundered:—  
 Let this much of my tale suffice,  
 Thy hunger now unslaking,  
 Eat! not unworthy is thy prize,  
 Winged klepht, unconquered reigning!"

The melodies of modern Greek folk-songs have less variety, and move within a narrower range than those of the natives of so large an empire as Russia; and we can only yield a conditional assent to the alleged high antiquity of this music, since doubt exists even regarding those few fragments now extant of antique Greek hymns, though these have been generally accepted as genuine. The modern Greeks, themselves, however, insist on claiming an extraordinary antiquity for their national dance of the Romaika; the annual festival upon which it is performed was instituted in the time of, and by Theseus, 1235 B. C., and the music which is now used to accompany it was, they say, expressly composed at the same date.

Songs of such wild strength as these robber-songs, alive with action, and not the flickering flame, but the blazing torch of passion, may or may not have been written by heroes and heroines inspired by the recollection of the adventures through which they passed; but if not, then by vigorous, imaginative minds, weary of dreams and disappointments, of servitude and stagnation, longing to feel, to see, to hear, to hate, to love, to act, unmistakably and in earnest! The same yearning desire for a life contrasting with the depressing reality of their own, has led men of a higher intellectual reach than the lyricists of folk-poetry and melody, into the Orient; like Badenstedt, Heine, Freiligrath and other German poets; like Hamerling in his "Hero," like Wagner amid his legendary characters; like Makart, Burne,

Jones, Alma Talema among the painters, with their subjects and types; like Robert Schumann in many of his compositions, they fly from the prosaic realities of the present to the past or the distant; nothing is too novel, too foreign, for them, nothing too dazzling, too pronounced; give us, they cry, the gold-dust of the East, amethystine haze, mirage, drums, trumpets, a labyrinthine chorus of voices! Displace the fogs of the North by a myriad-tinted glow, entangle the machine-like routine of a calculated existence in the mysteries of harmony forever unresolved! And what can better serve such a desire than the folk-song? He or she who is so fortunate as to possess a rare collection of these, to be familiar with half-a-dozen or more languages, and to be a good practical musician, can, while preserving the most exclusive isolation, travel round the world at will, and enter into the very core of the heart of opposite nationalities, living, for a moment, with all the life that vitalizes them. In singing a Scottish air, one glows with the obstinate patriotism, one laments with the mist-fed melancholy of the Scot; through the enchanting pulsations of a gypsy dance song, we see not alone the wild wood, illumined by red camp-fires, not alone its vast Hungarian puzzle, but we enter into that passionate love of freedom, that untamable individuality, which is, for us, the chiefest charm of the Nomadic races. Follow me, then, for a few brief moments, with the folk-song as our guide, into the land of the "Thousand and one Nights," Arabia; I promised you a few Oriental folk-songs in my first letter. Naturally, I have preferred, in taking the trouble to translate them, those that most appeal to my own—to womanly—feeling; and, tell me, do not the following songs breathe a spirit of chivalrous delicacy and devotion, such as we—arrogant Western barbarians that we are!—are astonished to find among the tribes of the desert? The fourth is Turkish, and very nobly expresses a deep sentiment of constancy, above which plays the fleeting spirit of inconstancy. The fifth, by Hindi, possesses a strong contemporary local color and feeling.

I roam through sandy, blazing wildernesses;  
 She rests beneath the Talha's leafy tresses.  
 Sharp thistles wound my feet, that wearied, dally;  
 She wanders down the violet-scented valley.  
 I hear the jackal's scream, the djinn's shrill hooting;  
 She lists the nightingale's melodious fluting.  
 Oh, would her tent dog, barking, run to meet me!  
 Oh, would her pleasant tent's sweet welcome greet me!  
 I sigh for thee, Sulbikka, Kanab's daughter,  
 As pants the wounded hart for running water!

Vain are anguish and rapture, vain are labor and rest;  
 Soon in the tent of death man lies, a never departing guest.

Where, where is she whom once I deemed of hours  
 Immortal race,  
 Keya, black-haired and sapphire-eyed, young Keya,  
 With rose-bright face,  
 Fair as the moon, dark as the night? All women beloved before

Shrank in her presence like worthless dust, that drops  
 From the golden ore.

Voice that rang, a crystal bell, to the beat of a heart  
 Of gold!

Smile, whose spell could swell one moment to aeons  
 Of joy untold!

Lips, the shrine of the roses' blush, where slept the  
 Breath of the rose!

Eyes, beside whose light all eyes paled, phantoms of  
 Buried woes!

Woe! I knew her, adored her! I basked in that vital  
 Ray!

Say not she died long years ago! She dies to my  
 Heart each day.

What now is left of the sun that once transfigured  
 This world's wide gloom?

A lock of hair in my bosom, a handful of dust in her  
 Tomb.

Vain are anguish and rapture; vain are labor and rest;  
 Soon in the tent of death man lies, a never departing  
 guest!

I spake :— in the hushed encampment  
Men, camels, and steeds, sleep still ;  
Morn slips the bolt of the midnight ;  
Sweet Anna, love's golden fill !  
She spake :— The spirits of evil  
Close, close, o'er the desert fly ;  
I hear them mutter and whisper ;  
Pale genii are hovering nigh !  
I spake :— From thy sweet embraces  
I win the magical night  
That rolls earth under my footstep,  
Or stays the wheels of the night.  
Fear not the rush of the sand-storm,  
Fear not the leopard's breath ;  
The kisses of happy lovers  
Disarm the angel of death.

Because I strive in vain that heart to warm,  
Shall this heart float adrift in passion's storm ?  
No, no ! Though fate may bend not to my will,  
Thy staff, Philosophy, consoles me still.  
Away with dreams ! I'll seek Stamboul's delight,  
Where vain chimerae all are put to flight.  
There Mauritania figs in strong wine warm ;  
There floats the Alme's alabaster form.  
Yes, though thou scornest me, Aissa, loved too well,  
Eyes dark as thine still burn, oh, wild gazelle !  
Capricious, toss this aching heart away :  
Blue cheeks like thine still mock the rising day.  
And yet, why shun thee ? days o'erbrimmed with care,  
And sleepless nights were mine, wert thou not there.  
Who will, may drain long draughts of dawning fire ;  
Love's bitter chalice be my sole desire !  
Who will, may woo the Alme's soulless wiles ;  
Lead me still captive to thy chary smiles !  
Let frowns o'erghloom those eyes, let smiles illumine,  
Their rays alone shall light me to the tomb.  
Though now thou scornest me, Aissa, patience' key  
Some day shall open the door of victory !

Bright sultana of all hearts,  
Laughing, lovely Frank, Louisa !  
Source of soulfelt cares and snarls,  
Captivating young Louisa !  
Fiery spears the heart impale  
Of each fated youth who sees her,  
Yet may never cruel veil  
Hide the face of sweet Louisa !  
Joy in Islam I have lost,  
I can think but how to please her,  
By a heretic passion tost  
For the peerless Frank, Louisa !  
Though my soul, this love should bear  
Thee, where tortures burn and freeze — ah,  
Would'st thou count that price unfair,  
Could'st thou thereby gain Louisa ?

But I will strike a wilder string : listen to the  
eager pulsations of this war song :—

Too pale the glow Love's biases bestow !  
A wilder transport these pulses know !  
When to songs of war my heart-strings vibrate,  
A burning sand-storm, I rush on the foe !  
They drone no moan of pitiful woe ;  
Frenzied, flame, from those clangors flow ;  
Through riot and rapture of slaughter, clate,  
A hungry leopard, I spring on the foe !  
Sand stings, thirst tortures, angry wounds glow ;  
To join with the lightning a thousand go ;  
Through war's red roar rings the trumpet of Fate,  
The right hand of Fate, I shatter the foe !

It does not always happen that a good-folk poem is wedded to a good melody. Sometimes the air is good of its kind, the accompanying poem insignificant ; sometimes the verse is good, the melody weak. But as a folk-song is not an art-song, we cannot expect it to be complete, a work of art in music, words, structure, expression ; if it prove so occasionally, it is only from an accidental, momentary concentration and heightening of comparatively inferior creative genius.

You must not expect from me a technical dissertation on the peculiarities of Oriental music ; this is one of the especial provinces of historians and antiquarians, though composers also seek, and often find in such a study, and similar ones, many suggestions in regard to novel effects of melody, harmony, and rhythm. But the chief characteristics of all Oriental music may be

summed up in two : syncopated or broken rhythm or measure, and inharmonic coloring, abounding in half, and even quarter tones. It is doubtful whether we ever obtain a just idea of Oriental music, by means of our system of notation, since it differs so greatly from the Oriental, and does not contain symbols of a nature to convey, through the eye, an adequate outline of that. However, I will give you two rare specimens ; the first is the melody of an Arabian popular song, the second a Turkish march brought to Europe by the Marquis of Lothian.



You, an Anglo-Maori, are perhaps aware that the Maories are said to be gifted with a peculiar facility in intoning and distinguishing quarter tones ; and that an essay has been written to prove that the Maori system of intervals closely resembles the inharmonic genus of the Greeks. A gentleman not unknown to you, Sir George Grey, has something to say about this in his book on Polynesian mythology. He (as well as Shortland and Davies), has given more than one specimen of Maori folk-songs ; one, a girl's complaint, and in as "sad and feminine" a manner as any Russian song : " Ah, how fine was the clothing of the fair foreign sea-god ! But I, alas, must return to my rags, to my nothing-at-all ! "

After your return to Canterbury in Maori-land, you may some day, in one of your country excursions gaze from Looker-on-Mountain through cloud diadems to the Kaikoura and the Amuri bluff ; you will see the magnificent reach of the coast line, with the fringe of algae that imparts to the edge of the water its Rembrandtesque brown, and beyond the snowy surf, the aqua-marine tint of the dashing rollers, the more distant greenish hue that imperceptibly melts into the deep, dark blue of the fathomless ocean ; think then, of those imperceptibly melting chromatic quarter tones of Oriental and Maori melodies, and search for some aboriginal airs, composed by some unappreciated, "inglorious" (though not "mute") semi-demi-countryman of your own, and send them to me, "for sweet remembrance' sake ! "

My first letter to you began with an observation on the international and artistic nature of life and feeling on the island : the idea that originated that, and the two succeeding ones, was quite in character with the spirit of such a life, though, superficially, far removed from Russian, Oriental, or Maori folk-songs, Bodenstedt, Hafiz or Pounamu ; yet enchaind with them all as all human ideas, persons, things, must be with each other, no matter how distant apparently. It was in the lovely county of Kent, "the garden of England," not a thousand miles from Canterbury, that I first met one of my dearest friends, and the nearest of yours, now a Crown commissioner in the Canterbury of New Zealand. You know, that in the vicinity of the island there stands a college in which a certain gentle doctor in Apollo is practically interested. Thither I wended my way, a few weeks ago, in response to an invitation to attend a lecture on the architecture of the Cathedral of Canterbury, delivered by Professor Cady Eaton, an American gentleman of European culture, and travelled experience, fond of art, and formerly professor at Yale College. The lecture was accompanied by illustrations, collected in England, and giving a very fair idea to those who never saw it, of the most interesting of English churches after Westminster Abbey. But ah ! to me they brought back far more than the antique and storied walls that enclose the shrine of Becket ! They peopled the simple lecture hall with tones and visions, — of an ancient church, its square tower, ivy-enclaspd ; its deep portal, its carved marble screens, the quiet services in which birds were not infrequent choristers ; of a secluded rectory, embosomed in soft and flowery fields and gardens, climbing roses nodding by scores, through the lattices, a scent of rose and lavender floating through all the house, — the coo of doves from the grove beside the stream, the swell and fall of chimneys from the distant churches of three parishes, — the common, with its gorse and glowworms, the mill pond, the rookery, the hop gardens, and the wide, rich stretch of the Weald of Kent, — all enhanced by the "light that never was on sea or land," the light of memory and love ! And thence, by a natural transition, from that rectory and its surroundings, which are so dear to you and to me, to Canterbury in New Zealand, to you, to your request in regard to folk-songs, to the recent arrival of von Bodenstedt in America, to Russian and Oriental folk-songs ; — and hence these letters !

Yours faithfully, F. R. R.

ERRATA.—In Mrs. Ritter's letter of Jan. 1, the names of the poets Koslow and Daumer, were incorrectly printed as Kosland and Danner. In the second Oriental song, line 10, for "drop" read *droop* ; in the third, for "foam-fresh," read *foam-fresh*. In the letter of Feb. 28, five Russian folk-songs were inadvertently enclosed with quotation marks : these translations, however, are all Mrs. Ritter's own. In the two peasant songs in same letter, for "boyar" read *boyar* ; in the note, for "Awolf," read *Lwolf*.

#### MUSIC ABROAD.

LONDON.—Herr Joachim, the great violinist, is on his annual visit here, and played in the Monday Popular Concert of February 10th, a Bach Prelude and Fugue for violin solo, besides lending in a Quartet of Beethoven, and of Haydn. The correspondent of our New York neighbor writes, "His tone is fuller, broader, and more majestic than that of any other violinist now before the English public ; his repertory is confined to the noblest and the best music ; while as a master of technique he has no superior and but one rival, Herr Wilhelmj" — Carl Rosa, with his English Opera Troupe, has brought out *Lohengrin* in a new version by Mr. J. P. Jackson, with the German tenor, Schott, in the part of the Knight of the holy Grail, Miss Gaylord (American) as Elsa, and Miss Josephine Yorke as Ortrud. *Aida*, too, is promised. Mr. Rosa is convalescent, and ex-

pected soon from Nice.—The performances of Beethoven's Symphonies, in successive chronological order, commenced February 21st, at the Crystal Palace, under Mr. Munn. They are to be continued weekly, closing April 17th, with the Choral, No. 9.—The most recent number of Grove's *Dictionary of Music and Musicians* contains a very interesting and exhaustive article, from the Editor's own pen which is doubtless a worthy companion piece to his admirable article on Beethoven. The issue of the quarterly number (January 1), was delayed by Mr. Grove's personal researches about Mendelssohn in Berlin and Leipzig; it has not yet reached us here in Boston.—The dates for the Grand Handel Festival at the Crystal Palace, have been fixed for Friday, June 18, (rehearsal), Monday, June 21, Wednesday, 23, and Friday, 26.—Mr. Sims Reeves, the great English tenor, will retire from public life, after a concert tour extending probably over two years. He was born in 1821, and has been singing in public over forty years.

—One of London's most successful musical organizations is about to put out the lights and take in its sign; *Figaro*, (February 18) tells us:—

THE farwell season of the Henry Leslie Choir began at St. James' Hall on Thursday. In a sort of preface to the book of words a brief account was given of the rise and progress of the famous choir, and of the reasons which have induced Mr. Henry Leslie to disband it at the close of this year. The scheme originated in the autumn of 1855, when thirty or forty ladies and gentlemen met Mr. Henry Leslie in one of the small rehearsal rooms of the defunct Hanover Square Rooms, for the purpose of practicing unaccompanied music of the English glee and madrigal school. The idea originated with Mr. Joseph Henning, an enthusiast in the cause, the voices having been most carefully selected by him, and with such forces Mr. Leslie resolved to attempt to do for English music what had been so ably done by the Berlin Dom Choir and the Cologne students for German choral art. The first performances of Mr. Henry Leslie's choir gave it at once the position it has ever since held. Some years ago the number of the Henry Leslie choir was restricted to 240, and at that figure it has since remained. Altogether apart from its work in popularising some of the finest unaccompanied music of all schools, many of the greatest artists of the day have come from the ranks of the Henry Leslie choir. Chief, perhaps, among the "old choristers" are Mrs. Pater, Mr. Edward Lloyd, and Mr. Joseph Barnby, while Miss Orridge, Mme. Mudie Bolinbroke, and many others have been members of the choir. The reason of the disbanding on the choir is plainly stated in the preface, to which allusion has been made. It is stated: "The time has, however, come within the heart and soul of this great choral body must have less arduous work than is necessitated by the elaborate and exhausting rehearsals essential to a continuance of the high standard of excellence aimed at throughout the existence of the choir, and though Mr. Leslie does not pledge himself to make a last appearance in 1880, but may from time to time appear as a conductor, yet, at the termination of the present season, the dissolution of the choir will take place, and its work of a quarter of a century be brought to a close." The date of the final, or "Festival," concert is not yet fixed, but in addition to the four concerts already announced, an afternoon performance will be given on June 10, and the "Festival" concert towards the end of the same month will, so far as England is concerned, conclude the choir's career.

The programme of the concert of Thursday was, as is Mr. Henry Leslie's custom during Lent, restricted to sacred music, and contained for the most part pieces selected from the choir's ordinary repertory. Among the chief works were Bach's motet for double choir, "Sing ye to the Lord," a singularly complex work, which has been for some time past identified, at least in England, with the Leslie choir; Mendelssohn's "Judge me, O God," and the beautiful setting of the 23d Psalm by Schubert, sung by the ladies of the choir. A "Kyrie" from a Mass by Leonardo Leo, Dr. William Pole's setting for double choir of the 100th Psalm, and Mr. Alfred Gaul's "The Better Land," were also given; while an exceedingly graceful part-song, entitled "Homeward," by Mr. Leslie himself, was sung and repeated. Mr. Maas and Madame Pater were the vocalists, the gentleman singing "Comfort ye," in a manner worthy the traditions of our school of oratorio; while the lady was heard in Gounod's "There is a green hill," and in Mr. Leslie's own song, "I saw a golden sunbeam fall."

CRYSTAL PALACE.—From the same paper (February 14,) we learn that Mendelssohn's Octet has been

played there too by all the strings of the orchestra, as well as here in Boston. "Cherubino" writes:

Once before, if I recollect rightly, in October, 1873, the same experiment was attempted with a result, that for nearly ten years it has not been repeated. Then, as now, if I remember correctly, Mr. George Grove offered manifold excuses, quoted the opinions of Schumann, and pointed out that the symphonic form of the octet rendered it peculiarly liable to the term of a "symphony in disguise." The best proof that the octet is not likely to suffer by its distribution among the strings of Mr. Mann's orchestra, lies, however, first, in the fact that Mendelssohn by implication and, it is understood, by words (though I believe their authenticity has been questioned) sanctioned the affair; and, secondly, that the effect gained by the body of instruments is undoubtedly new. As we all know, Mendelssohn himself orchestrated the celebrated scherzo for the symphony in C minor, dedicated to the Philharmonic Society, and generally known as No. 1, although it is numbered 13 in the Philharmonic catalogue. All these matters, therefore, afford sufficient justification to the Crystal Palace authorities to play the octet in E flat in symphony fashion, and if Mr. Grove were to seek for any further excuse, its magnificent performance by the Crystal Palace orchestra would supply it. In the programme itself there were no novelties. The "Dance of Sylphs" and the "Rakoczy" march, from Berlioz' "Damnation de Faust," have already frequently been heard in the concert room, to say nothing of the performance of the complete work a year or two ago on the stage of Her Majesty's Theatre. Mile. Janotha played the "Emperor" concerto of Beethoven, and Mme. Sinico sang.

LEIPZIG.—On the anniversary of Mozart's birth, the fifteenth Gewandhaus Concert had a Mozartian Programme. The fourteenth Concert offered: Beethoven's Eighth Symphony; two Choral songs ("Das Dürstchen" and "Das Schifflein") by Schumann; Baccanale from the ballet, *Attila à Syros*; Cherubini (first time); Overture to Calderon's *Don Koldo*; Reinecke; "Schicksalslied," for chorus and orchestra; Brahms; Variations on Haydn's "God save the Emperor," by the whole stringed Orchestra; Chorus of Dervishes, Turkish March, and Solenn March and Chorus, from Beethoven's *Ruins of Athens*.

PARIS.—The sixteenth Concert Populaire (Pasdeloup) opened with the *Symphonie Fantastique* of Berlioz, which delighted the Parisians as usual. Two novelties were: the second Violin Concerto by Saint-Saëns, and the lyric poem, *Atala*, by Mme. de Grandval. The seventeenth programme included: Symphony in D (No. 45), Haydn; Offertoire, Gounod; Beethoven's Violin Concerto, played by M. Marsick; *Kermesse* (first time) by B. Godard; Romance from Mozart's *Don Juan*; Tulle, sung by M. Naudin; and Overture to *Freyshütz*.

The ninth and tenth Concerts of the Conservatoire commenced with the Dramatic Symphony, *Roméo et Juliette*, by Berlioz, and finished with "the ravishing Symphony in G, of Haydn, the creator of the Symphony." There was also given a fragment of the *Prometheus* music by Beethoven, and a chorus from Mendelssohn's *St. Paul*.

—For the eleventh Concert (Sunday, Feb. 22), the programme offered: Symphony in F, Beethoven; *Pater Noster*, unaccompanied chorus, Meyerbeer; Overture to *Le Gincor*, Th. Gouvy; Chorus from *Armide*, Lulli; *Midsummer Night's Dream*, Mendelssohn.

—At the Concert of the Châtelet, Mme. Essipoff achieved a brilliant success in the G minor Concerto of Saint-Saëns; and M. Camille Lelong, likewise, in the Violin Concerto of Mendelssohn. The other selections were: Overture to *Le Vénitien*, by M. Albert Cohen; Symphony in D minor, Schumann, and a fragment from the *Roméo et Juliette* of Berlioz.

—At the Opera, in the same week, the pieces given were: *Der Freyschütz*, *Yedda*, *Hamlet* and the *Muet de Portici*. At the Opéra Comique, *La Fille du Régiment*, *Fra Diavolo*, *Les Dragons de Villars*, *Le Préaux-Cleres*, *La Dame Blanche*, *Lalla Roukh*, *Le Maçon*, *Les Humains de la Cocagne*, *L'Éclair du Nord*, *Les Rendez-vous Bourgeois*, *Le Châlet*, and *Le Pain bis*. At the Gaîté, *Paul et Virginie*, *Pétrarque*, *La Traviata*. Verdi is in Paris and has commenced rehearsals of *Aida* at the Opera.

## Dwight's Journal of Music.

SATURDAY, MARCH 13, 1880.

### MUSIC IN BOSTON.

A full week's festival of harmony, all brought about by chance, concludes to-night. Concerts always thicken as the season draws to an end; but rarely are so many concerts of importance crowded into a single week, as we have now been having. Here is the calendar: Monday afternoon, Miss Maurer; evening, Mr. Porabo, with a remarkable quantity of new music, including an Octet for strings by Bargiel; Tuesday evening, the Apollo Club; Wednesday evening, the last University Concert, at Sanders Theatre, Cambridge, with Prof. Paine's new Symphony, and the Euterpe Concert in Boston; Thursday afternoon, the Seventh Harvard Symphony Concert, with Paine's new Symphony and Mr. Sherwood in Beethoven's G major Concerto; Thursday evening, Friday evening, and Saturday afternoon, the three twice-postponed Joseffy Concerts; Saturday evening, Concert by Mr. Arthur Foote. To attend and appreciate them all, together with rehearsals, and such preparation as would ensure a fit state of mind for listening, would require a general suspension of business and a whole week's holiday. Even a poor musical editor, who is presumed to carry several extra pairs of ears about him, must lose some of it. For any extended review of it in this Journal, which goes to press on Thursday, a later number must serve. We turn now to things of a week or two past.

Mendelssohn's Octet, composed just before his Shakespearean fairy Overture, as a birthday present to Rietz, full of artistic, plastic faculty, and full of spirit, and of *verve*, would no doubt, even with all the strings, have sounded better in a smaller hall, —say in the Sanders Theatre—and considering the lack of color contrasts through reeds, flutes and brass, may have been found somewhat monotonous at the end of so long a programme. But it was finely rendered, and heard with close attention by all who remained to the end. The work, in fact, is laid out on the broad scale of a Symphony and there is marked contrast of character between its several movements, especially between the airy, fairy, mystical and almost ghostlike Scherzo and the grand sweep and rush, like a fresher, of the Presto finale. The Overture to "Les Abencerrages" is a genial, spirited, enjoyable composition, ranking perhaps next in importance to Cherubini's *Wasserträger* and *Medea* preludes.

Mme. Rivé-Kling displayed rare strength, firmness and certainty of grasp, neatness, finish, fluency and grace in her execution of the brilliant and difficult Concerto of Saint-Saëns. She played with freedom and enthusiasm, making a brilliant mark for herself, especially in the much admired Scherzando movement, with its exhilarating hunter's rhythm.

Miss May Bryant, who seemed in a great measure to have overcome the nervousness which has partially defeated her few public efforts here before, has a simple, noble, large, artistic style of singing, which confirms the promise of her face and outward bearing. Her voice, a rich mezzo soprano, is very evenly developed, the tones are given out frankly and clearly; her phrasing is excellent; and she sings with soul and pure expression. She gave the Prayer of Penelope with chaste dramatic fervor; and she entered into the spirit of the three German Songs (her German pronunciation being remarkably pure), which were nicely accompanied by Mr. Foote.

We add the programme for this week's Concert (the last but one):

Overture to "Cordoba," . . . . . Beethoven.  
Piano Concerto in G, . . . . . Beethoven.  
William H. Sherwood.  
New Symphony, "Spring" in A, . . . . . John K. Paine.  
Piano Solo: Grand Fantaisie, Op. 17, . . . . . Schumann.  
middle movement.  
William H. Sherwood.  
Overture "Beethoven at Sea, and Prosperous Voyage," . . . . . Mendelssohn.



The Concertstück of Schumann for four horns, promised for the last Concert, has been found impracticable for any horns now commonly in use. The programme, therefore, of the Eighth and Last Concert, for March 26, stands thus:

Overture: "Weihe des Hauses," . . . . . Beethoven.  
Piano Concerto in F-sharp minor (first time in America), . . . . . Hans von Bronsart.

H. J. Lang.

Three short Marches, from "Figaro,"  
"Magic Flute," and "Fidelio," Mozart, Beethoven.  
Symphony, No. 9 in C, . . . . . Schubert.

**UNIVERSITY CONCERTS.**—The fourth and last but one, which we were disabled from attending, took place on Wednesday evening, February 25, when an enthusiastic audience listened to the two movements of Schubert's unfinished Symphony in B minor, and to the charming E flat Symphony of Mozart; also to a quaint "Rigodon de Dardanus," by Rameau; and to a brilliant performance by Mme. Rivé-King of the second Concerto (G minor) of Saint-Saëns. The Philharmonic Orchestra, under the direction of Bernhard Listemann, is said to have acquitted itself admirably.

**HARVARD MUSICAL ASSOCIATION.**—The Sixth Symphony Concert (fifteenth season) which came right upon the heels of the Cambridge Concert, Thursday afternoon, Feb. 26, had a large audience to enjoy the following programme, whose only fault was its rather too great length:—

Overture to "Les Abencerrages" . . . . . Cherubini.  
Recitative and prayer: Penelope Mourning.  
Scene from "Olympus" . . . . . Max Bruch.

Miss May Bryant.

Piano-forte Concerto, No. 2, in G minor,  
Op. 22, . . . . . Saint Saëns.  
Andante sostenuto.—Allegro Scherzando.  
—Presto.

Madame Julia Rivé-King.

Symphony No. 4, in B flat, Op. 60 . . . . . Beethoven.

Song with Piano-forte

a. Raslose Liebe (Restless Love), . . . . . Schubert.  
b. Ein Studlein wohl vor Tag" . . . . . Franz.  
c. Romanze . . . . . Brahms.

Miss May Bryant.

Overt. in E flat, Op. 20. (By all the  
Strings) . . . . . Mendelssohn.  
Allegro moderato ma con fuoco.—Andante.—Scherzo.—Presto.

The fourth Symphony, standing as it does between the two giants, the *Eroica* and the sublime one in C Minor, doubtless seems to some comparatively light for Beethoven; and indeed it has affinities, as Berlioz has well pointed out in the description which we copy in another column, with the fresh, elastic, joyous Number Two, in D. And joy, too, is a characteristic, is the whole tendency and last result of all Beethoven's Symphonies, and indeed of all his music; when you have heard that "Hymn to Joy" in the Ninth Symphony, you feel that his creative aspiration tended still to that. Beethoven in his music, in his life, with all that he experienced, all that he expressed of struggle and of pain, all his Promethean agonies, all that there is dark and deep and mystically brooding in his thoughts and his imaginings, is still the greatest optimist. "Freude, schöner Götterfunken!" is his creed, for to him Joy means love and brotherhood and the embrace of all the myriads of Humanity. But we think that Berlioz, in emphasizing the light-hearted, joyous and elastic character of this Symphony, does not quite recognize its tender, sentimental quality. He wrote grander Symphonies, but none more lovely, none more tender, delicate, and passion-fraught than this. It is *romantic* music; a whole rhythmic history of deep, consuming love, with its hopes and its despair, its fitful moods, its infinite longings, its Platonic meditations, reveries, exquisite caprices, depths "most musical, most melancholy," and heights of rapture uncon-

tainable and heaven-storming. In sentiment, spirit, age, (speaking as of the heart's lifetime), it has always seemed to us to class with the song "Adelaide," and such Sonatas as the *Pathétique* the "Moonlight," and that entitled *Les Adieux*, *L'absence et le Retour*. At any rate, one feels this in the wonderful Adagio, with the throbbing figure that pervades its stately rhythm, and which beats beneath its exquisite, fond, long-drawn melody; and in the slow introduction to the joyous *Allegro vivace*. The Symphony was delicately, brightly and appreciatively rendered; it is one to which Mr. Zerrahn, we understand, is partial; well he may be.

**CECILIA.**—The second concert of the season (Feb. 27) had the usual eager audience, filling the Music Hall. It opened with one of the shorter ones of Bach's 250 or more sacred Cantatas: "Bleib bei uns" ("Bide with us, for ever is drawing onward"). The opening chorus, and the setting of the two chorals, in the middle and at the end, are in rich, massive, noble harmony for mixed voices, and were sung in broad, even style, with good ensemble, but seemed hardly to excite the general audience, although the few, who had made themselves more at home in the Bach music, enjoyed them sincerely. We do not know whether this music would have proved much more effective, had it been given with orchestra as Bach intended, instead of organ only. The Airs, for Alto (Miss Clara J. Poole) and Tenor (Dr. Langmaid) were finely sung, especially the latter, which was warmly received; and the Recitative, for Bass, was well delivered by Mr. Frank L. Young. —We wonder that the 43d Psalm by Mendelssohn, a very short, and a very vigorous and stirring one: "Judge me, O God," has not been heard here before. It made a decided impression, being finely sung and with a will—This was followed by a Latin sacred song, "O quam suavis," which sounded very Italian for Mendelssohn, and which we know not where to look for among his works. It was very beautifully sung by Dr. Langmaid, who was in his best voice. Mendelssohn was still further represented by selections from *Attalia*, namely, the Trio and Chorus: "Promised joys! Menaced woes!" and the grand chorus of praise, "Heaven and earth proclaim." The Trio was very satisfactorily presented by Mrs. G. E. Hooper, Miss Ella M. Abbott, and Mrs. C. C. Noyes.

The Second Part was secular and composed of choice part-songs and glees. First, the beautiful "Spring Night," by Robert Franz; then a lovely "Spring Song" for female voices, by Cade; then a funny ding-dong glee by Stewart: "The Bells of St. Michael's Tower," which was encored. Three German songs, by Grieg, Ries, and Sucher, were sung with a hearty fervor and abandon (Mr. Lang accompanying), and with pleasing, sympathetic voice, by Miss Abbott; and the concert closed with a nicely wrought modern Madrigal, in old contrapuntal style: "Charm me asleep," by Leslie and the "Hunting Song" by Mendelssohn. All these pieces were sung to a charm.

The main feature of the next concert, April 12, will be Schumann's *Manfred* music, with orchestra, and a reading of portions of Byron's text.

**MISS HENRIETTA MAURER.**—The first of the two Matinées, by this young pianist who studied several years at the Conservatory in Moscow, took place on Monday, March 1, at Mechanic's Hall, exciting not a little interest, which was rewarded by the artistic rendering of the following programme:

SONATA FOR PIANO AND VIOLIN, . . . . . Niels Gade.  
Miss Maurer and Mr. Listemann.  
ARIA, "L'Eremita," . . . . . Coletti.  
Signor Cirillo.  
ARIA CON VARIAZIONE, . . . . . Handel.  
Miss Maurer.  
CONCERT-ARIA, . . . . . Mendelssohn.  
Mrs. Marchington.  
SERENADE, . . . . . Schubert.  
Signor Cirillo.  
a. NOCTURNE, F-sharp, . . . . . Chopin.  
b. MENUETTO, . . . . . Schubert.  
Miss Maurer.  
"LA ZINGARELLA," Canzone, . . . . . Paciniello.  
Mrs. Marchington.

VALUE OF CONCERT, . . . . . Wieniawski.  
Miss Maurer.  
DUET, Corticelli's celebrated melody, . . . . . Cirillo.  
Mrs. Marchington and Signor Cirillo.

Miss Maurer's interpretations bore the marks of intelligent and earnest study, and of musical feeling; her touch is clear and vital; her execution facile, neat and often brilliant. The "Harmonious Blacksmith" Variations, and the Concert Waltz by Wieniawski, were particularly well played. Mrs. Marchington, a pupil of Signor Cirillo, sang the exacting "Infelice" of Mendelssohn in a clear, bright, even voice, and with good style and phrasing. The master himself has seldom used his rich baritone voice to better advantage; he sang the Schubert Serenade delightfully.

We were unable to attend the second Matinée (March 8), which we hear was found still more enjoyable. We can only give the programme:

RONDO BRILLANT FOR PIANO AND VIOLIN, . . . . . Schubert.  
Miss Maurer and Miss Shattuck.  
CANZONE AFRICANA, . . . . . Hockensattner.  
Signor Cirillo.  
VARIATIONEN, C minor, . . . . . Beethoven.  
Miss Maurer.  
ARIA FROM "LA JUIVE," . . . . . Halévy.  
Mrs. Richardson.  
FINALE FROM VIOLIN CONCERTO, . . . . . Mendelssohn.  
Miss Shattuck.  
"IL SOGNO," . . . . . Mercadante.  
Signor Cirillo.  
a. PRELUDE AND FUGUE, F-sharp, . . . . . Bach.  
b. VALSE ALLEMANDE, . . . . . Rubinstein.  
c. LIED DER NIXEN, . . . . . Schubert.  
Mrs. Richardson.  
TARANTELLA, . . . . . Liszt.  
Miss Maurer.  
DUET, Handel's "Lascia ch'io pianga," . . . . . Cirillo.  
Mrs. Richardson and Signor.

MISS TERESA CARRENO CAMPBELL's Complimentary Concert last Saturday evening was in all respects a great success. Union Hall was completely filled with an audience in the best sense of the word "select,"—people whose presence was in itself flattering to the fair young violinist of sixteen. The programme was well selected and arranged:

QUARTET IN D, . . . . . Haydn.  
Allegro Moderato. . . . . Attagio Cantabile.  
Miss Campbell, Messrs. Allen, Fries, and Heindl.  
PIANO SOLO—Polonaise in E flat, . . . . . Chopin.  
Miss Mary M. Campbell.  
SONGS, a. "Bacchante," . . . . . Robert Franz.  
b. "The Evening Hour," . . . . . Mr. Edward Bowditch.  
VIOLIN SOLO—Polonaise in A, . . . . . Wieniawski.  
Miss Teresa Carreno Campbell.  
ARIA—"Pur disce," . . . . . Lotti.  
Mrs. E. Humphrey Allen.  
PIANO SOLO—Scherzo No. 2, in B flat minor, op. 31, Chopin.  
Mr. B. J. Lang.  
SONGS, . . . . . Jensen.  
Mr. Edward Bowditch.  
VIOLIN SOLO—Air on the 4th String, . . . . . Bach-Wilhelmj.  
Miss Teresa Carreno Campbell.  
SONG—Kerry Dance, . . . . . Molloy.  
Mrs. Humphrey-Allen.  
SYMPHONY CONCERTANTE—(Two Violins), . . . . . Dancila.  
Miss Campbell and Mr. Allen.

The talent and fine promise of the maiden violinist was very evident in all her performances, from her leading of the Haydn Quartet, to her sure and brilliant execution of the Polonaise, and her interpretation, with so much artistic feeling, of the Aria by Bach. For an encore she played the Album Piece by Wagner. The Duet, by Dancila, too, was very bright and full of life. Miss Mary Campbell proved herself an accomplished Pianist; and it need not be said that Mr. Lang's rendering of the Chopin Scherzo was masterly. The singing was excellent. Mrs. Allen was in remarkably good voice and won the warmest recognition. Mr. Bowditch, a Boston amateur, though living for some years past in Albany, gave unqualified delight by his sweet, manly voice, and the chaste, refined, unaffected style and feeling of his songs; his kindness was largely drawn upon for more and he responded with good grace.

The young lady has every reason to feel encouraged by her first Concert.

Due notice of a long list of concerts is unavoidably deferred.

## MUSICAL CORRESPONDENCE.

NEW YORK, MARCH 1. — On Tuesday evening, February 24, occurred the fourth and last concert of the N. Y. Quintet Club, with this programme:—

String Quartet, Op. 41, No. 3 in A, . . . . . Schumann.  
Piano Trio, G major, . . . . . Haydn.  
Reisebilder, (Piano and Cello), . . . . . Kiel.  
(Messrs Mills and Müller).  
Piano Quintet, Op. 114, . . . . . Schubert.

Schumann's lovely Quintet was played very well indeed, and Mr. Arnold's excellent technique showed to especial advantage. This gentleman has an excellent tone, a firm bow, and an admirable conception. He is a most capable leader in chamber music, and it is largely due to his ability that the soirees of the N. Y. Philharmonic Club have been of such artistic merit.

The Haydn Trio, — a melodious and unassuming work, was played by Mr. Müller (cello), Miss Marie Lobeck (violin), and Miss Martha Lobeck (piano). Its performance introduced the element of variety, for it was a happy compound of professional ability (cello and piano) and amateurish capacity. The violinist has a good tone, and fair execution; but the pianist had as much (or as little) idea of the proper use of the pedal as have most of the fair sex, and her execution was *ad libitum*.

Messrs. Mills and Müller gave an effective performance of the next number, and somewhat raised our drooping spirits. Their "Travel-pictures" are beautiful little musical sketches, which have not before been given here: they are thoughtfully written, and some of the harmonic transitions are very pleasing. They seem more dependent for their attractive qualities upon their "musicality," than upon any display of technique.

Schubert's charming "Trout" Quintet hardly received fair treatment, for the contrabasso artist insisted upon being a quarter of a tone below pitch; and there was much rudeness in the ensemble playing. Furthermore, Mr. Mills would persist in endeavoring to drown the other artists whenever he found a good fair and square opportunity. The performance could scarcely be regarded as an excellent one.

On Wednesday evening the *Immolation de Faust* was repeated for the second time, and again to a full house, there is a rumor to the effect that it is to be given again, but this is not authenticated.

On Wednesday afternoon the second of Mr. G. W. Morgan's organ and harp recitals took place at Chickering Hall: the programme was an excellent one, and the performance was enjoyed by a large and appreciative audience. Miss Emily Winant contributed undeniably to the success of the entertainment by her serious and dignified interpretation of Mendelssohn's "Rest in the Lord," in response to a hearty encore she sang Sullivan's "Lost Chord." Miss Maud Morgan's harp playing is really admirable, and when to this fact is added the incidental circumstance that she is a young lady of very charming presence and modest demeanor, enough has been said. I am sure to give a faint idea of the attractiveness of these interesting matinees.

MARCH 8. — On Monday evening, March 1, we had a Joseffy concert with the following programme:

Overture: "Fingal's Cave," . . . . . Mendelssohn.  
(Orchestra).  
1st Concerto, E minor, . . . . . Chopin.  
2d Concerto, F minor, . . . . . Chopin.  
Andante-Spianato, and Polonaise, Op. 22, . . . . . Chopin.

Nothing can be added to the praise which has already been accorded to the wonderful Hungarian pianist. He is probably the best interpreter of Chopin who has ever visited us, if indeed he be not the best living. His delicacy of touch and his perfect use of the pedal (an art in itself) are peculiar qualifications for the satisfactory performance of the exacting compositions of the greatest writer for the piano-forte (as such) who has ever lived. The audience was very large, appreciative and enthusiastic; and Joseffy must feel an artist's pardonable and natural delight in the knowledge that he has gained a footing here which he will never lose. The modesty and quiet of his demeanor have endeared greatly to his audience; for we have been accustomed to the clamorous order of piano thumpers, and many had begun to entertain the idea that no refined and gentlemanly pianist could succeed in securing the good will of an American audience. Joseffy, therefore, may be regarded as a *reformer* as well as a marvellous pianist. Of course, the audience on Monday evening were clamorous for more than the programme promised, and Joseffy gave the lovely Prelude in D flat and a posthumous mazurka in A minor.

On Tuesday evening Mr. E. C. Phelps, of Brooklyn, brought out his new historic chorus, "Emancipation" Symphony at the Academy of Music in that city. It is in five parts, as follows:—

1st. Movement, . . . . . *Adagio non troppo*  
The long night of bondage. The cries of the oppressed.  
2d. Plantation Dances, . . . . . *Allegro Moderato*  
(Lights and Shadows of Slave Life).

Nothing expresses more distinctly the emotions and characteristics of the African race than these mournful and grotesque rhythms in dance form.

3d. "The Slave Girl's Dream," . . . . . *Allegretto*.  
In this Rhapsodie I have attempted to depict the unrest and aspirations of a young woman longing for liberty.

4th. The Conflict, . . . . . *Allegro Agitato*.

This movement portrays the final arbitration of arms. The conflict of the opposing principles of freedom and slavery. In the finale the death of Lincoln is indicated by a wild episode of universal grief, leading to the

5th. The Funeral March, . . . . . *Adagio con dolore*.

6th. "Laud Deo," Whittier's Hymn.  
For Contralto Solo, Chorus and Orchestra.

In my opinion the author's ability to orchestrate is greater than his capacity to originate. His treatment of the different instruments is really excellent, but he has a tendency to be diffuse and monotonous. I find the 1st and 6th movements much superior to the intervening ones. Candor compels me to say that the "Funeral March" is weak and commonplace, but we all— we Americans—have reason to be thoroughly glad that we have among us men of pluck, energy, and devotion to art, who are surely laying the foundations for the musical eminence which is at some future day to be ours. All honor, then, to Mr. Phelps, Mr. Boese, and others who have given orchestral form and shape to their musical thoughts and aspirations.

The second part of Mr. Phelps's programme was taken up by Mendelssohn's *Athalie*, and a very good performance it certainly was. The chorus work was excellent, Miss Beebe (who took the 1st soprano) sang very finely; and everything went reasonably well and smoothly, albeit the conductor (not Mr. Phelps) was hardly equal to the task.

BALTIMORE, Feb. 23. — At the second Peabody Concert, on the 14th, the following programme was produced:—

Symphony, C minor, No. 5, . . . . . Beethoven.  
Songs with Piano.

The dream, Work 8, No. 1.—The lark  
Work 33, No. 2.—The dew it shines.  
Work 72, No. 1.—When I see thee  
draw near. Work 27, No. 8.—Thou'rt  
like unto a flower. Work 32, No. 5.  
—Fly away, nightingale. Work 27.  
No. 1.—Miss Henrietta Beebe, . . . . . Rubinstein.

a. Fragments from the "Condemnation  
of Faust," Hungarian March.—  
Dance of the Sylphs.

b. The Roman Carnival. Concert-Over-  
ture, Work 9, . . . . . Hector Berlioz.

and at the third concert, last Saturday, the following:

Symphony, C minor, No. 2, Work 35, . . . . . Saint-Saëns.  
Italian Songs of the seventeenth century.

I return to my arms.—My sweet one,  
open thine eyes.—Eyes of beauty.—  
Miss Antonia Henne.

Sonata Appassionata, F minor, Work 57.  
Miss Nannette Falk-Auerbach, . . . . . Beethoven.

Songs, with Piano.  
Love's thou for beauty.—The red, red  
rose. Work 27.—Dedication. Work  
28.—Miss Antonia Henne. . . . . Schumann.

Salvatore Rhapsody, D major, No. 1.  
Work 45, . . . . . Anton Dvorák.

With the increased orchestral facilities it seems the intention of M. Hammerik to wander from the beaten path of the older classics to a greater extent than usual and to devote more time to works of the newer schools. The attendance of the Peabody Concerts has thus far been very satisfactory, and the interest in orchestral music appears unusually strong.

On the 10th inst. the six leading German singing societies combined to give a concert for the benefit of the Silesian sufferers. What object really prompted this unusual combination of rival singing societies, and to what extent the destitute Silesians are to be benefitted thereby, is of no consequence musically.

It is sufficient to know that after a great amount of wrangling as to the momentous question: Who shall direct the combined chorals? the concert finally took place, and the two selections, *Chorus*, by Beethoven, and *Die Meistersinger* der Deutschen nach der Hermanns-schlacht, by Alt, were decidedly interesting, if only for the fact that the opportunity is not often afforded us of hearing 150 male voices all in a bunch. The remainder of the programme contained nothing of special interest.

MARCH 6. — Among the musical attractions of last week was the Mapleson (Her Majesty's) Opera Troupe with the usual stale and hackneyed repertoire. The company was, however, taken altogether, very satisfactory, and what they did was done with more general evenness and attention to detail than has been the case for some time in this city. The *Aida* performance was a striking exception to the general run of opera production in scenic and choral effects, so necessary to a proper representation of this really interesting work of the composer of *Traviata*; the orchestra was the best your correspondent has ever heard at any opera in Baltimore. *Faust* also was given in a most enjoyable manner, despite the fact that both the leading characters were far from satisfactory. The *Faust* was the usual little dapper Italian gentleman, with a diminutive black moustache, and as far removed from the German ideal of the German student, *Faust*, as could be supposed; and the *Marguerite* was anything but the picture of unconscious innocence and natural grace which enchants us in Goethe's *Gretchen*.

The Saturday Student's Concert at the Conservatory last Saturday, presented the following programme:

String-trio, G major, Work 9, No. 1, . . . . . Beethoven.  
For violin, viola, violoncello.

Messrs. Fienke, Schaeffer and Jungnickel.

a. Scene and Air from Oberon, . . . . . Weber.

Miss Rose Seidner, student of the Conservatory, first year.

b. Recitative and Air from Freischütz.

Miss Rose Barrett, student of the Conservatory, first year.

"Trout" Quintet, A major, Work 114, . . . . . Schubert.  
For piano, violin, etc.

Miss Agnes Hoen, student of the Conservatory, fifth year.

Messrs. Fienke, Schaeffer, Jungnickel and Leutbecker.

Mme. Nannette Falk-Auerbach, who has won an enviable reputation as an interpreter of Beethoven's piano music, is giving three Beethoven recitals, of which two have taken place thus far. The sonatas selected are Op. 37; Op. 27, Nos. 1 and 2; Op. 81; Op. 32, No. 2; 110; 83; 106; and Op. 102, Nos. 1 and 2, for cello and piano, Mr. Jungnickel taking the cello part. At the closing recital on the 12th inst. Mme. Auerbach will also play Schumann's *Études Symphoniques*, Op. 13.

Last evening the Wednesday Club Chorus gave its second entertainment with the first part of Handel's *Alexander's Feast*, using the original score. The chorus consisted of very nearly one hundred voices, and the solo parts were distributed among different members, an admirable plan for encouraging a particular interest in the work among the singers, and far preferable to the usual plan of assigning all the solo of any part to one particular voice. The orchestra was very small, as the whole performance was rather an experiment, it being the intention to produce the entire work at an early date with the assistance of all the instruments as laid down in the original score.

The committee and director deserve great credit for their earnest endeavors to school the fingers in the grand choral productions of Handel, which are the foundation of all solid chorus training, and for presenting such works in a community where the name of Handel is rarely seen on a concert programme, although our city is profusely supplied with choral societies. The manner in which the piece was received would seem to indicate that the production of a Handel Chorus here is by no means a thankless undertaking.

C. F.

(From a private letter).

LEIPZIG, Feb. — Just home from a Gewandhaus rehearsal. Yesterday was Mendelssohn's Birthday, and of course it was remembered in to-day's concert. It does seem as if people had more birthdays in Germany than elsewhere; there is always a "Feast" of somebody. We had to-day, the Overture to *Midsummer Night's Dream*, and a Symphony (A minor) of Mendelssohn. Then we had a violinist from Rotterdam, who gave us a Concerto of Vieuxtemps, and a Sonata of Tartini; and a Herr Hauwer from Karlsruhe, with a magnificent baritone voice, who sang a good Aria out of the Opera *Johann de Paris*, and then the lovely *Liederkreis*, "An die ferne Geliebte" from Beethoven. As we were coming out of the concert room, a lady said to me, "how little we realize whom we hear in this Gewandhaus! Celebrities come and go like common mortals! And so it is. Rubinstein, von Bülow, Prof. and Frau Joachim, Clara Schumann, Saint-Saëns, Sarasate, and hosts of secondary stars, follow each other, week after week, with no sounding of trumpets."

The resident operatic talent is not of so high an order at present, as one would expect here. The present Director has been trying to make money, and low salaries can't hold the best talent. So Paschke-Leutner, and Malknecht and other stars went elsewhere, where they could be better paid, and their places have not been worthily filled. They have no really fine prima donna now, but still some operas are well given. They have just been given a Mozart *Cyclus* of 7 operas, planning it so that Don Giovanni came on Mozart's birthday. We heard only two of them, the "Entführung aus dem Serail," and *Titus*. The latter was beautifully given, and has some delicious music in it. I had never heard anything of it, until Frau Joachim sang an Aria from it at one of the Gewandhaus concerts. *Titus* closed the *Cyclus*. It is quite short, so at the close a Fest-Spiel in honor of Mozart was given. The curtain rose upon a sly (?) who recited a prologue in which something of the "seven stars" was said. (I didn't understand it all), and then with a few words characterizing each, she summoned the different processions, each representing the marked "motif" of one of the operas, who passed across the stage while the orchestra played something from the corresponding music. Six (*Idomeneo*, *Figaro's Hochzeit*,  *Così fan Tutti*, *Entführung*, *Titus*, and *Magic Flute*), having been represented, the curtain at the back of the stage rose on *Don Giovanni* and the Apotheosis. The group representing *Don Giovanni* in the centre; behind and above was an artistic cumulation of ballet girls with wreaths, etc., etc. In the centre half way up a marble bust of Mozart, and behind and above the "Commendatore" on his horse. On the right and left of the Don Juan groups, filling up the sides of the stage, all the other groups. As the curtain rose, the sly, in her white trailing robes, slowly ascended, winding her way among the brilliant groups till she reached the middle point, and placed a wreath on the marble head. Now this is a very clumsy description, for it was really very pretty, and very well done. Beethoven's birthday, a short time ago, was marked by the 7th Symphony and *Coriolanus* overture at the Gewandhaus, and quite a good representation of *Fidelio* in the Theatre.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN, VIOLINIST.**

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the PIANO-FORTE, HARMONY, AND COUNTERPOINT. Address, No. 2 OTIS PLACE (off Hiram St.), BOSTON.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive). TEACHER OF PIANO, ORGAN, AND HARMONY. Organist at HOLDS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE, 149 (A) TREMONT STREET, CORNER OF WEST, BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS. MUSIC ROOM AT 154 TREMONT STREET. Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WULF FRIDR.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS, CONCERT ENGAGEMENTS, ETC. It is care of Messrs. CHICKERING & SONS, BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFEN'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43, BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC, 279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

Up to May, then for five months at her country residence, LAKEWOOD, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

151 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 30th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 2, 125 TREMONT STREET, BOSTON, (Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School of Singing.

Pupil of Corelli, Arban, Mmes. Arnaud and Matte.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY, 125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET, BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE, BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS, "THE GERMAN," AND ALL OCCASIONS WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band..... JULIUS E. EICHLER.

{ Orchestra..... CARL H. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFEN'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.





# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1016.

BOSTON, SATURDAY, MARCH 27, 1880.

VOL. XL. No. 7.

## THE EMERSON PIANO FORTES

Date from 1840, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## McPHAIL PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILEA, the eminent Pianist, and Principal of Petersilea's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:

Gents,—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation either in America or Europe. CARLYLE PETERSILEA.

#### BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

#### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

THE ONLY VIOLIN SCHOOL IN AMERICA  
deserving of that name.

The regular terms begin in September, November, February, and April.

Sent for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### 'PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continue to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

#### A REMARKABLE BOOK.

### THE MANLINESS OF CHRIST.

By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., \$1.00.

A strong, frank, noble book, bringing forth prominently the incidents, circumstances, and central facts in the life of Christ, to prove that instead of being good in a weak and spiritless way, he had in a superlative degree the bravest and highest manliness.

"This book will do good. It relates to one human quality, but one so great as to involve the interests of others. The directness of its style, the earnestness of its spirit, the honesty of its treatment, the realism of its application, all conjoin to make it useful and popular."—Boston Transcript.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON, MASS.

## Music Publishers.

## Arthur Sullivan's Light of the World.

Price \$2.00.

A fine Oratorio, and the latest work of the kind of the distinguished composer. Bethlehem, Nazareth, Bethany, and Jerusalem are the scenes included. Now begin to prepare this great work for performance next Autumn.

## VALUABLE LARGE COLLECTIONS OF PIANO MUSIC.

Each book has from 200 to 250 pages, and costs \$2.00 in Boards and \$2.50 in Cloth.

**Cluster of Gems.** 43 pieces, moderately difficult.

**Gems of the Dance.** 79 of the best Waltzes, etc.

**Gems of Strauss.** 90 splendid Strauss pieces.

**Piano-forte Gems.** 100 pieces. Great variety.

**Home Circle, Vol. 1.** 170 easy pieces.

**Parlor Music, Vol. 1.** 142 pieces. 22 for 4 hands.

**Parlor Music, Vol. 2.** 60 easy pieces.

**Crème de la Crème, Vol. 1.** 43 difficult pieces.

**Crème de la Crème, Vol. 2.** 43 " "

**Fountain of Gems.** 97 easy Piano pieces.

**Welcome Home.** 70 easy Piano pieces.

**Pearls of Melody.** 50 pieces, medium difficulty.

**Pianist's Album.** 102 pieces. Fine collection.

The above 14 books contain nearly all the popular piano pieces ever published.

OLIVER DITSON & CO., Boston.

**Songs of the Pyrenees**, arr. from traditional Pyrenean Melodies by Sturgis and Blake.

1. *Hasta la Manana* (To-morrow)..... 35

2. *La Boca de Pepita* (Pepita's mouth)..... 35

3. *Dodo*..... 35

4. *Torresita Mia*..... 35

5. *Bolero*..... 35

6. *Me gustan To das* (The girl with the golden hair)..... 35

7a. *Le Beau Valaisien* (The gallant ship). Spinning Wheel Song, No. 1..... 40

7b. *Rose de Provence*. Spinning Wheel Song, No. 2..... 40

8. *La Gitana* (The Gipsy)..... 35

Complete..... \$2.00

Published by CARL PRUEFER, 30 West Street, Boston.

Sent, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

It discusses sound in general, musical sounds, and the theoretical nature of the sounds of musical instruments, musical intervals, the scale, time, rhythm, form, melody, and harmony. It is of great value and interest to all who love music and who wish to understand its principles and laws. The *Pull Mall Gazette* recommends it as "an extremely useful compendium of modern research into the scientific basis of music."

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

## Handel and Haydn Society.

March 28. "ISRAEL IN EGYPT."

Tickets for sale at Music Hall.

Fifth Triennial Festival, May 4th to 9th.

Season Tickets ready March 29.

Present holders of Season Tickets may secure their seats before that date.

MME. BERTHA JOHANNSEN, Professor of the Art of Singing,

178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

## AN IMPORTANT BOOK.

## HISTORY OF THE CAMPAIGN OF

## THE ARMY OF VIRGINIA.

By GEN. GEO. H. GORDON. 1 vol. 8vo, with five maps, \$4.00.

This trenchant volume treats from intimate personal knowledge the fateful campaign of General Pope from Cedar Mountain to Alexandria, in the summer of 1862. It contains far the fullest and most complete account yet written of that ill-fated campaign, and of all the details of the battle which involved General Fitz-John Porter's reputation. Five maps accompany the volume, and aid in giving readers a clear and comprehensive idea of the various movements, situations, and results of the campaign in which so much interest centred in 1862, and on which there has been so much discussion since.

The work is thoroughly complete. — *Hartford Courant*.

Nothing has given me a better idea of the events antecedent to the second battle of Manassas. — SENATOR RANDOLPH, of New Jersey.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

## Calendar of the Musical Season.

## MARCH.

28. Third and Last Oratorio performance of the Handel and Haydn Society. "Israel in Egypt."  
29. Extra Concert at Sander's Theatre, Cambridge.  
30. Mrs. L. S. Frohock's Matinee, Wesleyan Hall, at 3 P. M.

## APRIL.

1. Concert of Mr. B. J. Lancy, Mechanic's Hall.  
3-5. Three Subscription Recitals by Mme. Julia Rive-King, at Hotel Brunswick and Palladio Hall.  
7. Third Concert of Mme. Cappiani and her pupils.  
12. Afternoon Concert of Mr. John Orth, at Mechanic's Hall.  
12. Third Concert of the Cecilia, Schumann's "Manfred" Music.  
14. Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra.  
15. Berlioz's "Damnation de Faust," with Chorus, Orchestra, and Solos, under Mr. B. J. Lang.  
22. Second Concert of Mr. B. J. Lancy, Mechanic's Hall.  
23. Ninth Matinée of Ernst Ferabó.  
30. Tenth, and Last, ditto.  
— Fifth Chamber Concert of the Enterpe. Beethoven Quintette Club.

## MAY.

- 4-9. Triennial Festival of the Handel and Haydn Society.  
— Extra Concert of the Enterpe.  
12. Fifth Concert of the Apollo Club.  
17. Repetition of Fifth Apollo Club Concert.  
19. Fourth Concert of the Boylston Club.  
26. Fourth Concert of Mme. Cappiani and her pupils.  
24. Last Concert of the Cecilia. Repetition of Bruch's "Odyseus."  
— English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

HARVARD MUSICAL ASSOCIATION,  
FIFTEENTH SEASON OF  
EIGHT SYMPHONY CONCERTS,  
BOSTON MUSIC HALL,

Conductor, CARL ZERRAHN. Orchestra of 47 Instruments, BERNHARD LISTEMANN as Violin Leader.  
Eighth (Last) Concert, on Thursday afternoon Mar. 26. Overture; "Weihe des Hauses," Beethoven; Piano-forte Concerto in F-sharp minor (first time in America, Hans von Brouncker (B. J. LANG); Three Short Marches, from "Figaro" "Magic Flute" and "Fidelio" Mozart, Beethoven; Symphony, No. 2, in C, Schubert.  
Admission \$1.00; with Reserved Seat, \$1.25.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALLY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store, 34 West St., Boston.

## THREE SUBSCRIPTION RECITALS

— BY —

## Mme. Julia Rive-King.

TWO AT

Concert Hall, Hotel Brunswick,

Afternoon and Evening, April 5th.

Palladio Hall, Roxbury, April 3d.

Tickets can be obtained of A. P. PECK, Music Hall.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

DR. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## JOSEPH COOK'S NEW BOOK

## LABOR.

SEVENTH VOLUME OF THE

## BOSTON MONDAY LECTURES.

WITH THE

## PRELUDES ON CURRENT EVENTS.

By JOSEPH COOK.

1 vol., 12mo, \$1.50.

This book contains the important lectures on the Labor Question, delivered last year by Mr. Cook. As reported in the newspapers they attracted much attention by their bold and comprehensive treatment of a most difficult and perplexing question. Mr. Cook has carefully revised them, and, as in the previous volumes of lectures, has prefixed to the lectures the striking Preludes on Current Events which preceded them.

Mr. Cook's Books, published previously:

Biology.....	\$1.50	Conscience.....	\$1.50
Transcendentalism.....	1.50	Heredity.....	1.50
Orthodoxy.....	1.50	Marriage.....	1.50

It may be said unqualifiedly that the pulpit has never brought such comprehensiveness and precision of knowledge, combined with such logical and literary skill, to the discussion of the questions raised by the supposed tendency of biological discovery. — *The Eclectic Magazine*.

I do not know of any work on conscience in which the true theory of ethics is so clearly and forcibly presented, together with the logical inferences from it in support of the great truths of religion. — PROFESSOR FRANCIS BOWEN, *Harvard University*.

The lectures are remarkably eloquent, vigorous, and powerful, and no one could read them without great benefit. They deal with very important questions, and are a valuable contribution towards solving many of the difficulties which at this time trouble many minds. — R. PAYNE SMITH, D. D., *Dean of Canterbury*.

For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.



BOSTON, MARCH 27, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LOBING, 309 Washington Street, and by the Publishers, in New York by A. BENTANO, JR., 30 Union Square, and Houghton, Osgood & Co., 21 Astor Place, in Philadelphia by W. H. ROYER & Co., 110 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 314 State Street.

## BERLIOZ'S FAUST AT MANCHESTER.

(From the "Manchester Guardian.")

The interest excited by the production of this work was evinced by the unusually crowded state of the hall on Thursday evening, Feb. 5. It is long since we have noticed such unmistakable enthusiasm as was displayed during the whole evening. The rapidly changing and broadly contrasted scenes of the *Faust* legend afford a singularly favorable medium for the display of a genius of the somewhat erratic, and certainly unconventional, type of Berlioz. We might doubt his capacity for sustained and continued effort, but we need only one specimen of his work to discover a wonderful power of fantastic expression. Every subject is presented in its broadest lines, heightened by strongly contrasted colors, and set off by lurid lights. And of all men that have lived, Berlioz, perhaps, possessed the greatest mastery over the orchestra as a medium for descriptive power. Others have written what has been called "programme music" occasionally, and with a sort of apology for so far forgetting themselves, but the whole course of this composer's mind seemed to run in this direction and to unfit him for anything else. All his orchestral music has the same character. "Pure music" — music, that is, which need not necessarily be associated with any literary idea — he has scarcely attempted at all. His *Harold in Italy*, and the *Episode in the Life of an Artist*, not less than the *Faust* music, show how essentially his was a descriptive musical genius. And certainly he gave full play to the natural bent of his powers. Probably no instance is on record of one who, taking so late to the profession of music, achieved such a mastery over his art and so world-wide a fame. The orchestra in his hands developed capacities never before suspected. Not a movement that he has left but bears evidence to the truth of this, Berlioz's highest claim to the notice of posterity. Here in England, we have been accustomed to hear more of Wagner and Liszt than of Berlioz, and we have often, probably, thought that original in the compositions of the two first named, for which they were, in truth, indebted to Berlioz. Mozart in this way made the world forget Gluck, and, in a smaller way, Weber and Chopin obliterated the claims of John Field to consideration. But the world is just in the main, and sooner or later all who assist the progress of art obtain the recognition which is their due.

It will be gathered from what we have said above that the music to *Faust* is distinctly

pictorial and descriptive. The soliloquies of Faust exhibit the deep, earnest longing of a strong human soul for capacities higher than life affords in a manner that must have struck all, while many to whom Goethe's story is a household word expressed their intense delight in the musical setting. Not the least competent person to give an opinion declared to us that nothing in the range of his acquaintance expressed so fully the unsatisfied longings of the Faust as the opening movement of Part II. We might cite other similar passages of almost equal force, but we turn to another phase of the composer's genius. "The Peasant's Chorus" early prepared the audience for what might be expected from Berlioz's descriptive powers. The gay refrain and the rustic freedom of the theme proved that he could be light and playful as well as meditative and gloomy. And the warlike strains that succeed prepare us so admirably for the "Rakoczy" march, that for its sake we feel that the composer had, as he claims, the right to take his hero into Hungary, or, indeed, wherever he pleased. The effect of the march was electric. An audience usually somewhat cold and receptive, were aroused to such unwonted enthusiasm that nothing short of an encore would pacify them. Following our catalogue of the descriptive music, we next notice the beautiful solemnity of the "Easter Hymn," and the startling musical phrase — short, sudden and incisive as a lightning flash — which announces the presence of Mephistopheles. The whole scene in Auerbach's cellar is descriptive. The drunken roystering of Brander and his companions is most cleverly brought to a climax in the fugue which they improvise. Some of the stricter of the Germans, who formed so large a portion of the audience, objected to the truth of the picture. "After all, it is but a Frenchman's conception of the subject." This may be perfectly correct, but it does not prevent the enjoyment of those who are less literal in their expectations or demands. And what could be more grotesquely humorous than the setting of the "Flea" song? One almost felt uncomfortable as the music suggested the too numerous gathering of the relatives of the glorified insect. But all this folly soon passes away, and we have a wonderfully conceived movement entitled "Faust's Dream," in which the fiend and his imp present Margaret's image to Faust. This is one of the most difficult numbers in the work, full of cross *tempi*, and needing the most perfect rehearsal and watchful attention of the conductor for its success. We need not do more than refer to the "Ballet des Sylphes," further than to say that it is more effective in its proper place than we had ever before thought it, while to the Chorus of Soldiers and Students, which closes Part II., our former remarks apply. It may not have absolutely correct "local coloring," but what matter? It pleases, and "local coloring" sometimes offends a stranger in the locality. Who that has not seen the blue of the Mediterranean can believe in the truth of the azure abominations sometimes exhibited in the picture galleries? Part III. introduces us to

the dwelling of Margaret, and, up to a certain point, fully sustains the interest of the work. The simple girl's song, "The lay of the good old King of Thule," is a most original setting of a favorite theme. The viola *obbligato*, played by Mr. Otto Bernhardt, has a wonderfully original effect, as its tones take up the subject of the melody in response, as it were, to the voice. No more striking number can be found than that which follows, in which Mephistopheles calls around the spirits that attend his bidding to assist him in his assault on the souls of his victims. The Spirits of Fire and Evil, Will-o'-the-Wisp and Gnome, assemble and dance to sensuous strains around the dwelling where the lovers meet. The Fiend himself sings a serenade so mocking and devilish in its repudiation of all ordinary rhythm, but withal so attractive, that its theme is one that lingers longer, perhaps, than any other heard during the evening. The actual meeting of the lovers is, perhaps, the weakest scene in *Faust*, but the trio and chorus at the close of Part III. is worthy of comparison with any other portion of the work. The whole of Part IV. is marvellous. It is utterly impossible for us, within our limits, to attempt to do justice to the dramatic intensity of the "Ride to the Abyss." Its horror is unparalleled in the range of musical expression, culminating in a crash so awful that the precipitation into the gulf becomes visible to the mental eye; while the demoniac welcome Mephistopheles and his victim receive is a fitting conclusion to such a scene. The pure beauty of the melody of Margaret's "Apotheosis" comes like sunshine and the sweetness of the "upper air" after the lurid blackness of such a pandemonium.

The work was magnificently given. Immense pains had been taken with its rehearsal, which were amply justified by the result. One word as to the English translation, which was admirable, and which, we believe, we are violating no confidence in saying, is the work of one of Mr. Hallé's daughters. The principal singers were Miss Mary Davies, Mr. Lloyd, Mr. Henschel, and Mr. Hilton.

## MENDELSSOHN'S MANY PURSUITS.

[Mr. GEORGE GROVE, in his *Dictionary of Music and Musicians* (No. IX. just published), has prepared a very exhaustive and altogether admirable article on Mendelssohn, from which we take the following extracts].

No musician — unless perhaps it were Leonardo da Vinci, and he was only a musician in a limited sense — certainly no great composer, ever had so many pursuits as Mendelssohn. Mozart drew, and wrote capital letters, Berlioz and Weber also both wrote good letters, Beethoven was a great walker and intense lover of nature, Cherubini was a botanist and a passionate card-player, but none of them approach Mendelssohn in the number and variety of his occupations. Both billiards and chess he played with ardor to the end of his life, and in both he excelled. When a lad he was devoted to gymnastics; later on he rode much, swam more, and danced whenever he had the opportunity. Cards and skating were almost the only diversions he

did not care for. But then these were diversions. There were two pursuits which almost deserve to rank as work — drawing and letter-writing. Drawing with him was more like a professional avocation than an amusement. The quantity of his sketches and drawings preserved is very large. They begin with the Swiss journey in 1822, on which he took 27 large ones, all very carefully finished, and all dated, sometimes two in one day. The Scotch and Italian tours are both fully illustrated, and so they go on year by year till his last journey into Switzerland in 1847, of which, as already said, 14 large highly finished water-color drawings remain, besides slighter sketches. At first they are rude and childish, though with each successive set the improvement is perceptible. But even with the earliest ones there is no mistaking that the drawing was a serious business. The subjects are not what are called "bits," but are usually large, comprehensive views, and it is impossible to doubt that the child threw his whole mind into it, did his very best, and shirked nothing. He already felt the force of the motto which fronted his conductor's chair in the Gewandhaus — "*Res severa est verum gaudium.*" Every little cottage or gate is put in with as much care as the main features. Every tree has its character. Everything stands well on its legs, and the whole has that architectonic style which is so characteristic of his music.

Next to his drawing should be placed his correspondence, and this is even more remarkable. During the last years of his life there can have been but few eminent men in Europe who wrote more letters than he did. Many even who take no interest in music are familiar with the nature of his letters — the happy mixture of seriousness, fun and affection, the life-like descriptions, the happy hits, the naïveté which no baldness of translation can extinguish, the wise counsels, the practical views, the delight in the successes of his friends, the self-abnegation, the bursts of wrath at anything mean or nasty. We all remember, too, the length to which they run. Taking the printed volumes and comparing the letters with those of Scott or Arnold, they are on the average very considerably longer than either. But the published letters bear only a small proportion to those still in MS. In fact, the abundance of material for the biographer of Mendelssohn is quite bewildering. That however is not the point. The remarkable fact is that so many letters, of such length and such intrinsic excellence, should have been written by a man who was all the time engaged in an engrossing occupation, producing great quantities of music, conducting, arranging, and otherwise occupied in a profession which more than any demands the surrender of the entire man. For these letters are no hurried productions, but are distinguished, like the drawings, for the neatness and finish which pervade them. An autograph letter of Mendelssohn's is a work of art; the lines are all straight and close, the letters perfectly and elegantly formed, with a peculiar luxuriance of tails, and an illegible word can hardly be found. To the

folding and the sealing everything is perfect. It seems impossible that this can have been done quickly. It must have absorbed an enormous deal of time. While speaking of his correspondence, we may mention the neatness and order with which he registered and kept everything. The 44 volumes of MS. music, in which he did for himself what Mozart's father so carefully did for his son, have been mentioned. But it is not generally known that he preserved all letters that he received, and stuck them with his own hands into books. 27 large thick green volumes exist, containing apparently all the letters and memorandums, business and private, which he received from Oct. 29, 1821, to Oct. 29, 1847, together with the drafts of his Oratorio books, and of the long official communications which, during his latter life, cost him so many unprofitable hours. He seems to have found time for everything. Hiller tells us how during a very busy season he revised and copied out the libretto of his oratorio for him. One of his dearest Leipzig friends has a complete copy of the whole score of "*Antigone*," including the whole of the words of the melodrama, written for her with his own hand; a perfect piece of calligraphy without spot or erasure! and the family archives contain a long minute list of the contents of all the cupboards in the house, filling several pages of foolscap, in his usual neat writing, and made about the year 1842. We read of Mr. Dickens that no matter was considered too trivial to claim his care and attention. He would take as much pains about the hanging of a picture, the choosing of furniture, the superintending of any little improvement in the house, as he would about the more serious business of his life, thus carrying out to the very letter his favorite motto that, "What is worth doing at all is worth doing well." No words could better describe the side of Mendelssohn's character to which we are alluding, nor could any motto more emphatically express the principle on which he acted throughout life in all his work.

His taste and efficiency in such minor matters are well shown in the albums which he made for his wife, beautiful specimens of arrangement, the most charming things in which are the drawings and pieces of music from his own hands. His private account-books and diaries are kept with the same quaint neatness. If he had a word to alter in a letter, it was done with a grace which turned the blemish into a beauty. The same care came out in everything — in making out the programmes for the Gewandhaus concerts, where he would arrange and re-arrange the pieces to suit some inner idea of symmetry or order; or in settling his sets of songs for publication as to the succession of keys, connection or contrast of words, etc. In fact he had a passion for neatness, and a repugnance to anything clumsy. Possibly this may have been one reason why he appears so rarely to have sketched his music. He made it in his head, and had settled the minutest points there before he put it on paper, thus avoiding the litter and disorder of a sketch. Connected with this neatness is a certain quaintness in

his proceedings, which perhaps strikes an Englishman more forcibly than it would a German. He used the old-fashioned C clef for the treble voices in his scores to the last; the long flourish with which he ornaments the double bar at the end of a piece never varied. A score of Haydn's Military Symphony which he wrote for his wife bears the words, "*Possessor Cécile.*" In writing to Mrs. Moscheles of her little girls, whose singing had pleased him, he begs to be remembered to the "*drei kleine Diskantisten.*" A note to David, sent by a child, is inscribed, "*Kinderpost,*" and so on. Certain French words occur over and over again, and are evidently favorites. Such are *plaisir* and *trouble*, *à propos*, *en gros*, and others. The word *hübsch*, answering to our "nice," was a special favorite, and *nett* was one of his highest commendations.

(To be continued.)

## THE MOZART WEEK IN VIENNA.

### II.

The joyous feelings of the audiences that witnessed the performances of the Mozart-week naturally reacted upon the performers. These all did their best; and, even where the best fell short of what it ought to have been, the public manifested itself kindly disposed and indulgent, it appearing almost as if this were done at the silent request of the ever benevolent Mozart. It was evident that the public considered the master's creations as the principal thing, and these covered over with their pure gold a few dark spots seen in the performances, especially in the field of the technique of song. "*La musique de Mozart est bien difficile pour le chant,*" wrote Emperor Joseph on the 16 of May, 1788, to Count Rosenberg, as Herr Alfred von Arneth has kindly informed me. It is possible that the emperor's criticism had reference to the difficulties of intonation, modulation, and all the new demands of the dramatic expression so highly exalted by Mozart. The vocalists of that time encountered far fewer difficulties in colorature singing, for this they studied and incessantly practiced. At the present time the opposite rule holds good, and our vocalists pay less attention to real song than to exalted declamation and the most glaring accents of passion. For this reason they doubtless agree with the criticism of the Emperor Joseph. The zeal manifested by all the members of the Hofopertheatre during this trying week, and which it is impossible to praise too highly, makes criticism far and sharp-sighted for everything in which they succeeded, and permits it to put on at least the appearance of blindness in regard to all that wherein they failed.

The first opera performed during the Mozart week was *Idomeneo*, whose beauties its repeated performances caused one to see more clearly. The *Entführung aus dem Serail*, which immediately followed, called attention to many correspondences between these two works, otherwise not noticeable. However great may be the fundamental difference in their form and expression between *Idomeneo* and the *Entführung*, the latter nevertheless adheres to the manner of the former by means of some of its rootlets. Not only does the exceedingly great adornment of the passages in the arias of *Constanze* belong entirely to the former opera aria, but also the very character of the themes of these arias points to it.

The next two evenings *Figaro's Hochzeit* and *Don Juan* were given amidst the greatest enthusiasm. There are lovers and composers of music

who place these two operas side by side. But, although I admire very much the beauties of *Figaro's Hochzeit*, its music, in comparison with that of *Don Juan*, appears to me to be only a glorious work of man beside a divine revelation. I can better understand the opinion which places the *Zauberflöte* and *Don Juan* on the same level, although it is an opinion which I do not share. What can be said of the music to the *Zauberflöte* is that it stands in the same relation to that of *Don Juan* as Goethe's *Iphigenie* stands to *Faust*. In the inconceivable wealth of its musical inventions *Don Juan* is not approached by any other even of Mozart's works; and none of them is equal to it in its uninterruptedly flowing dramatic life, in its musical characteristics, and, above all, in its demoniac, spirit-compelling power.

It is better not to begin to talk of Mozart's *Don Juan*; for, after one begins, it is hard to stop. But also of its *mise en scène* one does not dare to speak, because so much has been said of it and such opposite views have been taken of it in articles without number. The Hofopertheater has rightly given it with the same scenery with which Dingelstedt gave it and also the *Zauberflöte* in the new Opernhaus. Only to one wish would I here desire again to give expression: it is to leave out the comic rather than terrible looking red-headed imps which fight around *Don Juan* at the close. The decoration speaks here intelligibly enough. If *Don Juan* were engulfed or fell down dead in the storm of fire, whilst the chorus of the demons, according to da Ponte's directions, were sung behind the scene, the tragic impression were a more worthy one. In such matters, however, the taste changes often in a wonderful manner with the changes of the times; and not only the people in the galleries, but even such æsthetic epicures as Ludwig Tieck formerly lauded as a "most glorious climax of the closing tableau the monstrous, grotesque head, whose eyes move from right to left, and whose moveable jaws show terrible teeth." This wide open devil's gullet, into which the imps throw *Don Juan*, has long since been laid aside as a childish folly. The examination of *Don Juan* by the awkward *Gerichtsdienner* in the first act, and which has again been inserted, revived a youthful memory and amused me very much. This arbitrary insertion can be excused as a reminiscence of the first performances of *Don Juan* in German, which were ornamented with such comical additions; but yet it were better to leave them out in the regular performances.

The happy disposition which animated all, caused *Così fan Tutte* to please the hearers better than in former years. The artists helped to produce this result by bold accentuation of the comic and parodic element in this opera. The attempt would be altogether in vain to try to exalt, by means of an imposing æsthetic appearance, this foolish libretto, which makes such enormous demands on our credulity. Nor is it necessary to deny that Mozart's creative fancy was debilitated and beguiled into a weak formalism by this dull libretto, whose characters are so uninteresting. There are many musical beauties in the score; but unhappily they are nearly all of the same style and are wanting in the contrasting shades.

On the sixth evening the *Zauberflöte* was performed and produced among the audience a delight that increased from scene to scene. Its music lays itself like a dear, soft hand on the spirit tired or saddened by our every day-life. In Berthold Auerbach's romance "Auf der Höhe," it is a delicate stroke of genius which makes the unhappy Irma hear the *Zauberflöte* when, about to die on her last short visit to the city, she desires to hear some music before her end. This is true music, the best that man can produce. In regard to it Auerbach finally says: "Mozart's *Zauberflöte* is one of those eternal creations which

stand outside of all passion and all human strife. I have often heard that the text is childish, but on this height all action, all that occurs, all human phenomena, all surroundings can be only allegorical. Gravitation and bounds are laid aside; man becomes a bird, becomes love, becomes wisdom, and his life a life of nature."

The performance was unexceptionable; in regard to the scenes I wished in all seriousness for one addition, viz.: the lions, bears and monkeys attracted by Tamino's flute. If the farcical scene of the *Gerichtsdienner* was put into *Don Juan*, although it has nothing to do with the action and is not in Mozart's opera, there was no reason for omitting that pleasant scene in the *Zauberflöte*, in which the author directed particularly that it should be introduced. And, besides, the words which Tamino directs to his flute: "Dear flute, thy sounds give pleasure even to wild animals," become nonsense when no such animals are seen.

*Titus* is an unhappy selection for closing a series of performances of all of Mozart's operas. Its text and music being entirely strange to us, it chills and almost depresses one to hear this solemn work immediately after the glorious *Zauberflöte*. And besides, it is not chronologically necessary to close the series with this performance. *Titus* is generally regarded as the last of Mozart's operas; and it certainly was composed only after the *Zauberflöte* was almost done. But *Titus* was performed before the other, namely on the 6th of Sept. of 1791, while the *Zauberflöte* was not performed until the 30th of that month. If, therefore, the rule is to be adhered to that the age of an opera dates from the day when it was first performed, then the *Zauberflöte* and not *Titus* is Mozart's last opera, and its performance would have been a worthy close to the Mozart-week. *Titus* returns to the conventional and obsolete style of *Idomeneo*, and for this reason a superficial judgment often puts the two on the same plane. But in reality *Titus* is much inferior to *Idomeneo*: in form they are much alike, but not in the musical spirit which animates them. In *Idomeneo* there is a mighty and youthful aspiration; Mozart, when he wrote it, being still young and taking delight in his work, felt in himself the power and the courage necessary to oppose the conventional form he was obliged to adopt; but when he composed *Titus*, this power and confidence had forsaken him, and, tired out and resigned, he submitted to the stiff and antiquated form which, after the creation of *Don Juan* and *Figaro*, must have appeared senseless and even despicable to him. The single, glorious scene of the high priest with the chorus in the third act of *Idomeneo* is, in my opinion, worth more than the whole of *Titus*. Even the brightest jewel of this opera, the first *Finale*, at the burning of the Capitol, is not a finished finale such as some which Mozart had previously created, but a single, though powerful scene. For the arias in *Titus*, even for the two most celebrated, those of Vitellia and of Sextus, I can feel no admiration, but simply a pious respect. *Titus* is a Sarastro dipped in milk, who is always talking, not only of his virtue and wisdom, but also of his skill in coloring. Much of that which sounds sweet and lovely in *Titus* is, on account of this very sweetness and loveliness, at variance with the seriousness of the matter and the passion displayed in the situations. A painful feeling of sadness and compassion seizes him who sees the great man, worn out, troubled with the premonitory symptoms of death already making their presence felt in his breast, called to go to Prague before he had quite finished the *Zauberflöte*, in order to write and rehearse, in eighteen days, and on a libretto prepared beforehand, a new opera for the coronation of Leopold II. This opera was *La Clemenza di Tito*, and at the same time it was a last *clemenza* of Mozart, ever ready to help

others by word or deed and ever manifesting the most obliging disposition.

In order to counteract the impression which *Titus* would produce and also because this opera, with the necessary curtailments, would not fill up an entire evening, Director Jauner had it followed with the effective play of Joseph Weilen's *Salzburg's grösster Sohn* (Salzburg's greatest son). The poem, composed for the occasion, is rich in thoughtful allusions and was used as a frame for a series of picturesque tableaux from Mozart's life, to which Franz Doppler skillfully adapted a fine accompaniment of music, arranged from Mozartian themes. These tableaux, in which all the members of the Hofopertheater willingly performed the parts of statues, were highly applauded and again raised the feelings of the audience, which had been somewhat depressed, so that all carried away the most pleasing impressions, and as a consequence this Mozart-week will no doubt be held by all in grateful remembrance. —N. Y. Musical Review.

EDUARD HANSLICK.

### HERMANN GOETZ.

(From the Programme of the Boylston Club. Concert of March 17.)

Of the life of this composer, the biographers have little more to tell us than that he was born in Königsberg, Dec. 17, 1840; that, in youth, he gave evidence of musical ability, but not of precocious talent, and that it was not until he had reached his seventeenth year that he decided to make music his life-work. Of the rest of his life, we only know that he lived and labored in obscurity, struggling with poverty and a hopeless disease, yet following his art with patient and fervent devotion. Happily the clouds which had shadowed his life parted just as his earthly career was drawing to a close, and a sort of sunset glory illumined his declining days; for his opera, based on Shakespeare's comedy, "The Taming of the Shrew," had at last been performed, and had made an undeniable success. For the rest, he was not permitted, save in his own consciousness, to know how well he had wrought; for on the 31 of Dec. 1876, his life's brief span of less than thirty-six years came to an end at Hottingen, Zurich.

If Goetz, influenced by a presentiment of his early death, directed his attention, in turn, to each of the forms of composition, that examples might remain to bear witness to his power, he certainly displayed admirable judgment in selecting the 137th Psalm, as the text of his only cantata founded on a scriptural subject. The interest and pathos of the scene portrayed by this Psalm, and the beauty of the diction, have engaged the attention, and taxed the resources of many composers. The text gives expression to feelings which embrace the whole round of human experiences; and in the strongly contrasted and rapidly changing emotions which this text records, Goetz found a brilliant opportunity to illustrate his rare and splendid genius.

The cantata opens with a short orchestral prelude in B minor, in which the theme of the first chorus is announced. This chorus is a beautiful and affecting utterance of the grief and desolation of the children of Israel, as they sat weeping by the waters of Babylon: its pathos and tenderness are something wonderful. Once only is the prevailing gloom broken by a ray of light as the captives remembered Zion, and the brighter emotion is set in delightful contrast; but the feeling is evanescent, and quickly relapses into the sombre minor mode, and, with the final cadence strangely impressive with its weight of grief and despair, the chorus closes. A passage for the orchestra leads, without a break, to a simple recitative in D major, in which a single soprano voice carries



on the story. "And our harps we hanged on the willows." Suddenly a few agitated phrases in G minor, by the orchestra, announce that sadness has given place to a new and bitterer feeling, and the voice gives the reason for the change, "They who vexed and spoiled us have demanded a song:—"Sing us a song of Zion;" and, as if the shame and pain at this humiliation of their beloved Jerusalem were too deep for audible utterance, Goetz, with consummate skill, makes the solo voice repeat, as if aside, in a tone of wondering and questioning anguish, "A song of Zion?" The chorus catches at once the burden and spirit of the demand, and, at first quietly and as if under the breath, repeat the question, "How shall we sing the Lord's song in a land of strangers?" Resentment at the affront rapidly succeeds their amazement, and the basses mark the change of feeling by thundering out, "How shall we sing, etc.?" Voice after voice takes up the theme with constantly increasing vehemence; the storm of indignation grows fiercer and fiercer, until, in the splendid climax, it bursts through all restraints, and culminates in a cry of angry despair. The length to which the author has carried this number is happily related to the situation; such bursts of passionate excitement cannot long be protracted, and so this short section is brought to a close in D major, leading directly to a melody, remarkable for its severe simplicity, its beauty and its unaffected expression of the deepest tenderness, as the solo voice, as if lingering over the memory of the city she loved, sings, "If I think not on thee, Jerusalem, may my right hand forget her cunning." But the remembrance of the lost Jerusalem and of its wrongs again proves too much for her self-control; again the key changes to G minor, the accompaniment becomes strongly agitated, and the voice breaks out into the imprecation, "May my tongue cleave to the roof of my mouth!" The chorus here enters, emphasizing the passion of the speaker by repeating both the words and music of the imprecation, and passes suddenly, by a magnificent change to D flat, into an exquisite and pathetic mood of tenderness and affection, "If thou, Jerusalem, art not more to me than all my joy."

The concluding number of the work will give satisfying evidence of the dramatic power and boundless resources of the composer. A peculiar and vigorous introduction of the orchestral basses in unison, in E minor, gives the key to the feeling of the first section of this chorus, which is a wild cry for vengeance, as the voices shout, "Lord, remember the children of Edom." The angry and tumultuous movement of the basses of the orchestra, thundering beneath the voices, prepares the way to a splendid and striking passage of tremendous power and effect, in which the composer has given to the male chorus the words of the Edomites at the sacking of Jerusalem, "Destroy it, destroy it! yea, down to the ground!" while over and above all are heard the sopranos and altos excitedly crying, "Remember!" A short passage of great solidity and vigor, expressive of confidence and warning, for a bass voice, adjures the "daughter of Babylon, set for destruction;" this, repeated by the chorus, gives utterance to the assurance of their faith that their cry for vengeance will not be unanswered; and, as if inspired by this confidence, the tones announce the vigorous and almost joyous fugue in B minor, "Happy be who thee repays what on us thou hast wrought," with which the action of the number really closes. But the wretchedness of their captivity was still too real to be forgotten in the expectation of future restoration and revenge, and after a repetition of the passage "Daughter of Babylon, set for destruction," which comes to a splendid and effective close on the dominant of B minor, to prepare the way for

the return of the first theme and movement of the work, the excitement and passion abate, and the chorus sinks again into the same sad and despairing mood with which the work opened.

"The beautiful must perish! See how the Gods are lamenting that the Beautiful decays and the Perfect departs," is the burden of this composer's lovely cantata, "Noenia;" but he is himself a conspicuous proof that it is only the beautiful and the perfect which abide eternally. "The mean and the base pass to the grave unsung." The beautiful will not perish, nor the perfect depart from among men, so long as there shall be raised up among them prophets and apostles in art like Hermann Goetz.

W. N. K.

#### A VIOLIN STORY IN V ACTS.

The following little story, illustrating our human weakness, was told in my presence by Mr. Reményi, the Hungarian violinist. It seems that Mr. Wilhelmj had seen some of the violins, made by Mr. George Gemünder of New York, and was very much pleased with them,—(for indeed they are really fine instruments, added Reményi in parenthesis),—and became greatly interested in the maker. So much so that he proposed taking him to Europe, and when there to introduce him to public notice, and aid him to make his violins known. Reményi on being informed of the project expressed his faith in its success with the following play;—which he related while in conversation with the violin maker and Wilhelmj.

##### ACT I.

Wilhelmj and Gemünder arrive in Europe. Every one is delighted to see them. Their greeting is warm and enthusiastic. The violin maker is received with open arms, as a German returning to his Fatherland.

##### ACT II.

The violin maker, aided by Wilhelmj, attempts to sell some of the instruments he has brought over with him. What a change! All the manufacturers of the violin begin to talk against him. Gemünder is no longer an acknowledged German, but is called a Yankee Charlatan, and condemned even before his violins are heard.

##### ACT III.

Through the friendly influence of Wilhelmj, some few of the violins are sold for two hundred dollars each.

The European makers, upon hearing of the introduction of the American violins, cry "a cheat," "that they are bad instruments, and the buyers have been taken in by a Yankee."

Invectives ad libitum from the European makers.

##### ACT IV.

The purchasers of the violins, fearing that the American's instruments may be explosive machines disguised, become alarmed, and try to sell them.

They offer them for one hundred dollars; half their cost.

No buyers.

For fifty dollars?

Still no one.

For twenty-five?

Yet no one will buy.

They offer to give them away, and no one will even take them as a gift.

##### ACT V.

##### APHOHEOSIS.

Time passes. At last some one is induced by curiosity to try them. "What a lovely tone," exclaims a delighted listener.

"How beautifully it rings!" says another.

"Fine!" remarks a third.

"So true! with a grand carrying power," adds another.

"A magnificent instrument of great value," exclaims the owner; "there are but a few in the world, and I would not sell mine at any price."

Alas! the poor violin maker had been dead a hundred years.

"Ah! 'tis a beautiful, and short-sighted humanity," said Reményi, as he finished the little play, in which his imagination had pictured a reality from the sad experiences of life.

C. H. BRITTON.

CHICAGO, Ill., '79.

#### LISZT.

[From Grove's Dictionary of Music and Musicians.]

(Catalogue of his works concluded.)

#### IV. 6 ARRANGEMENTS FOR 2 PIANO-FORTE.

123. Variations de Concert on March in F Puritan (Ben-Ammon). Schubert.
124. Beethoven's Ninth Symphony. Schott.

#### V. PIANO-FORTE AND VIOLIN.

125. Epithalam; also for P. F., 2 hands. Taborsky & Parsch.
126. Grand duo concertant sur "Le Maria." Schott.

#### VI. FOR ORGAN OR HARMONIUM.

127. Andante religioso. Schubert.
128. Einleitung, Fuge und Magnificat, from Symphony "Zu Dante's Divina Commedia." Schubert.
129. Ora pro nobis. Litanei. Kernor.
130. Fantasie und Fuge on the chorale in "Le Prophète." B. & H.
131. Orlando di Lasso's Regina celi. Schubert.
132. Bach's Einleitung und Fuge, from motet "Ich hatte viel Bekümmernis." Schubert.
133. Chopin's Præludium, op. 28, Nos. 4 and 9. Schubert.
134. Kirchliche Fest-Ouverture on "Ein feste Burg." Hofmeister.
135. "Der Grosse Heil" (Tannhäuser). Meyer.

#### VII. VOCAL.

##### 1. MASSES, PSALMS, AND OTHER SACRED MUSIC.

136. Missa solennis (Gruber). Festmesse in D. Score and parts; also vocal score, and for P. F. 4 hands. Schubert.
137. Ungarische Krönungs-Messe in E flat. Score and parts, and vocal score, Offertorium and Benedictus, for P. F. 2 and 4 hands, P. F. and violin, organ, organ and violin. Schubert.
138. Mass in C minor, with organ. B. & H.
139. Missa (choralis in A minor, with organ. Kahnt.
140. Requiem, men's voices and organ. Kahnt.
141. Neun Kirchen-Chor-Gesänge, with organ. 1. Pater Noster; 2. Ave Maria (also for P. F.); 3. O Salutaris; 4. Tantum ergo; 5. Ave Verum; 6. Mihi autem; 7. Ave Maria Stella, also for P. F.; 8. O Salutaris; 9. Libera me. Kahnt.
142. Die Seligkeiten. Kahnt.
143. Pater noster, for mixed chorus and organ. Kahnt.
144. Pater Noster et Ave Maria, 4 and organ. B. & H.
145. Psalms. 13th, 18th (E. V. 19th), 23d, and 137th. Kahnt.
146. Christus ist geboren; chorus and organ. Arr. for P. F. Bote & Bock.
147. An den heiligen Franziskus, men's voices, organ, trumpet and drums. Taborsky & Parsch.
148. Hymne de l'enfant à son reveil, female chorus, organ and harp. Taborsky & Parsch.

##### 2. ORATORIOS.

149. Christus. Score, vocal score, and parts. Schubert. "Pastorale," No. 4, and "Marsch der heiligen drei Könige," No. 5, for instruments only; also for P. F. 2 and 4 hands. "Tu es Petrus," No. 6, for organ and for P. F. 2 and 4 hands, as "Hymne du Pape."
150. Die Legende von der heiligen Elisabeth. Score, vocal score, and parts. Kahnt. "Einleitung;" "Marsch der Kreuzritter" and "Interludium," for P. F. 2 and 4 hands; "Der Sturm," for P. F. 4 hands.

##### 3. CANTATAS AND OTHER CHORAL MUSIC.

151. Zur Secular-Feier Beethoven's, for chorus, soli, and orch. Score, vocal score, and parts. Kahnt.
152. 4 choruses (8 to Herder's "Entfesseltem Prometheus" Senes, vocal score, and parts. Kahnt. Pastorale (Schubert-chor); for P. F. 2 and 4 hands.
153. Fest-Album for (centenary (1849). Fest-Marsch: 1. Licht! mehr Licht! 2. Weimar's Tugten; 3. Unser aller Gipfel ist Ruh! 4. Chor der Engel. Vocal score and parts. Schubert.
154. Wartburg-Lieder. Einleitung und 6 Lieder. Vocal score. Kahnt.
155. Die Glocken des Strasburger Münsters. Pentate solo, chorus, and orch. Score, vocal score, and parts. Schubert. "Excelsior" (Prelude) for Organ and P. F. 2 and 4 hands.
156. Die heilige Cecilia. Mezzo-soprano, chorus, and orch. or P. F., harp, and harmonium. Score, vocal score, and parts. Kahnt.

##### 4. FOR MEN'S VOICES.

157. 1. Vereinslied; 2. Ständchen; 3. Wir sind nicht Munde; 4-6. Gehäusichte Lieder (also for P. F.); 7. Soldatenlied; 8. Die alten Sagen; 9. Sastengräs; 10. Der Gang um Mitternacht; 11. Festlied; 12. Gottes lei der Orient. Kahnt.
158. Das dritte Meer. Unter allen Wipfeln. Eek.
159. Vierstimmige Männergesänge. 1. Rheinverbiel; 2. Studentenlied; 3. Reiterlied; 4. Ditto. Schott.

160. An die Künstler. With orch. Kahnt.  
 161. Fest-Chor (Herder Memorial, 1830). Weber.  
 162. Festgesang. Kühn.  
 163. Das Lied der Uegetation. Taborsky & Parsch.  
 164. Was ist des Deutschen Vaterland? Schlesinger.  
 165. Weimar's Volklied. Also for Organ and P. F., 2 and 4 hands. Kühn.

## S. FOR SINGLE VOICE AND P. F.

166. Gemmaelte Lieder. Kahnt. 1. Mignon's Lied (also with orch. accomp. and for P. F.); 2. Es war ein König (also for P. F.); 3. Der du vom Himmel bist (also for P. F.); 4. Freudvoll und Leidvoll; 5. Wer nie sein Brod; 6. Ueber allen Gipfeln ist Ruh'; 7. Der Fischerknabe (also with orch.); 8. Der Hart (also with orch.); 9. Der Alpenjäger (also with orch.); 10. Die Loreley (also with orch. and for P. F.); 11. Am Rhein (also for P. F.); 12. Vergiftet sind mein Lieder; 13. Du bist wie eine Blume; 14. Anfangs wolkt' ich; 15. Morgens steh' ich auf; 16. Ein Fichtenbaum (2); 17. Comment disment-il? 18. Oh! quand je dors; 19. S'il est un charmant garçon; 20. Enfant si j'etais Roi; 21. Es rauschen die Winde; 22. Wo weilt er? 23. Nimme' einen Strahl; 24. Schwebt, blaues Auge; 25. Die Vatergruft; 26. Angeln dal biondo crin (also for P. F.); 27. Kling' ihm; 28. Es mumm ein Wunderbares sein; 29. Mutter Gottes Strauslein (1); 30. Ditto (2); 31. Laßt mich ruhen; 32. Wie singt die Lerche; 33. In Liebeslust; 34. Ich achte hingehn; 35. Nennenwerth (also for P. F.); 36. Jugendglück; 37. Wieder nicht' ich dir Legegnen; 38. Blume und Duft; 39. Ich liebe dich; 40. Die stille Wasserrose; 41. Wer nie sein Brod; 42. Ich schwebt; 43. Die drei Zigeuner (also with orch.); 44. Lebe wohl; 45. Was Liebe sei; 46. Die todte Nachtigall; 47. Bist du; 48. Geliebte; 49. Einat; 50. An Edltham; 51. Und sprich; 52. Die Fischerstochter; 53. Sei still; 54. Der Glückliche; 55. Ihr Glocken von Marling. Kahnt.  
 167. Il m'aimait tant (also for P. F.). Schott.  
 168. Drei Lieder. 1. Hoho Liebe; 2. Gestorben war ich; 3. O Lieb'; also for P. F. as "Liebestraume." Klatsner.  
 169. Tre Sonetti di Petrarca. Haainger.  
 170. Die Macht der Musik. Klatsner.  
 171. Jeanne d'Arc an bacher, Mezzo-Soprano and Orch., or P. F. Schott.  
 172. Ave Maria Stella. Kahnt.

## VIII. PIANO-FORTE ACCOMPANIMENT TO DECLAMED POEMS.

173. Bürger's Leonore, Kahnt; Lennu's Der traurige Mönch, Kahnt; Jokai's Des todtten Dichters Liebe, Taborsky & Parsch; Strachwitz's Helge's Treue, Schubert; Tolstoy's Der blinde Sänger, Besset, Petersburg.

## IX. REVISED EDITIONS OF CLASSICAL WORKS.

174. Beethoven. I. & II. Sonatas complete. III. Variations for P. F. solo. IV. Various P. F. compositions for 2 and 4 hands. V. Duets for P. F. and violin. VI. Duets for P. F. and cello, or horn. VII. Trios for P. F., violin and cello. X. Masses, vocal score. XIV. String quartets. XV. Trios for strings, wind and strings, and wind only. Halle.  
 175. Field. 18 Nocturnes, annotated. Schubert.  
 176. Hummel's Septet; also as quintet for P. F. and strings. Schubert.  
 177. Schubert's P. F. Sonatas and Solos (selected); 2 vols. Cotta.  
 178. Weber's P. F. Sonatas and Solos; 2 vols. Cotta.  
 179. Viole's Gartenhaube; 100 Etudes in 10 parts. Kahnt.

## X. LITERARY WORKS.

180. De la Fondation-Görthe & Weimar. Brockhaus, 1851.  
 181. Lobengrin et Tannhäuser de Richard Wagner. Brockhaus, 1851.  
 182. R. Wagner's Lobengrin und Tannhäuser; with musical illustrations. Eymen.  
 183. Fréd. Chopin. B. & H. 1859.  
 184. Die Zigeuner und ihre Musik in Ungarn. In German and Hungarian; the former revised by Cornelia. Heckemann, Pressburg, 1841.  
 185. Ueber Field's Nocturnes; French and German. Schubert, 1859.  
 186. Robert Franz. Leuckart, 1872.  
 187. Verschiedene Aufsatze in der "Gazette musicale" de Paris, und in der Neuen Zeitschrift für Musik. Kahnt.  
 188. Schumann's Musikalische Haus und Lebensregeln; translated into French. Schubert, 1860.

[F. H.]

— Mrs. Julia Rivé-King will give three Subscription Recitals at Concert Hall, Hotel Brunswick, on the afternoon and evening of April 5, and one at Palladio Hall, Roxbury, April 3. See Advertisement.

CINCINNATI.—the arrangements for the great May Festival go on as usual, under Theodore Thomas, who seems still to be the idol of all the members of the chorus, and the musicians generally. We have no room for the programme.

## Dwight's Journal of Music.

SATURDAY, MARCH 27, 1880.

## MR. J. K. PAINE'S NEW SYMPHONY.

The first productions of the second ("Spring") Symphony, by Harvard's Musical Professor, at Cambridge, Wednesday Evening, March 10, and at Boston, on the following afternoon, formed an event of unusual significance in our musical world. The very long, elaborate and thoughtful work was heard with the deepest interest on both occasions, the composer being called out at the end of each performance to receive the hearty plaudits of an enthusiastic audience. At Cambridge, it formed the principal feature of the closing concert of the Sanders Theatre series, and was played quite well, all things considered, for the first time, by the Philharmonic Orchestra, somewhat enlarged, under Mr. Listemann. The Orchestra was larger, and the interpretation yet more satisfactory in the Harvard Symphony Concert, when Mr. Zerrahn conducted, with Mr. Listemann at the head of the violins. The new Symphony was a success in every way, and left in the great majority of listeners a beautiful and deep impression, and a desire to hear it more, — a desire which we trust will be gratified, not only for their own sakes, but also for the benefit of those who could not appreciate it fully on first hearing. It demands a more intimate acquaintance with this noble work than we possess to give anything like a complete analytical description and appreciation of its contents. What we offer is of course quite inadequate, but it may help to convey some vague and faint conception of its wealth of contents, breadth of plan and mastery of form.

The first movement is laid out on a very broad scale, and swarms with musical ideas, all springing naturally from a few leading motives, and worked up together into a complex whole, which is thoroughly consistent, while it is richly varied, and always fascinating, though it is exceedingly elaborate and very long. With such wealth of pregnant matter (*Inhalt*) claiming development, it could not well be shorter. The slow introduction (*Adagio sostenuto*), in A minor, 4-4, opens with a wintry motive in the tenors and 'cellos, to which the contrabasso and fourth horn presently supply a monotonous background, with continuous murmur, *pianissimo*, of the keynote in syncopated rhythm; higher parts swell the harmony, or rather polyphony, which grows more frigid and more wild and restless; then gathers itself into a little ganglion (three bars), of tranquil subtly woven string quartet, and subsides to a low protracted tremolo of the middle strings, while the clarinet, in a warm melodic passage, sings the hope and prophecy of Spring. By degrees all the instruments are roused to bear part in the rushing tempestuous crescendos, which alternate with softer moments; the promise of the milder season, (whether of Nature literally, or of the soul within) being all the while kept alive by the soft throbbing tremolo of strings, the warm clarinet and horn phrases, and little bird-like hints for flutes and oboes.

Now the key changes to the major, and the *Allegro ma non troppo* starts (in 2-4 measure) with the first violins alone, still humming the tilting figure of their old tremolo, first in deliberate half notes, then in eighths, then in sixteenths — an interval of fluttering suspense and sweet expectancy (one of the ways of Beethoven!) — and the joyful leading theme leaps up in the altos and 'cellos, and is joined at its height by violins, clarinets, etc., lending a rich, bright harmony, and carrying out the melody to a goodly and well rounded length, when the violins resume their

tremolo in a higher octave, accompanied only by low clarinet tones in thirds, while flute and oboe *pianissimo* hold out the high E (dominant) like a pure blue sky above. It were in vain to try to tell in words how all this goes on. Side thoughts develop continually. There comes in presently a strong new motive in galloping triplets, which figures largely in the ensuing harmonic complication; then, the key having changed to F, enters a second theme, a musing cantabile; the first theme, however, is ever for scarcely a moment out of mind. And now all these elements — the main theme, the second theme, the tremolos, the galloping triplets — and many more besides, are worked up together, with rare and easy contrapuntal faculty, and great wealth and subtlety of instrumental color, into a beautiful and noble whole. When the original key comes back, the breadth and energy and massiveness of the large exposition of the subject-matter is increased; and there are many passing ideas which one would fain recall; for instance, one place where the bass slides slowly down by semitones, in syncope, through a couple of octaves, while the other voices are about their business. And near the end comes in for a moment, episodically, a sweeter melody than all (*dolce*), which the violins keep all to themselves; it is but a passing reverie, a moment's all-forgetting ecstasy. The *Allegro* ends, as it began, with the same violin tremolo figure, beginning *ff*, and dying away to silence. — If you found this movement "long," hear it until you know it, and you will forget all about the length, just as you never think of age when a soul that has kept its youth converses with you. The fact is, it is just long enough, — that is to say, complete. Mozart, when the emperor complained of too many notes in one of his works, replied: "Sire, it has precisely the right number."

The Scherzo in D minor has been fitly enough characterized as a "May Fantasy." It is a light, airy, sketchy movement, with a bright, captivating theme, quite genial and original, and dainty little answering hints and phrases from the various instruments, full of birds and all blithe sounds of animated nature, with warm flowing passages of reeds and flutes in thirds, etc. Once, for some time, we hear echoing, plaintive cries of birds, etc. so characteristic of spring nights. The Trio, in D major, has an expressive cantabile melody, in good contrast with the tricky character of the rest. The Scherzo is felicitous, the spontaneous product of a delicate and self-pleased fancy, and we are sure all who heard it must have enjoyed it.

Next to the first movement in weight of matter and in breadth of plan, and first in depth of feeling, is the *Adagio* in F, 4-4. It opens with a very tender, pensive, serious melody for its leading theme; and indeed the whole movement is of a most serious, meditative, brooding character — "most musical, most melancholy." To souls of any depth, Spring is indeed a serious, reflective, introspective season. We see and hear all these signs of a newly awakening life about us, but how is it with ourselves within? Do we, too, like the year, begin anew? And then all the soft desires, vague restless aspirations! What poet or musician can express Spring truly, who has not a serious *Adagio* for all this? This leading melody is presently intensified by repeating it in octaves; and as it goes on, pervading the whole movement, it draws to itself accompanying sympathetic voices, and delicate suggestive motives and phrases from all the instruments, clothing itself in trailing robes of beauty. We can only speak of the *Adagio* as full of beauty, of deep poetic feeling, earnest import, unmistakable, sincere expression, thoroughly artistic form and structure, and absorbing interest. It is all sweet as well as sad, and warm in atmosphere and color, save where brief reminis-

ences of the cold winter theme come back. (Our own New England Spring perhaps!)

In splendid contrast follows the exhilarating theme of the *Allegro gioioso*, 4-4, a spontaneous, buoyant melody of goodly length, which is developed with a happy freedom, and finally is made to alternate with a majestic swelling psalm of gratitude and praise, in 2-3 measure. This finale is inspiring and impressive, and seems to be the portion of the Symphony that was composed with the most spontaneous impulse, and the greatest ease.

We cannot but regard this "Spring" Symphony as a remarkable, a noble work, by far the happiest and ripest product, thus far, of Prof. Paine's great learning and inventive faculty, and marking the highest point yet reached in these early stages of American creative art in music. It is worthy to hold a place among the works of masters, and will reward many hearings wherever the symphonic art can find appreciative audience.

### MUSIC IN BOSTON.

**UNIVERSITY CONCERTS.**—The programme of the fifth and last concert of the third season, at Sanders Theatre, March 10, was as follows:

Overture: "Pigmal's Cave," . . . . . Mendelssohn.  
Soprano Aria: "Ach nur einmal noch im Leben," from "Titus," . . . . . Mozart.  
Miss May Bryant.  
"Spring" Symphony in A major, No. 2 (first time) . . . . . J. K. Paine.  
Introduction: *Adagio Sostenuto* (A minor), *Allegro ma non troppo* (A major); *Scherzo*, — *Allegro* (D minor), *Adagio un poco moto* (F major); *Allegro gioioso* (A major).  
Concerto for Piano, in E flat, Op. 71. . . . . Beethoven.  
(Two movements), *Adagio un poco moto*. — Rondo *Allegro*.  
Mr. William H. Sherwood.  
Siegfried's Death and Funeral March from "Gotterdammerung" . . . . . Wagner.  
Songs with Piano-forte.  
a. *Rastlose Liebe* (Restless Love) . . . . . Schubert.  
b. "Ein Stundlein wohl vor Tag" . . . . . Franz.  
c. *Romanze* . . . . . Brahms.  
Miss May Bryant.  
Overture to "Der Freischütz" . . . . . Von Weber.

The Philharmonic Orchestra, with Mr. Listemann as Conductor, gave excellent renderings of the two sterling Overtures, but were less fortunate (owing to the many engagements, journeys and fatigue of the musicians about that time) in the *Siegfried* selection, which is questionable enough, however well done, in the concert room. Of course the central feature and event of the evening was the new Symphony, of which we have spoken above. — Mr. Sherwood gave a highly refined, finished, vigorous rendering of the *Adagio* and *Rondo* of the great "Emperor" Concerto. And yet the omitted movement, the first and greatest, is essential to the full impression of the two others, placing them in true relief. Being recalled, he played the middle and most spirited and bold movement from Schumann's great Fantasia, Op. 17, dedicated to Liszt. — Miss May Bryant was so afflicted by her chronic concert nervousness, that her fine large voice, and true artistic style, did not serve her to the best advantage in the Aria, from *La Clemenza di Tito*. But she won warm favor in the three German songs.

**HARVARD MUSICAL ASSOCIATION.**—The Seventh Symphony Concert offered these selections:—

Overture to Collin's "Coriolan," Op. 62 . . . . . Beethoven.  
Fourth Piano-forte Concerto, in G, Op. 59 . . . . . Beethoven.  
*Allegro moderato* (G). — *Andante con moto*, (E minor), *Rondo riccio* (G).  
William H. Sherwood.  
"Spring" Symphony, (as above), . . . . . J. K. Paine.  
Piano-forte solo: Middle movement of Fantasia in C, Op. 17 . . . . . Schumann.  
*Moderato, sempre energico*.  
William H. Sherwood.  
Overture: "Beethoven at Sea, and Prosperous Voyage," Op. 27 . . . . . Mendelssohn.

Of the Symphony we have spoken above. Mr. Zerrahn's large and well-trained Orchestra brought out the distinctive character and spirit of the opening and closing Overtures remarkably well. They also accompanied with discretion and with sympathy Mr. Sherwood's beautiful rendering of that most poetic and delicate of the Beethoven Concertos.

**JOSEFFY.**—In this connection, also, we may make note (too briefly) of the three twice postponed concerts given in the Music Hall by Mr. Peck, in which this remarkably gifted young pianist had a fair field for the display of his consummate skill in some of the great Concertos, with the accompaniment of Mr. Listemann's Philharmonic Orchestra, as well as in a great variety of solos. The first programme, Thursday evening, March 11, was as follows:—

Overture, "Roy Blas" . . . . . Mendelssohn.  
Concerto in E flat . . . . . Beethoven.  
Two Character Pieces, Op. 15. . . . . H. Hoffman.  
a. *Ruhe im Schatten einer Ruine* (Vision).  
b. *Im Sonnenschein*.  
Philharmonic Orchestra.  
Piano Solo, a. *Allegro and Pizzicello* . . . . . Handel.  
b. *Variations* . . . . . Haydn.  
c. *Aria* . . . . . Pergolesi.  
d. *Auf dem Wasser zu steigen*.  
(To sing on the Water) . . . . . Schubert — Liszt.  
Evening Song . . . . . R. Schumann.  
(Adapted for Orchestra by Saint Saëns.)  
Concerto in E flat . . . . . Liszt.

The whole vocabulary of praise, of wonder and delight, has been exhausted in the attempt to do justice to Joseffy's magical touch, the faultless perfection of his technique, the exquisite grace and finish of his every phrase and passage, and to the fine poetic feeling—at all events the poetry of motion—which pervades his whole interpretation of whatever subject. There is no denying that his playing is refined, in passages of strength and delicacy alike; that he is in the large and complete sense a pianist, and not merely, as some Viennese wag called him, a *pianissimist*; that he plays all *con amore*, and possesses easy, absolute mastery of all the means of giving expression to his feelings and intentions. It is always a delight to listen to him, even if you question here and there a tempo, or miss the wonted verve and force, the electric thrill, in certain passages of a strong work, at once subtle, tender and heroic, nay gigantic, like the E-flat Concerto of Beethoven, in the way in which he refines it all down to the most exquisite appreciation of detail. We must confess that we have felt that Concerto more, felt more of the great soul of Beethoven in it, felt more drawn to him and clasped and lifted in his strong arms, listening in times past to far less daintily finished and more rugged renderings, although Joseffy's rendering is in many respects so singularly perfect. The test would be to know Beethoven for the first time through him; should we after this performance have the same deep and great impression of the work, the master, that we had acquired already years ago, through our own Dresel, Leonhard, Perabo, Anna Mehlis, and others, none of them pretending to this marvellous perfection of technique,—not to speak of Rubinstein and Von Bülow? In some respects, no doubt, this young Hungarian's interpretation has surpassed them all; yet we are no converts to this or any other "new reading," if so it can be called, of a Concerto so great that it would seem to dictate its own one and only reading, simply possessing the interpreter. While he played we could but listen with delight and admiration; it was only when it was over that it occurred to many minds to ask themselves; But where, then, after all, is our Beethoven?

The Liszt Concerto is another matter, and although we never liked it very much, it did reveal new brilliancy and glory in this wonderful performance, which made the very most of it. In the group of piano Solos, he exhibited the utmost grace and ideal beauty of form and detail, and the fine poetic charm of feeling and expression. His arrangement and performance of the song by Pergolesi: "Tre giorni son che Nina," were simply exquisite, bewitchingly beautiful and tender. If in the Liszt transcription of the Schubert Barcarole he took the movement so extremely fast that you could hardly catch the outline of Schubert's unique and beautiful accompaniment, any more than you see the faces in the windows of a swiftly passing railroad train, yet so charming was the whole thing, so full of grace and fine aroma, as to beguile one for the time being into unquestioning and childlike acceptance both of the strange tempo and of everything about it. The enthusiasm of the great audience was unbounded, and the artist was repeatedly recalled, responding always in the most amiable manner. For an encore he astonished all by a couple of left hand pieces:

a Minuet by Rheinberger (?) and a Gavotte by Bach (his own transcription)—things with which he amused himself while his right hand was slowly healing.

The second programme was the following:

Overture, "Egmont" . . . . . Beethoven.  
Concerto in E Minor, Op. 11 . . . . . Chopin.  
Introduction, "Lohengrin" . . . . . Wagner.  
Philharmonic Orchestra.  
Piano Solos.  
a. *Pugae*, (A minor) . . . . . Bart.  
b. *Gavotte* . . . . . Pader. Marini.  
c. *Warum?* (Why?) . . . . . Schumann.  
d. *Valse Caprice* . . . . . Schubert-Liszt.  
e. *Spianiertel*, (Flying Dutchman). . . . . Wagner-Liszt.  
Dance Macabre . . . . . Saint Saëns.  
Hungarian Fantasia . . . . . Liszt.  
Herr Joseffy and Orchestra.

The general enthusiasm about Joseffy's playing seemed steadily on the increase. He is naturally very much at home in Chopin, and we found nothing in his rendering of the E-minor Concerto, to qualify our admiration when he played it here (without orchestra) in October. We have heard some charge it with want of poetry and feeling, and call it now glittering, now daintily and softly elegant, but mechanical and cold, while others found in it the very quintessence of poetry, and were thrilled and transported by the Concerto as they never were before. Each for himself; we can only say we listened with delight and wonder. No one has shown us so complete a mastery of Liszt's wild Hungarian Fantasia in all its moods and kaleidoscopic changes; yet there is a great sameness in all these rhapsodical Hungarian things by Liszt. All the little pieces were played to a charm, particularly the Schubert Waltz and Wagner's Spinning Song, in Liszt's florid arabesque transcription; in things of this kind we never heard Joseffy's equal. His encore was a most generous addition to the programme, — a great piece with orchestra, namely Liszt's remarkable Fantasia, with extensive prelude, on the Dervish Chorus, and the Turkish March from Beethoven's *Ruins of Athens*, this was a remarkable display of imaginative conception, intellectual grasp and power.

Here is the last programme (Saturday afternoon, March 13):—

Overture, "Jesouada" . . . . . Spahr.  
Concerto in E flat . . . . . Beethoven.  
Andante for String Orchestra . . . . . Tchaikowski.  
Concerto in E Minor, Op. 22. (First time.) . . . . . Chopin.  
Two Hungarian Dances . . . . . Brahms.  
Philharmonic Orchestra.  
Andante Spianato and Polonaise, Op. 22 . . . . . Chopin.  
Herr Joseffy and Orchestra.

We think it was a mistake to reverse the order of the two Concertos as at first announced. Chopin could but suffer after Beethoven; his delicate conceptions pale in presence of the "Emperor," just as one great picture puts out the light of another quite as fine, but not so great. Yet both were very admirably played, and so was the Andante and Polonaise of Chopin. After each the audience, crowding the great hall, seemed to go into raptures. As there were no smaller pieces on the programme, he was most generous and even lavish of *bonnes lanches* in answer to encores as if, inexhaustible in strength and patience, as well as in ever fresh resources. After Beethoven, he gave again the left-hand pieces; after the Chopin Concerto, the "Nina" aria of Pergolesi, and the Viennese dances of Schubert-Liszt; and when the end of the concert found the public still insatiable, he came back again, smiling most amiably, and threw in a Nocturne of Chopin. And each thing seemed better than the last.—If to such playing as Joseffy's, all thought of ivory and wood and iron vanishes entirely, so that there seems to be no gross material medium between the musical conception, and the tones themselves, let us not forget that the Chickering instrument, which served him so admirably, was one of the best ever heard in this city, *finis princeps* among those of other makers which have figured lately in our concert rooms. This old firm is bringing out its very best in just these happy days.

We have allowed ourselves no room to say all the good things that could be said of the creditable work done in these concerts by Mr. Listemann's Orchestra, both in accompaniment, and in the various well selected Overtures and other less familiar pieces.



## MUSICAL CORRESPONDENCE.

PROVIDENCE, R. I., Feb. 25.—The seventh concert of the "Cecilia," the third of this season, took place on Tuesday evening, Feb. 10, at the hall of the Amateurs Dramatic Club. The artists were the New York Philharmonic Club, Mr. F. Rummel, Pianist, and Mr. F. Remmert, Bass. The following programme was presented:—

Quartet, in F, No. 9. . . . . Mozart.  
Songs: a. Frühlingslied, . . . . . Mendelssohn.  
b. Frühlingslied, . . . . . Rubinstein.

## Intermission.

Song: Aria in "Esio," "Nasce al bosco," . . . . . Handel.  
Songs, Piano: a. Nocturne, in D flat, . . . . . Chopin.  
Op. 27, No. 2. . . . . Chopin.  
b. Polonaise Heroique, Op. 53, . . . . . Chopin.  
Song: "The Storm," . . . . . Hüllah.  
Quintet, Op. 114, ("The Trout"), . . . . . Schubert.

Finer quartet playing than that of Mozart's work we scarcely remember to have heard. The composition itself is delightful, and was made doubly so by the rendering. Each instrument seemed to have a thorough knowledge of its part, and to perform it with due regard to all the others. This made the general effect well-nigh perfect. This quartet carried us back to the days when we first began to be acquainted with string chamber-music, when the faces of Schultze, Meisel, Ryan and Fries used frequently to greet us as they played so finely this and many another work of similar character.

The Schubert "Trout" Quintet is, if not a very great work, one well-worth hearing. It has the characteristic traits of its author, and, considering its many beauties, it is rather remarkable that it is so seldom performed. In the present instance, so much of the work as was given was excellently done by all the artists. With regard to the omission of one of the most interesting and important movements, — the Adagio — we must be allowed a word. Concerts of this character are confessedly undertaken, or should be, from an educational point of view, and their purpose is, as we understand it, to present complete works of the masters as the principal part of their programmes. Especially should this be the case when, as in the present instance, only two works are given. We do not mean to say that anyone has not the right to give parts, — complete parts — of a work, but we do deprecate strongly such a course in concerts of this character and aim. It was hardly fair to composer or audience to state on the programme: "Quintet, Op. 114, (The Trout) Schubert," and then omit one of the chief movements of the work. The programme should have read, "Selections from the Trout Quintet." We should not perhaps mention this, but for the fact that a similar instance presented itself in the concerts of this Society last season; if anything a worse mutilation of another work of the same composer, the cutting out bodily of about one third of the Finale of the D-minor Quartet, a procedure at that time heartily condemned by us. Certainly the Adagio of this Quintet is worth hearing. To our mind, it is equal to any other part of the work. The Quintet, as we have remarked, is very seldom heard. Why not, then, give it to us in its entirety? The plea of length will not suffice for two reasons. First, the extra time required for the omitted movement was too short to be taken into the account, under the circumstances; and second, if there is insufficient time to give any specified work in its entirety, let one be chosen of such dimensions as there is time for. This is the only true course for such a Society to adopt.

Mr. Rummel's piano solos were on the whole very well given. If we take any exception to his interpretations it would be the misplacement of the climax in the Nocturne, making the *decrescendo* too soon, thus departing from Chopin's own marking of the piece; and a too loud rendering of the octave passages for the left hand in the E-major portion of the Polonaise. Otherwise his playing was very fine and enjoyable. To a hearty encore he responded with Handel's *Air Varié* in E.

The singing was superb. We have rarely if ever, heard German songs so well rendered. The artist seemed to catch thoroughly their spirit and to enter heartily upon his work. He showed his fine taste and sense of unity in musical impressions, by responding to the encore of his first two songs, with Schumann's "Frühlingslied." Of the three Spring-Songs it is hard to say which is the best. Each has its own peculiar excellence. Mendelssohn's was to us the least interesting of all. Between the other two we do not care to choose. Rubinstein is one of the finest, if not the finest, of his songs known to us. It closes similarly to the "Gold rolle" here beneath me, a touch of real genius. Handel's Aria, in his broad grand style, was very enjoyable. We are glad to make its acquaintance and to notice how many fine selections our base singers are bringing us from his works.

The concert was equal to any that the society have given, and they have every encouragement to go on with their work, — a work which is well worthy of all the labor and attention they can give to it. A. G. L.

NEW YORK, March 15.—On Monday evening we had a Joseffy-Liszt night, with an interesting programme, which included the E flat Concerto and the Hungarian Fantasia. The wonderful Hungarian outdid himself on this occasion, and the concert is to be repeated this (Monday) evening. The Joseffy Chamber music Soirée, which had been announced for Wednesday evening, was omitted, and two of the series will be given this week.

On Wednesday afternoon the fourth of Mr. Morgan's enjoyable series of organ and harp recitals occurred in Chickering Hall, and was attended by a large and interested audience. The fifth and last recital will be given on Wednesday of this week.

The fifth of Dr. Damrooch's Symphony Concerts was given on Saturday evening, with the annexed programme:—

Overture: Pantheosion. . . . . Goldmark.  
Slavonic Rhapsody . . . . . Dvorak.  
3d Symphony. . . . . Beethoven.  
Symphonic Poem: "Tasso." . . . . Liszt.

The orchestral forces were handled by Dr. Damrooch with rare skill and discrimination, and the result was a very admirable performance. The only novelties were the Goldmark Overture and Dvorak's Rhapsody. The former does not wear well, somehow; and I was less pleased with it than upon the occasion of its production at one of the concerts of the Brooklyn Philharmonic Society, albeit it was conducted in a far more scholarly and masterly manner upon the later occasion. The Rhapsody has many fine bits of orchestration, and possesses a certain wild freedom, and even lawlessness that make it very attractive. There was probably a satisfaction (for many) in feeling that, after all Dvorak's wild and fantastic harmonic progressions, one could sober down by the aid of Beethoven, who can surely be deemed wild. The great advantage about this author is that you always feel so absolutely certain of what you are going to get. I have noticed the critics frequently find this fact a most serviceable one.

The Journal is of course already aware that Theodore Thomas has broken his contracts with the Cincinnati people, and is now on the wing, as it were. It is said that Chicago wants him, but the general impression here is that he will return to this city and take possession of us once more. It need scarcely be said that with Dr. Damrooch at the helm of the Symphony Society, and with Theodore in charge of both Philharmonic Societies, the opportunities for American composers, or for American piano-makers, will not be overwhelmingly frequent.

March 22. Unquestionably the notable event of the week was the concert of the Brooklyn Philharmonic Society, which occurred on Tuesday evening, March 16, with the following attractive programme:—

5th Symphony C. . . . . Schubert.  
Concerts, Op. 10, F Major. . . . . Brull.  
Mr. Richard Hoffman.  
"Midsummer Night Dream" music. . . . . Mendelssohn.  
Slavonic Rhapsody . . . . . Dvorak.

Schubert's glorious work is always satisfying, although it is greatly to be regretted that the length of programme made it necessary for the chorus to omit all repeats, a proceeding which deprived the audience of almost seven hundred bars of this delicious Symphony. It was played measurably well, although the horns, which have so much to do, would "noble."

Mr. Hoffman has never played the Brill Concerto (or any other), in a more thoroughly artistic way than he did upon this occasion. His phrasing was admirable, his technique clear and accurate, and his grace and ease of manner simply charming. His performance elicited the warmest applause and he was thrice compelled to appear and bow his acknowledgments.

The Mendelssohn music was interpreted well, so far as the orchestral work is concerned; but simple charity demands that the critic touch but lightly upon the efforts of the soprano, alto and female chorus whose valuable assistance had been secured for the occasion; they did succeed in keeping time, but they persisted in being flat.

Although the evening was wet, sloppy and intensely disagreeable, the audience was a very large one, and the orchestra and stage were one mass of bloom and foliage, as it always is in these charming entertainments. It must be remembered that the Brooklyn Society is in the hands of cultivated and refined Americans, and that explains the matter.

Mr. and Miss Morgan's very attractive series of Organ and Harp Matinees (or Recitals) terminated with the fifth and last on Wednesday, March 17.

The programme was an interesting one; a large audience evinced appreciation of the artists' efforts by every indication of approval. During the afternoon

Mr. Morgan made a little speech, and in the course of his well chosen remarks he held out the hope that next season the Recitals would be resumed. It is to be wished that such may be the case, for it is rarely that a more delightful series of musical entertainments has been given in our city.

Joseffy's series of chamber music Concerts seem to have come to an untimely end, by reason of the pianist's indisposition. They were advertised for Wednesday evenings, March 3, 10, 17, 31; but only one has ever been given and so many dates have been at different times substituted for the original one that no one now seems able to understand the matter at all: whether this confusion means illness (as alleged,) or a second difficulty between Mr. Joseffy and his managers is a problem which time will doubtless solve.

AMOS.

BALTIMORE, March 21.—The following were the programmes of concerts given since my last, at the Peabody Institute.

## Fifteenth Students' Concert, March 6:

Piano Trio.  
B flat Major. Work 10. For piano, violin and violoncello. Miss Mabel Iatham, (student of the Conservatory, seventh year) Messrs. Fincke and Jungnickel. . . . . Emil Hartmann.  
Songs, with Piano.  
O. Sunny Beau.—Drinking Song.—Mr. H. Glass, (student of the Conservatory, first year.) . . . . . Schumann.  
Air from Elijah.  
Mr. Wm. Byrn, (student of the Conservatory, third year.) . . . . . Mendelssohn.  
Novelty, A Minor. Work 20. For piano, violin, and violoncello. — Miss Sarah Schoenberg, (student of the Conservatory, sixth year), Messrs. Fincke and Jungnickel. . . . . Gade.

## Fourth Symphony Concert, March 13:

Symphony, C minor, No. 5. . . . . Beethoven.  
Compositions for Piano.  
Nocturne G Minor. Work 31, No. 1.—Cradle Song D flat Major. Work 57.—Rondo E flat Major. Work 16.—Mme. Julia Rive-King. . . . . Chopin.  
Songs with Piano.  
I Love Thee.—In the Woods.—Good Morning. . . . . Edward Greig.  
Slumber Song.  
Miss Fannie Kellogg. . . . . R. Wagner.  
The Roman Carnival. Concert Overture.  
Work 9. . . . . Hector Berlioz.  
March 17, at Washington, under the auspices of the Athenæum Club, of that city:  
Fourth Norse Suite.  
D Major. Work 25. Composed in Baltimore, 1870-1877. On the Ocean.—In the Style of a Folk-song.—Merrimack's Dance.—Love Song.—Toward the Shore. . . . . Asger Hamerik.

Andante and Rondo from the Violin Concerto. Transcribed for the piano by Mme. Rive-King.—Mme. Julia Rive-King. . . . . Mendelssohn.  
Raid of the Vikings.  
Overture to a Norse drama. Work 25. Composed 1878. . . . . Emil Hartmann.  
Hungarian Rhapsody.  
C sharp Minor. No. 2.  
Mme. Julia Rive-King. . . . . Liszt.  
Leonora Overture. C Major. No. 3. . . . . Beethoven.

March 20, at the Peabody Institute (Fifth Symphony Concert) Mr. Hamerik's Fourth Norse Suite was repeated and was received with much enthusiasm. It was quite natural for the director to take particular pains in rehearsing his own composition, which was superbly played by the orchestra. The work is characterized by luxurious melody, as in the Love Song, and by rich and powerful instrumentation and telling effects throughout.

Appropriate and very pleasing use is occasionally made of two harps in the second, third and fourth movements.

Beside the Suite, Beethoven's *Leonora Overture* No. 3 was performed, and Mr. Franz Remmert sang the seven enchanting *Schöne Müllerin* songs: "Wohn," "Am Feierabend," "Der Neugierige," "Im Reifeduld," "Der Müller und der Bach," "Die böse Farbe," "Trochne Blumen."

It cannot but be said that in several of the songs, Mr. Remmert with his rich voice was highly effective, but for the most part the proper spirit was wanting. What success he achieved was due almost entirely to the splendid telling calibre of his magnificent voice, but is there not something more required in songs like these? Mr. Remmert's forte is evidently Oratorio music, for which his heavy voice and style are best suited.

MILWAUKEE, Wis., March 20.—The Musical Society, Eugene Luening, Director, gave its 28th concert last evening. The following was the programme:

1. Wintersong. . . . . W. Tschirch.  
Male Chorus.
2. Piano Solo—Ballad, A flat . . . . . C. Reinecke.  
Miss Bertha Burge.
3. Pagan Aria from the "Huguenots" . . . . . Meyerbeer.  
Miss Jennie Jerszykiewicz.
4. Aria from Orpheus . . . . . Gluck.  
Miss Bella Fink.
5. a. Lerchenbaum. . . . . M. Hauptmann.  
b. The Fisher. . . . . Arno Kieffell.  
Mixed Chorus.
6. The Bird. . . . . H. Luttemann.  
Piano Solo and Male Chorus.
7. Piano Solo.  
a. Study. . . . . Scarlatti.  
b. Vogel als Prophet . . . . . Schumann.  
c. Valse, E Minor . . . . . Chopin.  
Miss Bertha Burge.
8. a. Passing by. . . . . C. Loeve.  
b. Beware. . . . . B. Romann.  
Mixed Chorus.
9. a. Cradle-song. . . . . J. Brahms.  
b. In the Forest. . . . . M. Hartmann.  
Miss Jennie Jerszykiewicz.
10. a. Home. . . . . C. F. Fischer.  
b. Soldiers Song. . . . . F. Liszt.  
Male Chorus.

The chorus work was good, on the whole, though there were occasional slips in time. The shading and intonation were good. Miss Burge is a well schooled and musically pianist, and gave much satisfaction. Miss Jerszykiewicz's selections were well adapted to her voice, so that her fine training showed for all it was worth. Miss Fink is a young girl with a phenomenal contralto voice. Her singing shows marked improvement under Mr. Luening's tuition. Mr. L. is doing admirable work both as teacher and conductor. J. C. F.

Our space is exhausted, and there yet remain for notice numerous important Concerts of this memorable and crowded period. The very interesting one by Mr. Arthur Foote; the still lengthening series of Mr. Ferab's recitals, rich in good things and in their bewildering array of new piano quartets, trios, etc.; the Concerts of the vocal Clubs, the Apollo and the Boylston,—of all these, and more, our notice is reluctantly postponed.

#### LOCAL NOTES.

The Harvard Symphony Concerts season, the fifteenth, was concluded this week, with the great Schubert Symphony. Beethoven's Overture in C, Op. 124, a new and brilliant Piano Concerto by Von Bronsart, played by Mr. Lang, and vocal solos by Miss Fannie Louise Barnes.

—Next in order comes the Handel and Haydn Society Easter Oratorio, *Israel in Egypt*, to-morrow evening. The soloists are Mrs. H. M. Smith, Mrs. F. P. Whitney, Mrs. Frank Kinsey, Messrs. W. C. Tower, J. F. Winch and M. W. Whitney.

The fifth triennial festival of the Society will be held at the Music Hall in May. Seven concerts will be given, at which the following works will be performed:—May 4, evening, *St. Paul*, Mendelssohn; May 5, evening, *The Last Judgment*, Spohr; *Stabat Mater*, Rossini; May 6, afternoon, Ninth [choral] Symphony, Beethoven, 43d Psalm, *Judge me, O God!* Mendelssohn; May 6, evening, *Motown Requiem*, Verdi; May 7, evening, *Spring and Summer*, from *The Seasons*, Haydn; *The Deluge*, Saint Saens; May 8, afternoon, a miscellaneous concert, including *Utrecht Jubilate*, by Handel; May 9, evening, *Solomon*, Handel. The following vocalists will appear, Miss Emma C. Thureby, Miss Annie Cary, Miss Emily Winant; Italo Campanini, C. R. Adams, W. H. Fessenden, W. Courtnay, M. W. Whitney, J. F. Winch, G. W. Dudley. Orchestra of seventy, including the best Boston players, under Listemann. B. J. Lang will be the organist, and Carl Zernahn, conductor. Season tickets at \$12 each, will be for sale on Monday, March 29, at Music Hall. Holders of Season tickets for the winter's course of oratorios may secure their present seats before that date. Orders for season tickets may be addressed to Mr. Peck, at Music Hall, or to A. P. Browne, secretary, Postoffice box 2394.

—It is rumored that Mr. J. K. Paine's brilliant and masterly "Spring" Symphony is to be performed at one of the concerts of the Handel and Haydn May Festival. We trust that this may be so. The Society will show good taste, judgment, and appreciation by af-

fording the musical public another opportunity of hearing this beautiful work.—*Gazette*.

—The Sanders Theatre Concerts have resulted in some pecuniary loss. To make this good, a concert of a somewhat miscellaneous, yet artistic character, will be given there next Tuesday evening, for which Messrs. Ole Bull, Listemann, Geo. L. Osgood, Arthur Foote, Warren A. Locke and others, have volunteered their aid.

—That conscientious and accomplished artist, Mrs. L. S. Frobock, will give a Matinée at Wesleyan Hall, at 3 P. M., next Tuesday, with the assistance of Messrs. Listemann and Fries. Selections from Bach, Beethoven, Schumann, Chopin, Liszt, Saint Saens.

—On the 15th of April, Berlioz's *La Damnation de Faust* will be brought out for the first time in Boston, at the Music Hall, under the direction of Mr. B. J. Lang. The chorus rehearsals are making satisfactory progress. There is a carefully selected chorus of 200 voices, all pledged to punctual attendance at every rehearsal; the orchestra will be the best and most complete that Boston can supply; and the solos are distributed as follows:—Marguerite, Mrs. E. Humphrey Allen; Faust, Mr. W. J. Winch; Mephistopheles, Mr. Clarence E. Hay; Brander, Mr. Sebastian B. Schlesinger. No musical event of the season is more eagerly looked forward to.

—The Cecelia, at its next concert, April 12, will give Schumann's music to Byron's *Manfred*, with readings of a portion of the tragedy by Mr. Howard M. Ticknor.

—A concert will be given in Mechanic's Hall on the afternoon of April 12, by Mr. John Orth, assisted by Mr. George L. Osgood and Mr. Gustav Danneurether.

—Besides the *Faust* of Berlioz, Mr. B. J. Lang will give two concerts, on the 1st and 23d of April, at Mechanic's Hall. In the first, a Bach Concerto for four pianos will be played for the first time in public here.

—The fifth Euterpe concert, originally announced for April 14, has been postponed. The date has not yet been settled upon. The Beethoven Quintet Club will play. A concert will also be given in May, of which further particulars will be duly made known.

—Mr. Peck's benefit concert, to be given in Music Hall, April 14, will be an attractive entertainment. For vocalists there will be Miss Gertrude Franklyn and Miss Emily Winant. There will also be piano solos by Mr. Josieff, and a large orchestra will take part under the direction of Mr. Theodore Thomas.

EUTERPE.—We had to forego the temptation of the fourth concert (March 10), the more reluctantly that it offered the fine contrast of two such Quartets as the Op. 132 in A minor, of Beethoven, and the more clear and readily appreciable Op. 44, No. 1, in D, by Mendelssohn. The former had been played here three times (in 1865 and 1873) by the Mendelssohn Quintette Club, and so far as we remember, with pretty general acceptance. Yet now we read such criticisms as these upon it:—

"Probably it would not have been thought worthy the attention of the Euterpe had not the name of Beethoven been associated with it. As the great composer was in all probability afflicted with total deafness at the time it was written, he never could have heard it performed. The opening movements are rendered fairly tedious by the extravagant attention that has been paid to thematic development, and throughout the musical ideas advanced are vague and mysterious, the most beautiful of the melodies being obscured by a strictly polyphonic and for the most part uninteresting treatment."

"Beethoven's work, which is rarely heard, is an abstract, elaborate, diffuse, and vague composition. Like nearly all of Beethoven's later writings, repeated hearings and close study of the quartet are necessary before one can even acquire a knowledge of the construction of the work, and admiration is then excited more for the ingenuity displayed in the treatment of the themes, than for the beauty of those themes."

We are tempted, if only for the sake of showing how different an impression the work has produced upon some minds, to reproduce here a part of what we wrote about it in Nov. 1873. If it gets no justice now, let it appear that it was once in some humble degree appreciated:—

"We hardly dare to say more of it now than we did in 1865, and that is all expressed in two words: wonder and delight. We had never known so great a work on first hearing so to take hold of a whole audience. It was followed with breathless interest, every movement

heartily applauded, reaching a fine climax of excitement at the end of the very impassioned Finale. It should have been heard since, season after season, indeed it is one of those works which, to be fully understood, and more and more enjoyed and inwardly possessed, might well be listened to as often as once a week throughout a season. Its beauty and its sentiment are inexhaustible. Beethoven composed it after a severe and painful illness, and in its successive movements gave expression to the various alternating moods of fever, convalescence, gratitude and joy. The first movement is a fitful, restless and imaginative Allegro, springing from a slow, deep musing introduction of a few bars of rich, strange harmony, in which the instruments appear to yearn and strain to reach above their sphere, the tenor and the bass soaring above the violins at times. The whole is strangely beautiful, the sickness of a great mind; clear, consistent, musical throughout: hope and faith and courage never lost. The second movement (*Allegro ma non tanto*) in the 3-4 Scherzo measure, is not a Scherzo in spirit, but does express the awakening of a new hope; the heavy palying hand is lifted, and we seem to move once more and with a measured content. Then comes the *Adagio*—*molto Adagio* it begins—over which he has inscribed the title: (*Canzona di ringraziamento, in modo Lido offerta alla dicinita da un guarito*), that is: "Song of thanksgiving, in the Lydian mode, offered to the Deity by one recovering from sickness." The Lydian is that one of the old Church modes which makes our diatonic major scale of C begin with F, in other words it is a key of F major with a B natural always in the place of B flat. This gives a peculiar church-like flavor to the harmony, and as Beethoven here handles it the expression is religious and sublime. But presently the broad 4-4 measure gives place to and alternates with an *Andante*, 3-8 in D major, as the convalescent feels within him a new force (*"Sentendo nuova forza"*). This is marvellously beautiful and full of delicate and subtle fancies: genius feels "the vision and the faculty divine" returning. And there is the deepest tenderness and loveliness in the lingering, fond variation of the *Adagio* where it comes back to close the movement (*"con intimissimo sentimento"*). A most spirited and re-animating march (*Allegro Marcia assai vivace*) in A major, heralds the Finale,—a wonderful piece of eloquent impassioned recitative forming the transition to the still more impassioned and exciting last Allegro. Yet in all this there is nothing morbid; it is the conquering spirit looking down over its ascent of suffering and trial and celebrating the divine secret learned in infirmity and pain. If ever for a moment the strain sickens, it is but the text and foil to instant glorious recovery. Wonderfully clear, too, is all this complex, subtle, ever varied musical discourse, or rather self-communion.

NEW YORK.—What promised to be a most important event of the season, the performance under Dr. Danneberg, of Bach's *St. Matthew Passion Music*, seems to have fallen rather short of expectation. It needs our Boston Music Hall to display the forces for so great a work to good advantage. But little more than half of the work was given. Here the whole required two concerts on one day (Good Friday).

The separation of the orchestra into two distinct divisions, being necessary by the convenience of St. George's Church, where the performance took place, seriously marred its success. The solos were taken by Mrs. Granger Dow (soprano), Miss Mathilde Phillips, (alto), Mr. William J. Winch (tenor), Mr. John F. Winch and Mr. George E. Allen (bass).

CINCINNATI.—The serious division between Theodore Thomas, and Mr. George Ward Nichols and his associates of the Board of Directors of the College of Music, resulting in the resignation of Mr. Thomas and his return to New York, has been pretty thoroughly ventilated in all the newspapers throughout the land. We have no desire to enter into the merits of the controversy, but can easily presume that each party, from its own point of view, is in the right, and that it has resulted for the best. At all events we can congratulate the founders and directors of the College, that they feel so strong in means and confidence for going on as well as ever, if not better, in spite of the accession of the great orchestral leader, whom New York of course is only too glad to be able to call her own again. The Directors of the College have issued a very cheerful, reassuring circular, by which it appears that the entire Faculty of thirty-one professors and teachers retain their places, and that the institution is to be divided into two departments—an Academic Department, and a General Music School. We hope to find room for the full statement in another number.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 3 OTIS PLACE (off Brimmer St.), Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive),  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 156 TREMONT ST.  
HOLLY ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
149 Tremont Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 124 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS ON THE PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKEVIEW, RUTLAND, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
137 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Hall Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS  
September 29th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),  
Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of *Correlli, Arthursen, Mass. Arnault and Motta*.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, Agent,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,  
SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT.

8vo, paper.....\$1.00.

For sale by all Booksellers. Sent, post-paid, on re-  
ceipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents, — varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time: —

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers, — a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.90 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## NEW BOOKS.

**The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. \$1.00. Cheap edition, paper, 25 cents. A book that everybody should read,—manly, interesting, and full of life.

"Mr. Hughes might almost be called an apostle of manliness. The career of his "Tom Brown" has been followed by all English-speaking lads and young men with the warmest interest, and has been accepted on all hands as a type of courage and manliness. Mr. Hughes will have a hearing which few writers could obtain, as he attempts to portray the character of Christ as first of all a manly and courageous character. He defines the tests of manliness, and then subjects to those tests the incidents which are recorded of Christ. He presents in a graphic and striking way the successive acts in that great and thrilling drama, and shows us at every point the figure of Christ as an embodiment of strength, vigor, endurance, and courage. The little volume is so compact that it might be read at a sitting, but thoughtful readers will prefer not to hasten through its pages.—*Boston Journal*.

**Labor.** Seventh volume of "Boston Monday Lectures." With Preludes on Current Events. By JOSEPH COOK. \$1.50. A striking book on a very important subject.

\* For sale by book-sellers. Sent, post-paid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## PRICE REDUCED.

## THE

## Family Library of British Poetry

From Chaucer to the Present Time. Edited by JAMES T. FIELDS and EDWIN P. WHIFFLE. 1 vol. royal 8vo, 1028 pages. With Heliotype Portraits of Chaucer, Spenser, Shakespeare, Milton, Pope, Goldsmith, Burns, Wordsworth, Scott, Byron, Tennyson, and Mrs. Browning. Cloth, handsomely stamped, \$5.00; half calf, \$9.00; Morocco or tree calf, \$12.00.

This is beyond comparison the fullest and best single-volume collection of British poetry ever published. It contains as much as twelve ordinary volumes, yet the type is large enough for easy reading. The editors have taken great pains to include in this book the best work of all British poets of any distinction.

The following extracts from journals of high standing will show how this *Family Library* is regarded by competent judges:—

There is every reason why the book should become the standard collection of British poetry for home use. . . . It required a knowledge of English history and English thought, of the nature of the soil from which the poetry grew; in brief, the book required the educated and cultivated taste of one who knows and loves English literature. It is this background of preparation, the richly-stored mind, and the mature judgment shown in the selections, which make the book a real literary work.—*Boston Advertiser*.

No previous single-volume anthology has ever approached it in the quantity, variety, and comprehensiveness of its materials; or has contained so large a proportion of what is distinctly new in the poetry of our mother tongue.—*The Atlantic Magazine*.

We commend "The Family Library of British Poetry" with true heartiness, as a text-book, to schools, academies and colleges desirous of obtaining an eligible knowledge of English literature. Still more should it hold an honored place in every library as a book of reference, and for family use its value is beyond price.—*Providence Journal*.

The work is certainly a notable one of its kind, the best, indeed, that editorial diligence and skill have yet given to the public.—*New York Review Post*.

This handsome and portly volume is just what it claims to be,—a library containing all that is best in British Poetry.—*Examiner and Chronicle* (New York).

The volume is one which may be commended with special satisfaction to the widest possible reading.—*Boston Journal*.

A boon to the English-reading world.—*N. Y. Observer*.

If a more magnificent volume of poetry than this has ever been compiled and published, it has not been our good fortune to see it. . . . We have found nothing in the volume to disappoint our highest anticipations, and much, very much, to admire and praise.—*Christian Advocate* (New York).

\* For sale by all Booksellers. Sent, post-paid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## OBER'S

## Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service, also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S

## CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## STANDARD ESSAYS.

## Bacon.

**THE WORKS OF FRANCIS BACON.** Collected and edited by JAMES SPEDDING, ROBERT LESLIE ELLIS, and DOUGLAS DENON HEATH. *Riverside Edition.* Two steel portraits of Lord Bacon and a full Index. 15 vols. crown 8vo, \$33.75; half calf, \$60.00.

**THE SAME.** *Popular Edition.* With portraits. 3 vols. crown 8vo, \$5.00; half calf, \$9.00.

These editions of Bacon's works are far the best ever published. The scholarly and critical care devoted to them is almost without parallel in the history of literature.

Lord Bacon was the greatest genius that England, or perhaps any other country, ever produced.—*Pora*.

## Brown.

**SPARE HOURS.** By DR. JOHN BROWN. First and Second Series. With fine steel portrait. 2 vols. 12mo, \$1.50 each; the set, half calf, \$6.00.

The charm that pervades these pages has rarely been equaled by the best things of modern or ancient writers of tale and essay. Full of truth, tenderness, humor, wisdom, and wit, they delight us with their simple beauty and the depth of their pathetic passages.—*New York Observer*.

There have been no more polished, thoughtful, and elevated essays published in this age.—*The Christian Register* (Boston).

## Carlyle.

**CRITICAL AND MISCELLANEOUS ESSAYS OF THOMAS CARLYLE.** With a fine steel portrait of the author. 4 vols. crown 8vo, \$7.50; half calf, \$15.00.

As far as completeness goes nothing can equal this edition.—R. S. MACKENZIE in the *Philadelphia Press*. His value as an inspirer and awakener cannot be over estimated.—JAMES RUSSELL LOWELL.

## De Quincey.

**CRITICAL, HISTORICAL, AND MISCELLANEOUS ESSAYS, AND COMPLETE WORKS OF THOMAS DE QUINCEY.** *Riverside Edition.* Reedited and enlarged, with steel portrait of De Quincey. 12 vols. crown 8vo, per vol. \$1.75; the set, \$21.00; half calf, \$42.00.

A great master of English composition; a critic of uncommon delicacy; as honest and unflinching investigator of received opinions; a philosophic inquirer second only to his first and sole hero (Coleridge);—De Quincey has left no meager to his rank. The exquisite finish of style, with the scholastic vigor of his logic, forms a combination which centuries may never reproduce, but which every generation should study as one of the marvels of English literature.—*Quarterly Review* (London).

## Emerson.

**PROSE WORKS OF RALPH WALDO EMERSON.** Including all the Essays he has ever published in book form. 3 vols. crown 8vo, \$7.50; half calf, \$13.50; Morocco or tree calf, \$18.00.

A collection of prose-writing informed with poetry, the fearless and serene sincerity of which, the wisdom, the sound sense, the humor, the wit, the marvelous insight of which, make it a literary treasure that may well move our gratitude.—*The Nation* (New York).

There is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses. We look upon him as one of the few men of genius whom our age has produced.—JAMES RUSSELL LOWELL.

## Montaigne.

**WORKS OF MICHAEL DE MONTAIGNE.** Comprising his Essays, Journey into Italy, and Letters; with Notes from all the Commentators, Biographical and Bibliographical Notices, etc. by W. HAZLITT. With a portrait of Montaigne. 4 vols. crown 8vo, cloth, \$7.50; half calf, \$15.00.

There have been men with deeper insight; but, one would say, never a man with such abundance of thoughts; he is never dull, never insincere, and has the genius to make the reader care for all that he cares for.—R. W. EMERSON, in *Representative Men*.

Montaigne's and Howell's Letters are my bedside books. If I wake at night I have one or other of them to guide me to sleep again. They talk about themselves for ever, and don't weary me. I like to hear them tell their old stories over and over again.—W. M. THACKERAY.

## Pascal.

**THE THOUGHTS, LETTERS, AND OPUSCULES OF BLAISE PASCAL.** Translated from the French by O. W. WIGHT, A. M., with Introductory Notices, and Notes from all the Commentators.

**THE PROVINCIAL LETTERS OF BLAISE PASCAL.** A new Translation, with Historical Introduction and Notes by REV. THOMAS MCCREIX, preceded by a Life of Pascal, a Critical Essay, and a Biographical Notice.

3 vols. crown 8vo, each, \$2.25; half calf, \$4.00.

There are few names which have become more classical in modern literature than Blaise Pascal. His writings are fine to be studied for the perfection of their style and the vitality of their substance.—PRINCIPAL TULLOCH.

He is sublime by good sense as well as by genius.—M. VILLEMANN.

If the confession of the first French critics, the *Lettres Provinciales* did more than any other composition to fix the French language, . . . and as the Letters were the first model of French prose, so they still remain the objects of our qualified admiration.—HENRY ROBERT, in *Edinburgh Review*.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON; 21 ASTOR PLACE, NEW YORK.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1017.

BOSTON, SATURDAY, APRIL 10, 1880.

VOL. XL. No. 8.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## McPHAIL

### PIANOS,

630 WASHINGTON STREET, BOSTON.

From CARLYLE PETERSILEA, the eminent Pianist, and Principal of Petersilea's Music School, Boston.

Messrs. A. M. McPHAIL & Co.:—

*Grate.*—Having long known of your Pianos as among the finest in the United States, and having also tested them myself, I pronounce them in all respects equal to the best Square Pianos which have ever come under my observation either in America or Europe. CARLYLE PETERSILEA.

#### BOSTON

### Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

#### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

THE ONLY VIOLIN SCHOOL IN AMERICA  
deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the,

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

*Illustrated Catalogues and Price List mailed free on application to*

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY.

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## NEW MUSIC BOOKS.

**COMMON PRAISE HYMNAL.** (30 cents, flexible covers), by J. H. WATERBURY, is a wonderfully good, compact and cheap collection of 150 standard hymn tunes, 170 standard hymns, and numerous chants. Examine for Sunday School or Congregation.

**NEW FLOWER QUEEN.** (75 cts.) by G. F. BOOT. Just revised and improved by the author, and is a fine cantata for May and Flower Time.

**EMERSON'S ANTHEM BOOK.** (\$1.25) by L. O. EMERSON. A very superior Anthem Book.

**WHITE ROBES.** (30 cts.) Best Sunday-school Song Book.

**ROBINSONADE.** (50 cts.) Good music, a poem to recited, tableaux, and amusing action, founded upon the adventures of "Poor Robinson Crusoe." By A. DARR.

**Temperance Jewels.** (35 cts.) Best Temperance Book.

**FIELD OF HONOR,** or **Pro aux Cleres.** (82.) by HEBOLD. A famous opera. Just published.

**THE SORCERER.** (\$1.) SULLIVAN'S Best Opera.

Any book mailed for retail price.

**OLIVER DITSON & CO., Boston.**

**Songs of the Pyrenees,** arr. from traditional Pyrenean Melodies by Sturge and Blake.

1. Hasta la Manana (To-morrow).....	25
2. La Boca de Pepita (Pepita's mouth).....	25
3. Dodo.....	25
4. Teresita Mia.....	25
5. Bolero.....	25
6. Me gustan Tu das (The girl with the golden hair).....	25
7a. Le Beau Vaisseau (The gallant ship). Spinning Wheel Song, No. 1.....	40
7b. Hosi de Provence. Spinning Wheel Song, No. 2.....	40
8. La Gitana (The Gipsy).....	25
Complete.....	\$2.00

Published by CARL PRÜFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

It discusses sound in general, musical sounds, and the theoretical nature of the sounds of musical instruments, musical intervals, the scale, time, rhythm, form, melody, and harmony. It is of great value and interest to all who love music and who wish to understand its principles and laws. The *Pall Mall Gazette* recommends it as "an extremely useful compendium of modern research into the scientific basis of music."

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, OSGOOD & CO., BOSTON.**

## Handel and Haydn Society.

Fifth Triennial Festival:

## Seven Concerts,

May 4 to 9 inclusive.

Season Tickets now ready at Music Hall.  
Seats for Single Concerts ready April 19.

**MME. BERTHA JOHANNSEN,** *Professor of the Art of Singing,*  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

**EDWARD SCHUBERTH & CO., New York.**  
**WILLIAM REEVES, London.**

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

Edition for 1880, Fully Revised.

## A SACHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

The edition for 1880 includes careful revisions, corrections and additions made by the editor after visiting all the countries covered by the "Sachel Guide."

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape, and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicuity and brevity. All the advice it gives will be found of immediate service. The "Sachel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Pall Mall Gazette*.

Tourists pronounce the "Sachel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction. — *Providence Journal*.

For sale by booksellers. Sent, post-paid, on receipt of price, by the Publishers.

**HOUGHTON, OSGOOD & CO., Boston, Mass.**

## Calendar of the Musical Season.

## APRIL.

12. Afternoon Concert of Mr. John Orth, at Mechanic's Hall.
12. Third Concert of the Cecilia, Schumann's "Maz-fred" Music.
14. Annual Benefit Concert of Mr. A. P. Peck. Theodore Thomas and Orchestra.
15. Berlioz's "Damnation de Faust," with Chorus, Orchestra, and Solos, under Mr. B. J. Lang.
22. Second Concert of Mr. B. J. Lang, Mechanic's Hall. 3 p. m.
22. Evening. Fifth Chamber Concert of the Euterpe. Beethoven Quintette Club.
23. Ninth Matinee of Ernst Perabo.
30. Tenth, and Last, ditto.

## MAY.

- 4-9. Triennial Festival of the Handel and Haydn Society.
- Extra Concert of the Euterpe.
12. Fifth Concert of the Apollo Club.
17. Repetition of Fifth Apollo Club Concert.
19. Fourth Concert of the Boylston Club.
25. Fourth Concert of Mme. Cappial and her pupils.
24. Last Concert of the Cecilia. Repetition of Brach's "Odysseus."
- English Opera, at the Globe, Charles R. Adams, Director. Postponed from March.

## HANDEL &amp; HAYDN SOCIETY.

## Fifth Triennial Festival

AT BOSTON MUSIC HALL,

May 4 to 9 inclusive — SEVEN CONCERTS.

- May 4. St. Paul..... Mendelssohn  
May 5. Last Judgment, Spehr; Stabat Mater..... Rossini  
May 6. Afternoon — Miscellaneous, including Ninth symphony..... Beethoven  
May 6. Evening — Marmion, Symphonic Overture..... Dudley Buck  
May 7. Spring and Summer from Seasons..... Verdi  
May 7. The Toldos..... Haydn  
May 8. Afternoon — Miscellaneous, including Utrecht Jubilate..... Handel  
May 9. Solomon..... Handel

## PRINCIPAL VOCALISTS:

- Soprano — Miss Emma C. Thurnby, Mrs. H. M. Smith,  
Miss Fanny Kellogg, Miss Ida W. Hubbard.  
Contralto — Miss Annie Cherry, Miss Emily Winant.  
Tenors — Italo Campanini, C. R. Adams, Wm. Courtney.  
Bass — M. W. Whitney, J. F. Finch, G. W. Dudley.  
Orchestra of Seventy. Care of Five Hundred.  
B. J. LANG, Organist. CARL ZEHRAHN, Conductor.  
Season Tickets \$12, admitting to all concerts, and rehearsal Sunday, May 24, ready Monday, March 25.  
Secured seats for any performance at \$1.50, \$2, and \$2.50, according to location, ready Monday, April 15. Admission to any concert \$1, for sale only on day of each concert.  
Orders for seats, with money enclosed, may be sent to A. P. Peck, at Music Hall, or A. P. Brown, P. O. Box 226.  
A. PARKER BROWN, Secretary.

## MR. B. J. LANG

WILL GIVE

ONE PERFORMANCE ONLY

— OF BERLIOZ'S —

## Damnation

OF

## Faust,

At MUSIC HALL, THURSDAY, April 15, at 7:45.  
ORCHESTRA, 60.

MALE CHORUS, 120.

MIXED CHORUS, 200.

- MARGERITE..... Mrs. Humphrey Allen  
FAUST..... William J. Finch  
MEPHISTOPHELES..... Clarence E. Hay  
BRANDER..... An Amateur  
All seats \$1.50. Saturday morning, April 3.

## The Bernhard Listemann Concert Party.

- B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALLY, H. A. GREENE.

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,  
Pruefer's Music Store, 34 West St., Boston.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.  
Students reside in College or Poughkeepsie.  
Catalogue with full particulars furnished.

B. L. CALDWELL, D. D., President.

## JOSEPH COOK'S NEW BOOK.

## LABOR.

SEVENTH VOLUME OF THE

## BOSTON MONDAY LECTURES.

WITH THE

## PRELUDES ON CURRENT EVENTS.

By JOSEPH COOK.

1 vol., 12mo, \$1.50.

This book contains the important lectures on the Labor Question, delivered last year by Mr. Cook. As reported in the newspapers they attracted much attention by their bold and comprehensive treatment of a most difficult and perplexing question. Mr. Cook has carefully revised them, and, as in the previous volumes of lectures, has prefixed to the lectures the striking Preludes on Current Events which preceded them.

Mr. Cook's Books, published previously:

Biology.....	\$1.50	Conscience.....	\$1.50
Transcendentalism.....	1.50	Heredity.....	1.50
Orthodoxy.....	1.50	Marriage.....	1.50

It may be said unqualifiedly that the pulpit has never brought such comprehensiveness and precision of knowledge, combined with such logical and literary skill, to the discussion of the questions raised by the supposed tendency of biological discovery. — *The Eclectic Magazine*.

I do not know of any work on conscience in which the true theory of ethics is so clearly and forcibly presented, together with the logical inferences from it in support of the great truths of religion. — PROFESSOR FRANCIS BOWEN, *Harvard University*.

The lectures are remarkably eloquent, vigorous, and powerful, and no one could read them without great benefit. They deal with very important questions, and are a valuable contribution towards solving many of the difficulties which at this time trouble many minds. — R. PATNE SMITH, D. D., *Dean of Canterbury*.

For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.**



BOSTON, APRIL 10, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood &amp; Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PUETTER, 30 West Street, A. WILLIAMS &amp; Co., 253 Washington Street, A. K. LORING, 205 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and Houghton, Osgood &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOWEN &amp; Co., 1702 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## MENDELSSOHN'S MANY PURSUITS.

BY GEORGE GROVE.

(Continued from page 30).

Add to those just mentioned, the many concerts, to be arranged, rehearsed, conducted; the frequent negotiations attending on Berlin; the long official protocols; the hospitality and genial intercourse, where he was equally excellent as host or as guest; the claims of his family; the long holidays, real holidays, spent in travelling, and not, like Beethoven's, devoted to composition—and we may almost be pardoned for wondering how he can have found time to write any music at all. But on the contrary, with him all this business does not appear to have militated against composition in the slightest degree. It often drove him almost to distraction; it probably shortened his life; but it never seems to have prevented his doing whatever music came before him, either spontaneously or at the call of his two posts at Berlin and Dresden. He composed *Antigone* in a fortnight, he resisted writing the music to *Ruy Blas*, he grumbled over the long chorale for the thousandth anniversary of the German Empire, and over the overture to *Athalie*, in the midst of his London pleasures; but still he did them, and in the cases of *Antigone* and the two overtures it is difficult to see how he could have done them better. He was never driven into a corner.

The power by which he got through all this labor, so much of it self-imposed, was the power of order and concentration, the practical business habit of doing one thing at a time, and doing it well. This no doubt was the talent which his father recognized in him so strongly as to make him doubt whether business was not his real vocation. It was this which made him sympathetic with Schiller in his power of "supplying" tragedies as they were wanted. In our days will he be weak, for he always found a duty, and towards duty his was the will of a man of business. He was vouchsafed to very few artists. He possessed it in some degree; but no exception Mendelssohn seems to stand alone.

Of his method of composing, little or nothing is known. He appears to have made few sketches, and to have arranged his music in his head at first, much as Mozart did. Probably this arose from his early training under Zelter, for the volumes for 1821–2–3, of the

MS. series now in the Berlin Library appear to contain his first drafts, and rarely show any corrections, and what there are, are not so much sketches, as erasures, and substitutions. Devrient and Schubring tell of their having seen him composing a score bar by bar from top to bottom; but this was probably only an experiment or *tour de force*.

Alterations in a work after it was completed are quite another thing, and in these he was lavish. He complains of his not discovering the necessity for them till *post festum*. We have seen instances of this in the *Walpurgisnight*, *St. Paul*, the *Lobgesang*, *Elijah*, and some of the Concert-overtures. Another instance is the *Italian Symphony*, which he retained in MS. for fourteen years, till his death, with the intention of altering and improving the Finale. Another, equally to the point, is the D minor Trio, of which there are two editions in actual circulation, containing several important and extensive differences. This is carrying fastidiousness even further than Beethoven, whose alterations were endless, but ceased with publication. The autographs of many of Mendelssohn's pieces are dated years before they were printed, and in most, if not all, cases, they received material alterations before being issued.

Of his pianoforte playing in his earlier days we have already spoken. What it was in his great time, at such displays as his performances in London at the Philharmonic in 1842, '44, and '47; at Ernst's Concert in 1844, in the Bach Concerto with Moscheles and Thalberg; at the British Musicians' matinée in 1844; and the British Quartet Society in 1847; at the Leipzig Concerts on the occasion already mentioned in 1836; at Miss Lind's Concert, Dec. 5, 1845, or at many a private reunion at V. Novello's or the Horsleys', or the Moscheles' in London, or the houses of his favorite friends in Leipzig, Berlin, or Frankfurt—there are still many remaining well able to judge, and in whose minds the impression survives as clear as ever. Of the various recollections with which I have been favored, I cannot do better than give entire those of Madame Schumann, and Dr. Hiller. In reading them it should be remembered that Mendelssohn was fond of speaking of himself as a player *en gros*, who did not claim (however great his right) to be a virtuoso, and that there are instances of his having refused to play to great virtuosi.

1. "My recollections of Mendelssohn's playing," says Madame Schumann, "are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the *tempi* very quick, but never to the prejudice of the music. It never occurred to me to compare him with virtuosi. Of mere effects of performance he knew nothing—he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told

me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach, and Beethoven, and in his own compositions, and shall never forget the impression he made upon me."

2. "Mendelssohn's playing," says Dr. Hiller, "was to him what flying is to a bird. No one wonders why a lark flies, it is inconceivable without that power. In the same way Mendelssohn played the piano because it was his nature. He possessed great skill, certainly, power, and rapidity of execution, a lovely full tone—all in fact that a virtuoso could desire; but these qualities were forgotten while he was playing, and one almost overlooked even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music streamed from him with all the fullness of his inborn genius,—he was a centaur, and his horse was the piano. What he played, how he played it, and that he was the player—all were equally rivetting, and it was impossible to separate the execution, the music, and the executant. This was absolutely the case in his improvisations, so poetical, artistic, and finished; and almost as much so in his execution of the music of Bach, Mozart, Beethoven, or himself. Into those three masters he had grown, and they had become his spiritual property. The music of other composers he knew, but could not produce it as he did theirs. I do not think, for instance, that his execution of Chopin was at all to be compared to his execution of the masters just mentioned; he did not care particularly for it, though when alone he played everything good with interest. In playing at sight his skill and rapidity of comprehension were astonishing, and that not with P. F. music only, but with the most complicated compositions. He never practised, though he once told me that in his Leipzig time he had played a shake (I think with the second and third fingers) several minutes every day for some months, till he was perfect in it."

"His staccato," says Mr. Joachim, "was the most extraordinary thing possible for life and crispness. In the *Frühlingslied* (Songs without Words, Bk. v, No. 6) for instance, it was quite electric, and though I have heard that song played by many of the greatest players, I never experienced the same effect. His playing was extraordinarily full of fire, which could hardly be controlled, and yet was controlled, and combined with the greatest delicacy." "Though tightness of touch, and a delicious liquid pearliness of tone," says another of his pupils, "were prominent characteristics, yet his power in *fortes* was immense. In the passage in his G-minor Concerto where the whole orchestra makes a *crescendo* the climax of which is a 6–4 chord on D, played by the P. F. alone, it seemed as if the band had quite enough to do to work up to the chord he played." As an instance of the fullness of his tone, the same gentleman mentions the 5 bars of *piano* which begin Beethoven's G-major Concerto, and which, though he played them perfectly softly, filled the whole room.

"His mechanism," says another of his

Leipzig pupils, "was extremely subtle, and developed with the lightest of wrists (never from the arm); he therefore never strained the instrument or hammered. His chord-playing was beautiful, and based on a special theory of his own. His use of the pedal was very sparing, clearly defined, and therefore effective; his phrasing beautifully clear. The performances in which I derived the most lasting impressions from him were the 32 Variations and last Sonata (op. 111) of Beethoven, in which latter the Variations of the final movement came out more clearly in their structure and beauty than I have ever heard before or since." Of his playing of the 32 Variations, Professor Macfarren remarks that "to each one, or each pair, where they go in pairs, he gave a character different from all the others. In playing at sight from a MS. score he characterized every incident by the peculiar tone by which he represented the instrument for which it was written." In describing his playing of the 9th Symphony, Mr. Schleinitz testified to the same singular power of representing the different instruments. A still stronger testimony is that of Berlioz, who, speaking of the *color* of the *Bridges Overture*, says that Mendelssohn "succeeded in giving him an accurate idea of it, such is his extraordinary power of rendering the most complicated scores on the Piano."

His adherence to his author's meaning, and to the indications given in the music, was absolute. Strict time was one of his hobbies. He alludes to it, with an eye to the sins of Hiller and Chopin, in a letter of May 23, 1884, and somewhere else speaks of "nice strict tempo," as something peculiarly pleasant. After introducing some *ritardandos* in conducting the introduction to Beethoven's second symphony, he excused himself by saying that "one could not always be good," and that he had felt the inclination too strongly to resist it. In playing, however, he never himself interpolated a *ritardando*, or suffered it in any one else. It especially enraged him when done at the end of a song or other piece. "Es steht nicht da!" he would say; "If it were intended it would be written in—they think it expression, but it is sheer affectation." But though in playing he never varied the tempo when once taken, he did not always take a movement at the same pace, but changed it as his mood was at the time. We have seen in the case of Bach's A-minor Fugue, that he could on occasion introduce an individual reading; and his treatment of the arpeggios in the *Chromatic Fantasia* shows that, there at least, he allowed himself great latitude. Still, in imitating this it should be remembered how thoroughly he knew these great masters, and how perfect his sympathy with them was. In conducting, as we have just seen, he was more elastic, though even there his variations would now be condemned as moderate by some conductors. Before he conducted at the Philharmonic it had been the tradition in the Coda of the *Overture to Egmont* to return to a piano after the *crescendo*; but this he would not suffer, and maintained the *fortissimo* to the end—a practice now always followed.

(Conclusion in next number.)

### "LA DAMNATION DE FAUST."

(From The Musical Review, Jan. 25.)

When Berlioz was induced by Liszt (to whom he dedicated *La Damnation*) to read for the first time the French translation of Goethe's *Faust*, by Gérard de Nerval, he was profoundly impressed. "The marvellous work fascinated me. I could not put it down. I read it everywhere, at table, at the theatre, in the streets." Under its influence Berlioz wrote, and had printed at his own expense, his work, *Eight scenes from Faust*, the principal ideas of which were developed and retouched in *La Damnation*. Dissatisfied with this first work, he caused the plates and copies to be destroyed. It was during a journey in Austria, Hungary, Bohemia and Russia, that he began the composition of his *Legend of Faust*. He had long been considering it, and found that he must decide upon writing most of the libretto himself. The few fragments of a French translation of Goethe's *Faust* which he had put to music twenty years before, and which he wished to introduce into the new score, would not form a sixth part of the whole work. It is most interesting to gather from his "Mémoires" something concerning the rise and growth of this great conception and the circumstances under which it took form. He says:

"As I rolled along in the old post-chaise, I tried to make the verses, without translating or even imitating the great masterpiece, but endeavoring so to inspire myself with it as to extract its musical substance. I began by *Faust's Invocation to Nature* and, once started, I made the verse accordingly, as the musical ideas presented themselves. I composed the score with unusual facility and wrote it when and where I could. In the carriage, on the trains and boats, and even in the cities, in spite of my labors in giving concerts. In a little inn on the borders of Bavaria, I wrote the Introduction, *Old Winter yields to Spring*. At Vienna, I wrote the *Scenes on the banks of the Elbe*; the air of *Mephistopheles*, 'Voici des Roues,' and the *Ballet of the Sylphs*. The March on the Hungarian *Rakoczy* theme, written in one night at Vienna, produced so extraordinary a sensation at Pesth, that I introduced it into my *Faust* score, taking the liberty of putting my hero in Hungary at the beginning of the action and making him witness the passage of a Hungarian troop across the plain where he is wandering in reverie. In Pesth, I lost my way and wrote, by the gaslight in a shop window, the chorus refrain of the *Peasant's Rondo*. In Prague, I arose at midnight, trembling lest I should forget the song, and wrote the *Chorus of Angels* in the apotheosis of *Marguerite*. At Breslau, I wrote the words and music of the Latin song of the students. On my return to France, being at a country seat near Rouen, I composed the trio, *Angel adieu*. The rest was written in Paris, at home, at the café, in the garden of the Tuileries, and even on a bench of the Boulevard du Temple. The ideas came to me in most unforeseen order. The score sketched out, I worked over the whole, polished and united the parts with all the patience and intensity of which I am capable, and finished the instrumentation which I had only indicated here and there. I consider this work one of my best, and the public, so far, agree with me." Berlioz here refers, not to the French, but to the German public. Later on he exclaims: "It was nothing to have composed *La Damnation de Faust*; the labor consisted in having it performed."

At last, after many efforts, he succeeded in gathering together sufficient material to produce a work which he hoped would contribute greatly to his celebrity. Accordingly, on Sunday, December 6, 1846, at a day concert at the Opéra Comique, in Paris, Berlioz conducted the first

performance of his Dramatic Legend, *La Damnation de Faust*. The weather was snowy and stormy; and the room half filled. This work, from the hand of a young composer who fearlessly courted opposition, was the realization of ardent musical theories. It was a brilliant stroke, but far from being a success. The public, accustomed to ridiculing this artist with his "pretended" music, was only too happy to pronounce upon so important a work, without a candid bearing,—turning a deaf ear to its great beauties and listening only to its "eccentricities," the better to cry: "Heresy!" Berlioz had expended much money upon this performance and was profoundly wounded by the indifference his work encountered. "The discovery," he says, "was cruel, but useful. Never since has it happened to me to venture twenty francs on the chance of the Parisian public's caring for my music." Soon afterwards, in Berlin, whither Berlioz had been summoned by the King of Prussia, he again produced the *Faust* and received from the King distinguishing marks of favor and appreciation. This admirable work awakened, indeed, the enthusiasm of all Germany. After a splendid concert in Dresden, for instance, at which his legend, *La Damnation de Faust*, had been given, Lipinski introduced him to a musician, who, he said, wished to compliment him, but who did not speak French. So, as Berlioz did not speak German, Lipinski offered to act as interpreter. When the artist stepped forward, he took Berlioz by the hand, stammered out a few words and burst into sobs which he could no longer control.

The *Faust* of Berlioz can not be taken as an exact paraphrase of the poem of Goethe. But if the author makes undesirable omission of some important scenes, such as in the prison and in the church, and if he deprives himself of the character of Valentine with its admirable episodes, he treats certain situations neglected by earlier (and by later) composers, and has known how to compose a poem with two essential qualities, *color* and *life*. Berlioz carefully justifies his free use of the original poem in these words: "The title of my work sufficiently indicates that it is not based upon the principal idea of Goethe's *Faust*, for in the illustrious poem *Faust* is saved." Berlioz has borrowed from Goethe only a certain number of scenes which entered into his plan and which seem to have attracted him irresistibly. The very fact that he should have substituted *Faust's* descent to hell for that portion of the German work in which the hero is saved, shows a characteristic phase of his genius. Berlioz, not unlike Edgar Allen Poe, took a peculiar delight in the horrible; and he could not possibly resist so favorable an opportunity to send a man to the devil, with all the accompanying terrors.

The score of *La Damnation de Faust* is divided into four parts, containing nineteen scenes and an epilogue. The scene opens without an overture. Faust is wandering amid the plains of Hungary, singing a monologue to the awakening spring, accompanied by a soft murmur in the orchestra. Then follows a lovely symphonic picture. A thousand pastoral sounds mingle, until the fresh, joyous *Rondo de Payson* bursts forth. It is important to note in these passages the fragments of the march, introduced later, for horn and piccolo in condensed rhythm and suggesting the approach of the Hungarian soldiers. The *Rondo* is cleverly orchestrated, so as to preserve the pastoral tone throughout. Flutes and oboes in unison have the melody, which is accompanied almost entirely by the clarinet, bassoons and horns, and only occasionally by the reluctant strings.

This gaiety calls from the unhappy Faust a regretful sigh, breathed forth in a musical phrase

of deep melancholy. Then passes a troop, with its martial sounds. This is the popular *Rakoczy March*. Berlioz here developed the theme of the Hungarian National Hymn wonderfully, and then arranged it for orchestra, and it is to his brilliant scoring that the march owes its universal popularity. While he himself considers its introduction here a caprice, it is of deeper poetic import. For it enables Berlioz to present in the first part two powerful contrasts: Faust's melancholy and the peasants' mirth; Faust's renewed gloom and the boisterous joy of the Hungarian soldiers.

The second part begins—Faust is in his laboratory eager for knowledge, weary of life. As he raises the poisoned death-cup to his lips, comes the sound of Easter music. This scene, taken textually from Goethe's poem, is of great beauty. The *déshabille* and the ardor of Faust are painted with a masterhand. The Easter hymn, after a short introduction for soprano and alto accompanied by double basses, is sung by male voices only, with a sparsely scored accompaniment. The apparition of the demon is treated in a few highly colored measures, and the concise motive with which Mephistopheles is introduced, and which occurs several times later on, is the earliest example of a leading motive in an operatic. The demon transports his lord and master to the tavern of Auerbach. Here Berlioz has given a literal rendering of the original scene and words. The drinking chorus has an irresistible "entrain." Then Brander, heavy and vinous, as suits his listeners, sings the stanza of the *Song of the Rat*. Hardly has the crowd pronounced its lamentable *Requiescat*, when begins a "dishevelled" fugue on the word *Asen*. This is a musical jest on the part of the composer, who was glad thus to turn the tables upon his detractors, the ardent defenders and compilers of pseudo-classical fugues. For Berlioz himself by no means underrated the power of the artistic fugue, and has introduced several fugatos into *La Damnation de Faust*. The fugue ended, the devil flings at the gaping crowd his bizarre *Song of the Flea*. This is one of the most interesting parts of the work. For Berlioz has described, by means of clever forms in the accompaniment, the skipping of the flea in various directions. Further on occurs what might be described as a skipping climax; and that part of the song which mentions the stinging flea is accompanied by a quick thrust on the kettle-drum. It is interesting to note the fact that even Beethoven, not disdaining programme-music, has composed music to the same text with an equally descriptive accompaniment, ending with a rapid passage whose notes are all, with Beethoven's characteristic humor, marked to be run down with the thumb. To accomplish this, the tip of the thumb closes on the third finger tip—an exceedingly suggestive position under the circumstances.

Under the title, *Bosquets et Prairies au bord de l'Elbe*, Berlioz has transcribed the end of the third scene and composed a marvel of graceful, fairy-like inspiration. The demon murmurs into the ear of Faust a softly penetrating melody. The *Chorus of the Gnomes* and the *Ballet of the Sylphs* defy all word-description. The slumber-chorus in this scene is perhaps the most difficult number of the work. The rhythm of the soft melody taken by the soprano is exceedingly catching. It begins with a part for chorus and orchestra in 3-4 time (*Andante*) then the chorus sings it 6-8 time (*Allegro*), while the strings continue in the old tempo, so that three of the bars of the chorus correspond to one bar of the strings.<sup>1</sup> In the following ballet of the sylphs

the melody is that of the slumber song, built on the organ-point, D, which the basses sound throughout the entire movement. Afterwards it is combined with the students' and soldiers' chorus. The close connection between these parts and, indeed, the intimate poetic relation existing between all the numbers of this work, show how necessary to its unity a complete performance is, and how ill advised it is to present only fragments of it to the public. Faust perceives, amid his dreams, the fair image of Marguerite and the demon hurries him away through the groups of soldiers and students, who are singing of war and of love.

The night falls; drums and clarions sound the "retreat." Faust penetrates into the young girl's chamber. Marguerite enters, disturbed and troubled. She sings, to distract her thoughts, an ancient ballad of archaic form, of which the last words die like a soft kiss upon her lips.

Here reappears the poem of Berlioz. All the end of this part, excepting the serenade and the dialogue of the lovers, is his invention. At a sign of the demon, the *Follets* (will o' the wisp) come flying to Marguerite's door—(this charming minuet is a worthy pendant of the ballet of the sylphs) and Mephistopheles warbles, with his scolding voice, an enchanting serenade. At the end of the *Evocation des Follets*, which is superbly orchestrated, occurs a *Presto*, whose melody is new and which eventually develops into the serenade of Mephistopheles—as though he had imbued the *follets* with his spirit. In the accompaniment of the serenade, Berlioz has reproduced the peculiar effect of the mandolin by pizzicato *crescendos* for violas and second violins. Faust and Marguerite are alone, intoxicated with the song, and Faust breathes forth his love in a phrase of deepest passion. Their voices unite; they soar together. The demon enters—"Fly!" he cries, "The mother—the friends are at hand!" And the final trio and chorus close in a superb sweep of passion and Satanic joy. The danger presses, the tumult increases, and the demon drags Faust away, leaving the defenceless, unhappy Marguerite. In this end of the third part, the composer's inspiration, untrammelled by an impossible theatrical representation, has produced a picture above praise, taking rank with the noblest examples of dramatic music.

At the opening of the fourth part, Marguerite is in her chamber, weeping, despairing, hoping. She seats herself at her spinning-wheel and murmurs a melody full of anguish. As Marguerite's passion awakens at the thought of her lordly love, a plaintive echo of this first love passes over the orchestra, and she flies to the window. In the distance is heard the song of the students, the last echo of the "retreat." Night falls. Everything recalls to the unhappy child the remembrance of the one evening without a sorrow. "He comes not!" she cries, and falls, half dead, with remorse and anguish. In the following number, *Forests and Caverns*, the musician has been inspired by the fine *Invocation to Nature*, which is in the corresponding scene of Goethe's poem.

The orchestral and vocal composition translates marvellously this burning cry, this ardent aspiration after infinite happiness. But the demon appears, recounting in darkly colored harmonies the remorse of the loved one, her crime, her imprisonment, her approaching death. It will be remembered that nothing has been said as yet of a compact between Faust and Mephistopheles. With delicate poetic feeling Berlioz has allowed Mephistopheles to appear only as the jolly companion, not as the tempting demon. But now, after playing upon Faust's sympathies for the unhappy girl until he is seized with terrible anguish and remorse, he throws off the mask;

and Faust willing to sacrifice all, even eternal happiness, for his love, seals the compact. It is then Mephistopheles calls for the black steeds of hell. "To me, Vortex, Glaour!" he cries, and, mounted on them, the devil and Faust rush into space. It is a flight to the abyss. Here Berlioz gives free rein to the boldest imaginings. The unbridled race of the coursers of hell, the incantations of witches, wild exclamations of Faust, the sneers of the devil—all are depicted in a frightful unloosing of orchestral masses.

Berlioz ends the legend with two strange compositions of rare energy, and sharply contrasted:—*Pandemonium*: it is hell with a sinister quashing, with its devouring joys; it is the triumph of the demon, clutching his prey in his talons. *Heaven*: it is pure, ineffable bliss; it is the apparition of the unhappy sinner; it is the divine, angelic concert, calling to the abode of the blessed, the repentant, purified Marguerite.

Special mention should be made of the skilful treatment of the bass voices in the *Apotheosis*. They are reserved until the very last, when they are introduced to swell the climax with wonderful effect.

*La Damnation de Faust* is a work of great worth. Berlioz has been helped in his perilous attempt by the richest imagination, fired by the grandeur and the ideal beauty of his model. Even when he departs from the original text and, by combining several episodes, produces an entirely different situation, such as the love-scene interrupted by the arrival of the demon, the musician is still sustained by the poet, and his inspirations pour richly, grandly forth. It is a work worthy to be placed forever side by side with the original drama.

#### THE VIOLIN FAIRY.

[Under this title Dr. Hans von Bülow sends the following characteristic and eccentric letter to the *Leipzig Signal*. The translation is from the *London Musical World*.]

The country of optical is not that of acoustic fogs. The subjects of the house of Hanover on the other side of the Channel invariably enjoy during the bad season—if indeed we can speak of such a season as anything exceptional—a musically-blue sky such as the inhabitants of the art-loving Semitic metropolises of the continent can scarcely boast of possessing. True, this paradise is not so full of joys as it is of pianos. Nowhere does the "Pianoforte-Witch," from the green Miss of the Mendelssohn Concerto in G minor to the mature party of Brahms' in D minor, hold more locust-like and fearful sway than in London. Thanks, however, to the great number of concerts, it is not impossible to get out of her way, without directing one's steps to those resorts which Hector Berlioz characterized so appropriately as "*les mauvais lieux de la musique*," namely: the operatic theatres. As a rule, the Pianoforte-Witch is unfortunately hard to avoid in that *Sanctissimum Sanctæ Cecilie*, Arthur Clappell's famous Popular Concerts in St. James's Hall, where on Saturday afternoons and Monday evenings the most precious treasures of classical and likewise of post-classical chamber-music are, as most persons know, revealed to a reverently attentive and enthusiastically grateful gathering of 2,000 listeners (of whom the half, in the gallery and on the platform, pay only a shilling each) and interpreted in a manner far above all praise. With the king of violoncellists, Alfredo Piatti, and the Grand-Dukes of the second violin and tenor, Messrs. Ries and Zerbini, there is regularly associated during the last two months before Easter, the Prince Consort of the Queen of Instruments, on whom, even without any suitable Versailles preparatory ceremonies, we may (as a sequel to the recent lavish distribution of honors)

<sup>1</sup> The rest of the orchestra continues all through in the same tempo with the chorus.



bestow the title of *Emperor*. Before, however, the illustrious Director of the High School makes his appearance, the first violin is played by some one else, namely his—rival.

"Good Heavens! Has Joachim, then, a rival—can he possibly have one?" is the interrogation which I suddenly hear addressed to me through you, my respected editor.

Well—in Germany, during a quarter of a century I, like others, have never come across anybody who could be violently suspected of rivalry with him. There is scarcely a single one of his "colleagues" who can possibly dream of wearing the crown which the illustrious *ami de Brahms* has won. The great Nausaier, at present in the New World, plating his laurels with dollars, is, apart from his immeasurable artistic inferiority compared with Joachim, among the popular celebrities of the violin a personage endowed with far less individuality than, for instance, the fiery Pole or the fascinating Spaniard, who have found out, and still know, how to win by their "play" the ears and the hearts of the educated and the uneducated mass. In the younger generation, and more especially among his own pupils, in connection with whom nothing in the remotest degree like the good luck of his old master, Ferd. David, has down to the present date smiled on him, there is no one growing up to compete with Joachim for his pedestal. After a little Rode, Viotti, Spohr—or Bruch—Beethoven's two Romances, and, perhaps, Bruch's as well, Tartini's good-natured "Devil's Shake," and possibly half a Chaconne by Bach, have been filtered over rather than into them, the said scholars are as we know, dismissed at a most defective stage of general musical education with a certificate of maturity. The more they need recommendation, that is, the less they possess to recommend themselves, the warmer are the recommendations, apportioned with true Meyerbeerian generosity, which are stuffed into their coat-pockets. Intendants and chapel-directors, either from an easy way of doing business, or from indifference in matters in art, and not considering it an act of robbery sometimes to buy a pig in a poke, appoint violinists of this kind, who, as regards Beethoven's or Mendelssohn's Violin Concerto, might go and learn of little Dengremont, as *Concertmeister* for life. This is a curse for chapel-master and orchestra. The former finds an insurmountable drag, where he expected an intelligent adjutant; the latter obtains a more or less welcome, but at any rate a most reliable demoralizer.

As I have hinted, however, where Joachim's rival is to be found, it is not necessary for me to add where we must at present seek that personage. The only rival of the Unrivalled One lives in England; that rival is a lady; and the name of that lady is

WILMA NORMAN-NERUDA.

I have christened her the Violin Fairy, and I should have thus characterized her, even though her anti-type, the Pianoforte-Witch, had not floated before my mind.

A man may be highly respected and a great favorite with the Shah of Persia, and yet King Cotenwayo (speaking figuratively: where, by the way, does that sovereign not possess cousins?) may not have heard of the great pet of Teheran. I am prepared, when giving the earthly name of the Violin Fairy, to encounter numerous looks of astonishment. Persons thoroughly up in the chronicles of music will recollect the sensation created some twenty years ago by a travelling child-wonder, called Neruda, whom they subsequently forgot in company with others that have vanished, doing so, probably, in the belief, so often corroborated by facts, that wonderful children tread themselves down—as they do the

shoes they wore at the wonderful period of their life. It is quite possible that Dengremont, the wonderful boy, may not turn out a wonderful youth, nor the wonderful youth, Sarasate, a wonderful man; there is, however, one thing which I can assert with unqualified certainty: the wonderful girl, Wilma Neruda, has become a wonderful woman, reigning in England as Sovereign of the Violin, by the grace of Apollo, and with approbation of all who understand and all who love music.

To the writer of these lines, who had the honor and the happiness of playing with her four times last month, the Violin Fairy has done so much mental good, that he must be on his guard not to fall into too suspiciously enthusiastic a tone. As you are aware, respected Sir and Editor, he had for some time been knocking about in not very musically-aristocratic society, in the "*mauvais lieu de la musique*," to quote Hector Berlioz once again. Not so much tired of, as disgusted with, music—because I had been compelled to gulp down so much that was un-music—I went to London, partly to play back into English coin my lost salary as a Prussian Chapel-master, and partly in the hope of seeing disagreeable impressions washed out by others more joyful and more pleasant. Thanks to the fair enchantress, this hope was fulfilled far more speedily and far more amply than I had ever dreamt it would be. During previous visits of mine to England the lady had filled me with the warmest sympathy and admiration—if I recollect aright, one of my ill-famed Letters of Travel in last year's series of the *Signale* bears witness to this—but never had her playing overpowered me with such electric force. "If I am not wrong," I said inquiringly of my highly respected colleague, Mr. Charles Hallé, "she really plays more finely than she did?" "No, you are not wrong," was the reply; "she really plays more finely not only every year, but every time she appears." Where is this to end?

To praise Mad. Neruda's technical skill would be as absurd as materialistic. Who talks about Joachim's mechanism? The mind, the soul, the life, the warmth, the nobleness, the style, the exquisite bloom of ideal individuality developed out of the closest identification with the work of art, and the most affectionate blending of self with the latter, the glorious resurrection of the subject as reward for devotion to the object—these are the things in which the secret of the enchantress's power over the hearts of those who hear her is to be sought. In these she is great and pure like Joachim; in these she is, like him, unique. This is the reason why we must allow her to possess what is more than "*talent hors ligne*," namely: *genius*, that is: *talent raised to the highest power*. And what variety, too! With regard to this particular, however, we will postpone the comparison with Joachim till the time, not, let us hope, too far distant, when Mad. Neruda, ceasing to be for us merely a legendary personage, will no longer disdain to reveal in Germany her "name and quality."

I have just now employed the word "*genius*," and ought to justify myself in the eyes of those who reserve it for creative efforts, properly so termed. But the feminine of the notion strikes me as admissible; it strikes me that we may speak of receptive genius, whenever the latter rises and develops into reproduction. Let us give unto the ladies the things that are the ladies'; this is, it is true, sometimes less than they demand, but, thank Heaven, the reasonable and not the outrageous ones still constitute the majority among the "*potenzierte Kinder*" (as Goethe calls them). We may allow that the fair sex possesses reproductive genius, just as we unconditionally deny they possess productive genius. The rare exceptions in French and English literature, Georgea Sand

and Elliot, cannot constitute a precedent in music, such a precedent having hitherto not had absolutely a single pretext for its justification. There will never be a *compositress*, there can be only, at most, a *copyist* spoilt. My excellent fellow-pianist, Herr Alfred Jaell, must not be offended if, in conclusion, I describe, as bearing on this theme, my meeting him (some years since), because my account of the event has, like many other utterances of mine, which have undeservedly become winged, suffered all kinds of oral distortions.

Herr Jaell honored me one day with a visit. As active in his fingers as, on account of a corpulent habit, he is heavy on the pedals, he was so out of breath when he came in that I laid the blame of his distressed condition on the heavy parcel of music (manuscripts of his wife's) with which he was loaded, rather than upon the third floor, where I lived. He entreated me most touchingly to devote my eyes and mind to the said compositions. This was my answer:

"The tidings I hear, but faith is wanting. I do not believe in the feminine of the notion: *Creator*. Furthermore, everything with a flavor of woman's emancipation about it is utterly hateful to me. I consider ladies who *compose* far more objectional than those who would like to be elected *deputies*. The last is, to a certain degree, already a usual thing, since, for instance, Herr Lasker, and others like him, can be classed only as old women fond of wrangling. Let me remain, therefore, for a time, unblest with the hallucinations of your better half. In return, I promise most solemnly that, on the *lendemain* of the day that you announce your (own) happy accouchement of a healthy baby, I will make the first serious attempt at converting myself to a belief in the vocation of the female sex for musical productivity. Till then, farewell!"

HANS VON BULOW.

BAYREUTH, 13 Feb., 1880.

#### A LADY FLAUTIST.

VIENNA, Feb. 24. — At length we have a variety in the grand concert market; Signora Bianchini, a virtuosa on the flute! "*Sie ist die Erste nicht*" ("She is not the first"), says Mephisto. In the year 1827, a Mme. Rousseau, and between 1830 and 1840, a Mdlle. Lorenzino Meyer, played the flute in public here. Since then the strange phenomenon was not repeated; nay, even male flute-players have become very scarce. How and when an instrument achieves popularity in the concert-room, becomes fashionable, and then goes out of fashion, is one of the most interesting things in musical history. "Travelling virtuoso" upon a wind instrument are now extremely uncommon; at the close of the last, and at the commencement of the present century, they held their own equally with other concert-givers. To-day the piano has seized not only on the supremacy, but nearly on exclusive sway, and driven the other instruments, save the violin and also the violoncello, out of the concert-room into the orchestra. Formerly the flute was such a favorite with amateurs and concert-givers, that composers could not write enough for it, and we read in Werden's *Musikalisches Taschenbuch* for 1803: "For all instruments capable of beautiful expression there are concertos in large numbers, but more for the flute than for any other." Beethoven wrote spontaneously, in 1801, to the Leipzig publisher, Hoffmeister, that he should like to arrange his Septet for the flute: "This would be rendering a service to lovers of that instrument, who would swarm around and feed upon the work." How quickly have the tables been turned! Between 1840-50, we had in Vienna only two local virtuosos on the flute who performed with

anything like success: Bricealdi and Heindl. Since then, that is for more than thirty years, concertos upon wind instruments have been dying out. In the ten years from 1855 to 1865, there were no non-local and only two local flautists, the brothers Doppler, as concert-givers here in Vienna. The above incomparable pair succeeded by their splendid concerted play in curing many a person of his antipathy for their instrument, and in permanently fascinating the public. They triumphantly put to shame the old joke: "What is a greater bore than a flute?"—Answer: "Two flutes," and awake, on the contrary, a conviction that two were more entertaining than one. At first people could only feel pleased that an end was put to their being flooded with concertos for the flute, the oboe, the bassoon, and the clarinet, because the place for these instruments, which require to be supplemented, as they themselves supplement others, is the orchestra, and because they possessed no literature of their own. The fearful manner in which the piano—an independent instrument, it is true, but more obtrusive than any other concert instrument—has taken the upper hand, causes us now to entertain far more friendly feelings towards the dethroned wind-instrumentalists, and would, for example, find us perfectly willing to hear one of the best of C. M. von Weber's clarinet concertos performed by a first-rate virtuoso. With regard to our fair Venetian flautist, Maria Bianchini, her performance on her difficult instrument was well worthy commendation. Her *embouchure* is good; she has a long breath, and as powerful a tone as can justly be expected in a lady. The superior qualities of the "Bohm flute," which is easier to play and less fatiguing to the lungs, rendered her in these particulars good service. In her execution of the cantilena, she displayed much good taste, while in run-work she was rapid, certain, and elegant. She was especially successful in a Fantasia by Franz Doppler, the pleasing effect of which is enhanced by the exotic charm of national Walachian melodies. The unusual sight of a lady playing such an instrument did not strike people as so strange as we thought it would; Signora Bianchini, who has a tall figure and whose demeanor is characterized by sympathetic, unaffected simplicity, avoids the ugly contortions of the lips and short-breathed blowing which may so easily jeopardize the æsthetic effect of flute-playing. Managed as it was on the occasion in question, the flute is decidedly not an unfeminine instrument. Signora Bianchini was liberally applauded and her concert well attended. Mdlle. Marie Keil, a clever vocalist, and Mdlle. Josephine Ziffer, an interesting young pianist, received some very friendly encouragement. But much more boisterous was the applause bestowed on the singing of a barytone of elegant appearance, with a strong and agreeable voice. We feel indescribably comforted at not being compelled to say anything unfavorable of him, because, as we are informed, he is not a professional singer, but an assistant at one of the first chemists in Vienna. The mere fact that, in the exercise of his calling, he might be irritated and disturbed by an adverse newspaper criticism, makes us shudder.—*Neue Freie Presse.*

EDUARD HANSLIK.

ture to *Iphigenia in Aulis*, with concert-coda by Wagner; Haydn's Symphony in G, "Oxford"; Schumann's Concerto for pianoforte and orchestra (Miss Helen Hopekirk, a hopeful aspirant); and Beethoven's Overture, *Leonore*, No. 2. Fourth concert—Mendelssohn's Overture to *A Midsummer Night's Dream* (exquisitely played); Wagner's "Siegfried Idyll"; A. C. Mackenzie's "Rhapsodie Ecossaise" (a marvellously fine work, and in it for the first time our national airs have been treated in classic fashion); and Beethoven's Symphony, No. 5, in C minor. Fifth concert—Handel's Oboe Concerto, No. 2, in B flat; Mendelssohn's *Scherzo* from the Octet (adapted for the full orchestra by the composer); Goetz's Symphony in F; Sullivan's Incidental Music to *Henry VIII.*; and Wagner's Overture to *Tannhäuser*. Sixth concert—*Allegro* from Beethoven's unfinished Violin Concerto (Herr Franke); Beethoven's Symphony, No. 7, in A; and Verdi's Prelude to *Aida*.

## Dwight's Journal of Music.

SATURDAY, APRIL 10, 1880.

### MUSIC IN BOSTON.

**EASTER ORATORIO.**—The Handel and Haydn Society gave Handel's colossal chorus Oratorio, *Israel in Egypt*, as the third and last of the subscription series, on Sunday evening, March 28. The Music Hall was crowded. The great work was produced on a grand scale, with the chorus ranks full; an excellent orchestra of sixty musicians (Mr. Listemann at their head), fine organ accompaniment by Mr. B. J. Lang, and on the whole a very satisfactory array of solo singers. Most of the choral work was admirably done, but there were instances of uncertainty, unsteadiness, and lack of perfect tune; it was not zeal in the singers that was wanting, nor skill and tact on the part of the conductor, Mr. Carl Zerrahn; it was simply that the overcrowded season did not allow of so many rehearsals as so difficult and great a work must have in order to go perfectly. In was impossible, however, not to feel the grandeur, and the now graphic, now triumphal power of this whole series of choral illustrations of stupendous scenes in history.

The solos are comparatively few, and by no means the most interesting portion of the work. Those contained in the "Appendix," (the Bass airs: "He layeth the beams," and "Wave from wave," sung by Mr. J. F. Winch and Mr. M. W. Whitney, respectively, with some recitatives) were introduced from other works of Handel by Sir George Smart. They are among the most interesting that were sung; but being taken evidently from Handel's Italian operas, they seemed hardly of the same cloth with the rest of the garment, and one needed but to hear to know that it was patched; excellent music these; but Handel did not treat all occasions and all themes alike. These airs were nobly sung, and so was the great duet of barbers: "The Lord is a man of war," by the same two gentlemen, creating such enthusiasm that they had to sing it a second time. It is an artistic mistake, however, ever to repeat that very long, exhaustive, difficult duet. It repeats itself full enough when once sung through; its peculiar charm, too, is one that loses freshness on an immediate second hearing; invariably our mind wanders away from it during the repetition, for it was never made to be a "twice told tale;" and it never goes so well a second time. A conductor ought to be a despot with his audiences (who in Art are children), no less than with his choir and orchestra. The tenor solos could hardly have been given to a more effective singer than Mr. W. C. Power, who has a resonant, robust voice, and has made great improvement in the use of it, we understand, within a year. His style is manly, and full of fervor, and he was obliged to repeat

the air: "The enemy said, I will pursue." Miss Fanny Kellogg, called upon at a day's notice, on account of the sudden hoarseness of Mrs. H. M. Smith, and so soon after her own severe bereavement (of both parents,) kindly undertook a considerable portion of the soprano solos, having never seen or heard the *Israel* before, and sang it in a manner that won warm approval. Mrs. F. P. Whitney sang very satisfactorily the soprano solos of the first part, and with Miss Kellogg the duet: "The Lord is my strength." The alto solos, and the alto part in the duet with tenor: "Thou in thy mercy," were sung by Mrs. Frank Kinsley, of New York. She has a light, pleasing voice, and sang with intelligence and care; but her efforts were somewhat marred by a habit of forcing her lower tones into a somewhat boy-like quality.

Now it is all busy hum of preparation for the fifth Triennial Festival next month. The programme, so far as yet announced, is as follows:

May 1. Evening. "St. Paul" . . . . . Mendelssohn.  
May 3. Evening. "The Last Judgment" . . . . . Spohr.  
(First time in 65 years.)  
"Stabat Mater" . . . . . Rossini.  
May 6. Afternoon, Ninth (Choral) Symphony. . . . . Beethoven.  
(First time in 5 years.)  
43 Psalm, "Judge me, O God!" . . . . . Mendelssohn.  
May 6. Evening, Massenet Requiem . . . . . Verdi.  
May 7. Evening, "Spring" and "Summer" . . . . .  
from The "Seasons" . . . . . Haydn.  
The "Deluge" . . . . . Saint-Saëns.  
(First time.)  
May 8. Afternoon, — A miscellaneous Concert by the Solo Singers, Orchestra and Chorus, including "Utrecht Jubilate" (first time) by Handel, and a chorus by J. S. Bach.  
May 9. Evening, "Solomon" . . . . . Handel.  
(First time in 25 years.)

The following distinguished Vocalists will appear during the Festival:—

Soprano, Miss Emma C. Thurnby, and others to be engaged.  
Contraltos, Miss Annie Cary, Miss Emily Wilmot.  
Tenors, Italo Campanini, Charles R. Adams, William H. Fossenden, William Courtney.  
Basses, Myron W. Whitney, John F. Winch, Geo. W. Dudley.  
Orchestra of seventy performers, including the best Boston orchestral players, under Bernhard Listemann. Chorus of five hundred voices.  
B. J. Lang, . . . . . Organist.  
Carl Zerrahn, . . . . . Conductor of the Festival.

**HARVARD MUSICAL ASSOCIATION.**—The fifteenth season of Symphony Concerts ended gloriously with the great Schubert Symphony in C—the Symphony of the "heavenly length," as Schumann called it—on Thursday afternoon, March 25. This was the eighth Concert, and notwithstanding that it was "Holy Thursday," and the March east wind of the harshest and most discouraging, the largest audience of the season came to listen and seek inspiration, which in such harmony they surely found. The programme was as follows:—

Overture: "Weihe des Hauses," in C, Op. 124 Beethoven.  
Cavatina: "Bel raggio inelighiero," from "Hemiramida,"  
Miss Fannie Louise Barnes. . . . . Rossini.  
Piano-Forte Concerto, in F-sharp minor (first time in America) . . . . . Hans von Bülow.  
*Allegro marziale*.—*Adagio non troppo*.—*Allegro con fuoco*. . . . . B. J. Lang.  
Aria: "O del mio dolce ardor" . . . . . Gluck.  
Miss Fannie Louise Barnes.  
Symphony, No. 9, in C . . . . . Schubert.  
*Andante*, *Allegro ma non troppo* (C).—*Andante con moto* (A minor).—  
Scherzo, *Allegro vivace* (C, Trio in A).—*Allegro vivace* (C).

Beethoven's Dedication, or Inauguration, Overture (for the opening of a theatre, and the restoration of high Art, in Peath), with its broad, majestic introduction, with trumpet proclamation, and curious rhapsodical running bassoon accompaniment, and the vigorous Handel-like fugue of its brilliant *Allegro*, was well played, and awakened expectation of good things to come. The Concert by Von Bülow is full of life and verve in the

GLASGOW.—The Orchestral Subscription Concerts have presented the following works this winter:

"First concert—Weber's Overture to *Obertons*; Schubert's (unfinished) Symphony in B minor; Mendelssohn's Concerto for violin and orchestra (Signor Sarasate); Berlioz's Overture to *Benvenuto Cellini*; and selections from Wagner's *Die Meistersinger*. Second concert—Bach's Concerto in G for strings; Beethoven's Symphony, No. 3, "Eroica"; Bennett's Overture, to *Paradise and Peri*; and Gounod's ballet airs from *Polyte*. Third concert—Gluck's Over-

first movement, which is laid out on a large plan, teeming with intentions which seem rather unattainable and vague, and somewhat overgrown with the too full and crowded orchestration. Of the pianist it demands any amount of execution, fire and indomitable energy; it has also its sweet and gracious passages; and to all Mr. Lang proved himself quite equal. There is more repose in the short, subdued Adagio, which is modeled somewhat upon those of Beethoven's G-major, and Chopin's Concertos. The Finale is a swift and fiery Tarantella, in which you feel whirled away with irresistible force. It was altogether a splendid interpretation of a work more rewarding than most of the recent ambitious compositions in this form.

Miss Fannie Louise Barnes, the daughter of the well-known ex-President of our Handel and Haydn Society, has been for some time a pupil of Signor Errani, the distinguished vocal teacher in New York. This was her first public effort in a large concert hall with orchestra; and naturally in the Rossini Cavatina she sang a little too over-carefully and conscientiously, to allow full, free sweep to the florid melody; giving the same kind of phrase always in precisely the same way, like a faithful pupil. Nevertheless she made an excellent impression by the interesting tone-color of her fresh, pure, evenly developed voice, by her honest, finished execution, and by her freedom from all affectations and all the common faults of tremolo, of nasal singing, and what not. Her modesty was not a small part of the charm. The Aria by Gluck was beautifully sung, with simple, true expression. Certainly here is a voice and talent of much promise.

Of the great Symphony—an inspired work, if there ever was one—we need only say, since all true music-lovers know and love it well, that the performance by Mr. Zerrahn's orchestra was altogether worthy of the work. Perhaps never before in Boston has a great audience listened to it, from beginning to end, with such enthusiastic interest, such thorough and renewed conviction of the intrinsic and immortal beauty of this greatest work of Schubert. On account of its great length most of the repeats were wisely omitted.

**APOLLO CLUB.**—The last concert dates so far back (March 9), that our impressions of it in detail have lost their freshness. The programme was miscellaneous, containing things of a high artistic order, and nothing commonplace. The singing seemed to us extremely good,—almost too good, that is to say, too daintily refined for certain things, say "drinking songs," which owe much of their charm to a certain off-hand freedom. Here is the programme in full:—

The Stars in Heaven . . . . . *Rheinberger.*  
King Wital's Drinking Horn . . . . . *Hatton.*  
Songs:—  
a. Thou Hast Left Me Ever, Jamie . . . . . *R. Franz.*  
b. Spring Song . . . . . *Mendelssohn.*  
[Sung by Miss Ida W. Hubbell.]  
The Tears . . . . . *Witt.*  
The Three Fishers . . . . . *R. Goldbeck.*  
[Sung by Mr. Parker, Mr. Want, Mr. Chubbuck and Mr. Babcock.]  
The Nun of Nidaros, op. 43 . . . . . *Dudley Buck.*  
The tenor solo sung by Mr. Want, organ accompaniment played by Mr. J. A. Preston, Jun., piano accompaniment by Mr. Arthur Foote.  
Night Greeting . . . . . *Maz. von Weinsierl, op. 17.*  
[The tenor solo sung by Mr. Want, the barytons by Dr. Bullard.]  
Which is the properest day to drink . . . . . *Dr. Arne, 178.*  
[Sung by the tenors principally.]  
Songs:—  
The Lily and the Violet . . . . . *S. P. Warren.*  
I Love my Love . . . . . *S. P. Warren.*  
[Sung by Miss Hubbell.]  
Thou'rt not the first (Austrian Waltz). . . . . *Storch.*  
The Sea King . . . . . *R. T. Lang.*  
[Sung by Dr. Bullard and Mr. J. F. Welch.]  
O World, thou art Wondrous Fair . . . . . *F. Hiller.*  
[The soprano solo sung by Miss Hubbell.]

Miss Hubbell, the soprano of Grace Church, New York, has a good voice and style, and sang with in-

telligence; to better advantage, however, in Mendelssohn's bright "Spring Song," than in the Burns songset by Franz. Mr. Lang's "Sea King" duet is in the rollicking old English bravura style, with plenty of "go" in it, and made a lively effect as sung by the two barons. Dr. Arne's Shakespearian round is charming in its way. The first and last were perhaps the noblest numbers of the programme, and were admirably sung.

**BOYLSTON CLUB.**—The third concert (March 17), was distinguished by the employment, for the first time, of an orchestra, and by the production therewith of two of the posthumous choral works of the lamented Goetz, namely his 137th Psalm: "By the Waters of Babylon," (op. 14), and the romantic barcarole, it might be called, were it not so elaborate,— "The Lake is Hushed at Evening," for tenor solo and double male chorus (op. 11). These suggested the necessity of an orchestra, having which, the Club made use of it in all the remainder of the programme. As so many of the pieces were of the modern German misty, sentimental, moonlight part-song character, lengthy and elaborate, there seemed to be a need of some relief, such as the Club could easily have furnished by the singing of one or two short things without an orchestra,—say a couple of unaccompanied choruses by female voices only, which would have added a refreshing *disentertainment*, and made the larger pieces more appreciated.

The psalm by Goetz needs no description after the excellent one by Mr. Eayrs, which we copied from the programme in our last number. We can only say that the work fulfilled to ear and soul, all that was promised there. It made the impression of a noble, a profound religious work of genius, alike admirable in its vocal construction, and in the rich and graphic orchestration. It was very finely sung, with spirit and understanding; but it should be heard more than once to make its power completely felt.

"The Lake is Hushed" failed to interest us to the same degree. It also has great merits; but, being wedded to one of these vague, misty, moonlight German poems, now-a-days so common, it seemed to us as if the music were vainly clutching at a shadow. Some of the orchestral effects are fine, and not without originality; and the singing was excellent, making some short-comings in the tenor solos. Part 2 was as follows:—

Sunset . . . . . *Gade.*  
Mixed chorus and orchestra.  
Recitative and Aria, "O Didst Thou Know," from Aida and Galatas . . . . . *Handel.*  
Aids and Galatas . . . . .  
Miss Gertrude Franklin,  
Night Song in the Wood . . . . . *Schubert.*  
(Accompanied by horns.)  
Boylston Club,  
Morning Song . . . . . *Raff.*  
Mixed Chorus and Orchestra.

Gade's "Sunset" is a sweet, and lovely piece of harmony and color, but too much of the misty moonlight character to come right after the preceding piece. Miss Franklin has good voice and training, and sang Handel's "As When the Dove" quite well, although neither this nor the solo in the Goetz psalm seemed to be of kind of music in which she is most herself. Her forte, as we have since learned, is in the florid kind, like "Rejoice Greatly," or the Jewel Aria in *Faust*.

Schubert's "Night Song," with the four horns, was the triumph of the evening; it is a thoroughly imaginative woodland poem, in many moods, and both voices and accompaniment expressed it to a charm; the encore was irresistible. Raff's "Morning Song" is a rich and splendid composition, but it came too late, in such a programme, to fairly hit the apprehensive sense. It was, on the whole, a noble programme, and the style in which it was executed was most creditable to the Club, and its thoughtful, indefatigable conductor, Mr. George L. Chadond.

**PIANO-FORTE MATINEES, &c.**—Their name is legion, and the chief contributor in this line has been, and will yet be, Mr. ERNEST PERABO. We have already spoken of his first three matinees, given in that hot, close, gloomy, noisy little hall in Bromfield Street, always full of the faithful ones, who

count it joy to listen to his music, even at such sacrifice of physical comfort, and perhaps of health. Since these, he has given four more matinees and one soiree, besides an extra matinee yesterday, for the benefit of the artistic violinist, Mr. Gustav Danneureuther, who took part in it.

It is impossible to keep in mind distinct impressions of so many programmes crowded with new works. It is a laudable ambition in Mr. Perabo, which prompts him to try to make his friends acquainted with so many new works and new composers admired and honored by himself, but hitherto sealed books to nearly all of us. But in the execution, or rather say the administration of this pious work, we think his judgment hardly equal to his zeal, his love, and his unquestionable ability as an interpreter. New and important works in music have to be introduced somewhat sparingly, one at a time, and the way to each prepared, if it is to secure the full, intelligent attention and appreciation of an audience. When new Sonatas, Trios, Quartets, and Concertos without orchestra are heaped upon us pell-mell, two or three of them in one programme, besides all the smaller novelties, the total impression is so miscellaneous that one wonders whether he has actually been listening, or only wool-gathering. It is true Mr. Perabo has also played, and played admirably, many familiar standard masterpieces, but unity is wanting. Take, for instance, that Soiree of March 8. It opened with the Beethoven Sonata in A flat, op. 26 (the one with the Andante and variations, *Marcia Funebre*, &c.), which surely Mr. Perabo can play as well as anybody, but which, owing no doubt to the nervous strain and exhaustion of getting up the novelties that followed, he did not play well. These were, first the Scherzo and Finale of a Piano Quintet in B flat, op. 30, by Goldmark (second time in Boston); then a String Quartet, No. 1, in E minor, op. 25, by Richter; then the Romance and Finale *alla Zingara* of Joachim's Hungarian Concerto, played by B. Listemann; finally, an Octet for strings, in C minor, op. 15, by Bargiel,—a clear, well-written early work, with some very interesting movements, but not making its due impression at the end of such a programme, for there had also been three of Perabo's transcriptions from a Ballad: "Melek am Quell," by Löwe, and two charming songs by Richter. It is true, the concert-giver did not play himself in all of these things, but the inward wear and tear with him must have been all the same as if he did; he played with his nerves, if not with his fingers.

In the sixth Matinee we had these selections, all virtually novelties:—

a. Prelude and Fugue in D, op. 35, No. 2. . . . . *Mendelssohn.*  
b. Prelude in B minor, op. 35, No. 3. . . . .  
c. Fugue, from "Drei Stücke," op. 78. F sharp minor . . . . . *Jos. Rheinberger.*  
[New.]  
Trio No. 1, for Piano, Violin and 'cello, op. 63. A major . . . . . *Fr. Kiel.*  
a. Allegro con passione, b. Intermesso, Allegro scherzando, c. Largo con espressione, d. Vivace.  
First time in this country.  
e. Moment Musical, op. 94, No. 1. C major . . . . . *Schubert.*  
f. Menuetto, from Octet, op. 106. F major . . . . .  
Arranged for two hands by Ernest Perabo.  
Second Grand Trio, for Piano, Violin, and 'Cello . . . . . *J. J. Adriaens.*  
a. Allegro appassionato, b. Romanze, Andante  
c. Scherzo, d. Finale, Allegro con brio  
First time in this country.

Mr. Perabo's solos were all interesting, fresh, and charmingly interpreted. The Trio by Jadaassohn, we can heartily say, was to us positively refreshing by its clearness, its conciseness, its spontaneous geniality of musical feeling and conception. That by Kiel we found rather dry. And here is the seventh programme, March 10:—

a. Prelude in F flat minor, op. 37, No. 4. . . . . *X. Schumann.*  
[First time in Boston.]  
b. Prelude in A flat major, op. 34, No. 21. . . . . *Rehnsd.*  
[Second time.]  
Trio No. 2, for Piano, Violin, and 'Cello, in G minor, op. 10 . . . . . *Fr. Kiel.*  
a. Allegro moderato, ma con passione, b. Adagio con molto espressione, c. Rondo. Poco Andante, Allegro con moto.  
[First time in this country.]  
Trio Moments Musical, op. 7 . . . . . *M. Moschowski.*  
No. 1. Allegretto, B Major  
No. 3. Tranquillo e semplice. F sharp major.  
[New.]



Quartet for Piano and Strings, op. 38, E flat major,  
Jus. Rheinberger,  
a. Allegro non troppo. b. Adagio, c. Mesueto,  
Adantino, d. Finale, Allegro,  
(Second time in Boston.)

Other programmes have contained, for novelties: a fascinating Prelude and Toccata, in D minor, by V. Lachner; a Quartet for piano and strings, in F, op. 37, by Scharwenka, and more new things in smaller form than we have room to enumerate, by Rubinstein, Rheinberger, Kiel, Morzkowski, Jadasohn, and Gernsheim; also of older masters: a Suite in D minor, by Handel; a Sonata in B flat, op. 147, by Schubert; and Beethoven's early Trio (op. 1, No. 3) in C minor, which was a conclusion most delightful, besides many smaller solos. In all the concerto pieces, Mr. Perabo had the valuable assistance of such artists as Messrs. B. and F. Listemann, Allen, H. Suck, H. Heindl, Dannreuther, Fries, and A. Heindl.

Two more Matinees are announced, for April 23 and 30, with Scharwenka's Second Trio, his new Sonata for piano and cello, op. 46, and works by Bargiel.

—MR. ARTHUR FOOTE'S very interesting concert, at Mechanics' Hall, March 13, must not be forgotten. He was assisted by Messrs. Gustav Dannreuther, Violin; Henry Heindl, Viola; and Wulf Fries, Cello. The programme was a choice one:—

Piano-forte Quartet in G minor. (Op. 7) 25 Johannes Brahms  
Allegro—Intermezzo—Andante con moto—Rondo alla Zingaresca?  
Tracollum and Romanze from Suite in F (Op. 25) for violin and Piano-forte . . . Franz Ries.  
Piano-forte Solos:  
Prelude and Fugue in E major . . . Rubinstein  
Etude on the Duet from "Der Freischütz" . . . Stephen Heller.  
Rondo in E flat . . . Liszt.  
Piano-forte Quartet in E flat . . . Mozart.  
Allegro—Larghetto—Allegretto.

The two Quartets, new and old, made good contrast. That by Brahms is a vigorous work; its themes worked out with his usual skill and fervor, and each movement has its individual charm, especially the Intermezzo and Andante. It was admirably interpreted, and so was the more spontaneous, melodious, and familiar sounding one by Mozart. Mr. Foote's group of solos was selected with fine taste, and we were surprised at the great progress shown both in the finished technique and the clear, decided, and intelligent expression of every one of his performances. In the duet by Ries, a fine selection, Mr. Dannreuther proved himself a sterling violinist, of a sound artistic quality, and with a large tone, and straightforward, unaffected style that recalled to us Joachim. The concert was keenly relished by a large and musically appreciative audience.

Mrs. L. S. FRODOCK, better known as one of the best organists of this city, but who has recently been studying the piano-forte in Germany, gave a Matinee at Wesleyan Hall on Tuesday, March 30. She has always been noted for her devotion to the best kind of music, playing a great deal of Bach upon the organ. The same earnestness enters into her piano-forte readings, only a certain nervousness before an audience seems somewhat to benumb her fingers, and render the performance sometimes lifeless and even clumsy. This was most apparent in the Beethoven Sonata at the beginning of the following programme:

Sonata in G, Op. 31. . . . . Beethoven.  
Allegro vivace—Adagio grazioso—Allegretto  
Carnival, Op. 9 . . . . . Schumann  
Preambule—Pierrot—Harlequin—Vals Noble—  
Lustre—Florestan—Coquette—Papillons—  
Lettres Danseuses—Charina—Chopin—  
Estrella—Reconnaissance—Pantalon et Columbine—  
Vals Allemande—Paganini—Promenade—Pauze—  
Marche des Davidbandler contre les Philistins.  
Andante Spianato Op. 23. . . . . Chopin.  
Etude in F, Op. 23. . . . . "  
Nocturne C minor, Op. 48. . . . . "  
Prelude in B, Op. 28. . . . . "  
Etude. . . . . Bach.  
Ricordanza. . . . . Liszt.  
Trio in F, Op. 18. . . . . Saint-Saens.  
Allegro vivace—Andante—Scherzo—Allegro.

But in the following pieces the nervousness wore off, and her rendering of the little Carnival fancies of Schumann, the Chopin selections, and the senti-

mental *Ricordanza* by Liszt, was much more satisfactory; in these she had not so much the air of a victim set up for the sacrifice. In the Trio by Saint-Saens, a characteristic work, she was ably accompanied by Messrs. B. Listemann and Wulf Fries.

It yet remains to speak of Mr. Lang's extremely interesting concert at Mechanics' Hall, April 1; but as we have not room to say all that should be said of it, and as he will give another on the 23d, we may include them both in one review.

#### MUSICAL CORRESPONDENCE.

NEW YORK, April 5.—The concert season has been dull during the two weeks since my last letter. The Mapleson Opera Troupe has been winning golden opinions since the opening of the spring season. It is true that the same old operas have been produced, and no attempt has been made to give the public any novelties. Still, perhaps the public wouldn't understand the novelties if it had them, and so it is probably just as well to go on having *Lucia*, *Trocatore*, and all the rest of those time-worn (and mouldy) affairs.

On Tuesday evening, March 30, Messrs. Fischer (cello) and Max Pinner (piano), gave a most interesting Solree at Steinway Hall, assisted by Mr. Richard Arnold (violin), by a lady vocalist, and by an accompanist who was simply perfect. I have been attending concerts of all sorts for the last seventeen years, and I have never heard a pianist who accompanied with such exquisite taste, grace, and delicacy: let us thank God for him and let us trust that he may again appear in our concert halls. To return to the Solree, the programme included the following selections:—  
Sonata (F. P. and cello) Op. 18. . . . . Rubinstein  
3 Etudes. . . . . Chopin  
Trio, G major. . . . . Hoff

Mr. Fischer renewed the very favorable impression made by him at one of Dr. Hausroch's Symphony concerts and at a Brooklyn Philharmonic concert. His execution is perfection itself, and his delicacy of touch and purity of intonation are marvellous. Mr. Pinner's success was less marked, for his rendering of the Chopin Etudes was very weak and purposeless. He did better with an Air and variations by Tchaikowsky, although it is a hopelessly tedious and entirely uninteresting composition. The Hoff Trio—a most charming work—was capably played, Mr. Arnold giving his valuable assistance and most excellent execution.

Berlioz's "Damnation of Faust" was again given to a patient public on Saturday evening, April 3. The house was crowded, the orchestra performance admirable, the chorus work very efficient and creditable, and Dr. Damroch has every reason to be satisfied with the success which has crowned his efforts. It must have been a most colossal task to drill the large choros so that the *unforgettable* music could be sung at all. Of the work itself one can say truly that the orchestration is superb; as for the musical ideas they are (to my mind) chaotic, turgid, utterly unpleasant.

ABOON.

PHILADELPHIA, April 5.—The course of music for the past season in this city, like that of true love, has not run smoothly. Firstly, Max Strakosch disappointed the public by his grandiloquent announcements, which had more froth than beer in them, put his weakest artists forward at first, disgusted the people, who consequently, but very universally, absented themselves from after performances that were well worthy of generous support. Suffice it to say the season was a most disastrous one, and Mr. Strakosch has not returned to us yet.

Next Maurice Grau came along in a *reni-vi-di-rici* humor with his French company. The stunning beauty of Angèle, the piquant manner of the petite Marie, the grace of the handsome tenor Capoul, the dramatic talent of other members of the company, all sank into nothingness in the eyes of the public. Opera Bouffe had seen its day, and it could not be resurrected by Mr. Grau with his augmented prices of seats. This has been a stumbling-block to other managers. Strakosch succumbed to it, so did Mapleson, of whom I come to speak now. The latter gentleman's failure was, if anything, yet more ruinous than his predecessor's. The good orchestra, the large chorus, the excellent consequent ensemble, failed to arouse the public which wanted to hear great artists, and they were not present. There is a great deal to be thought and said on this subject, but it will take a big book to hold it; for it comprehends the question as to the position future opera is to maintain in the great republic. —Per contra, the local concerts, I mean those of resident musicians, have been supported with more than usual liberality, which they fully merited by their improved character.

Carl Gaertner's series of three soirées in the Foyer of the Academy of Music, were the best we have had for many long years, and it is pleasant to be able to record the public appreciation and support. The performance of Beethoven's Grand Septet was so admirable that the subscribers and the press insisted on its repetition. Charles H. Jarvis has just completed his series of six soirées, which have been better attended than in any former year. Some of the best piano-forte-music, ancient and modern, has been heard from the concert-giver in his masterly style, and quartets and quintets, notably the Mozart Clarinet Quintet, have been rendered with superior skill and taste. Messrs. Stoll and Kauffman, have also given a series, not closed yet, of vocal and instrumental classical music, much to the delight of a large number of music-friends. These concerts, as well as Mr. Jarvis's, are given in the lecture-room of the Academy of Fine Arts.

A few of the theatres have done opera—so called, in a various manner so to speak, and almost always with indifferent success. Some of these performances have been beneath criticism, and not entitled to support from the public. In oratorio, the Cecilian Society has done itself credit by the production of Handel's *Samson*, and Haydn's *Creation*, both of which were sung by the chorus of the society; but the solo vocalists were freely criticized, more among accomplished amateurs than by the press, which was amiable to a fault. The Mendelssohn Club under Mr. W. L. Gilchrist, has done some good work this season, and they have a large public at their back, for St. George's Hall is always crowded when they sing their delightful programme of choruses, motets, cantatas, etc.

BALTIMORE, APRIL 5.—The sixth Penbody Symphony Concert was given on Saturday evening with the following programme:—

a. Ocean Symphony, C Major. . . . . Anton Rubinstein.  
b. Songs, with piano:  
The dew-drop. Work 23. No. 2.  
Spring-song. Work 22. No. 1.  
When I see thee draw near. Work 27.  
Mr. Theodore J. Toedt.  
Piano Compositions: . . . . . Fr. Chopin.  
Prelude, D flat major. Work 28. No. 13.  
Nocturne, D flat major. Work 27. No. 2.  
Polonaise, A flat major. No. 6. Work 53.  
Madame Teresa Carreno.  
Norwegian Rhapsody, B Minor. No. 1.  
Work 17. . . . . Johan S. Steenham.

Mr. Theodore Toedt, who comes from Washington, and who is new here, sings with much taste and sentiment, and although the possessor of comparatively little voice, created great enthusiasm by the admirable manner in which he used it.

In response to a recall, he gave Rubinstein's "Du bist wie eine Blume," with a better understanding, and with greater effect than any other singer your correspondent has yet heard here in this much sung selection.

Terena Carreno showed herself a Chopin performer, *par excellence* by her thoroughly poetic rendering of the *Prelude*, *Nocturne* and *Polonaise*, and exhibited her magnificent technical ability in the difficult Hungarian Rhapsody, No. 2, of Liszt, which she played with astonishing ease of execution, and with a spirited and powerful conception that could not but carry her listeners with her. C. F.

CHICAGO, March 20.—The quiet season of Lent has had its effect upon our musical entertainments, for there have been very few concerts of late in this city. True, we have had one or two so-called "popular concerts," in which the sensational element has been the actuating influence. Among these one may class the Remenyi Concerts, which have recently taken place at Central Music Hall. Music as an art commands much more respect and support in the West, than may be supposed by the cultured people of the older Eastern cities; and yet, musical progress is not a little hindered by a sensationalism kept alive by managers, who view all there is in art from its commercial side. Thus we have, what may be termed, with much justice, the musical speculator, who endeavors to bring out for public performance whatever he thinks will attract the lovers of the sensational, and thereby bring him in that harvest of dollars, for which he plans and works. Every announcement made in the behalf of any "popular concert," or musical entertainment, is filled with bombastic statements which deal alone with the superlatives of the language. Thus every singer of any rank whatever, and all performers of even moderate talents, are classed as being the "greatest upon the earth," until our honest English is perverted beyond recognition, and does not contain even a shadow of the truth. It is in these sensational announcements, made by speculating managers, that real art is burlesqued, and re-

ceives for the time being a hindrance; for the people become dissatisfied with promises, which from their very superlative nature can have no fulfillment, and at last, they grow distrustful of even honest efforts made for music by sincere and honest workers. Our musical journals should use their influence against this growing sensationalism, and thus endeavor to keep art upon the foundation of truth, where it alone can flourish. I am led to make these remarks by seeing some of the announcements made in our city of recent concerts. Not long since, Mr. Gilmore's so-called "National Hymn" was the subject matter of a sensational circular, and in a recent programme of a Remenyi concert, the violinist was termed a "Modern Paganini," and "the universally acknowledged greatest violinist of the world." Mr. Gilmore's Hymn sank into a well-earned oblivion after its one performance, and Mr. Remenyi will have his title as "greatest in all the world," until the next violinist of any note is engaged to play in a "popular concert" in our city. That Mr. Remenyi is a good violinist, and a gentleman of talent, I well know, and that he is able to delight an audience his last appearance in this city made plainly manifest. But he should also be so much of an artist as to make modesty one of the elements of his very talent, and suppress the enthusiastic manager who wishes to advertise him in terms that offend both the truth and good taste. I append a programme of one of the concerts:—

Solo: a. The Enquirer, . . . . .	Schubert.
b. H., . . . . .	Martini.
Mr. Decelle.	
Quintet, . . . . .	Schumann.
The Liebesang String Quartet, and Mme. Teresa Carreno.	
Song, Loreley: . . . . .	Liszt.
Mrs. Thurston.	
Concerto for violin, . . . . .	Mendelssohn.
Adagio. Ronko.	
Liebesang String Quartet and E. Remenyi.	
Piano Solo: Etolouette in E minor, . . . . .	Liszt.
Mme. Teresa Carreno.	
Violin Solos.	
a. Nocturne G minor, . . . . .	Chopin.
b. Barcarole, . . . . .	Schubert.
c. Valse Noble, . . . . .	Remenyi.
Edouard Remenyi.	
Andante and Canonetta, . . . . .	Mendelssohn.
Liebesang String Quartet.	
Song "Devotion," . . . . .	Schumann.
Mrs. Thurston.	
Violin Solo: The celebrated Hungarian March	
Rakoczy, . . . . .	Componer unknown.
With martial introduction for violin, by . . . . .	Remenyi.
Edouard Remenyi.	
Duet: Una Noite in Venezia, . . . . .	Lucanemi.
Mrs. Thurston and Mr. Decelle.	

There has been an "Amateur Musical Club," started in our city. It consists of a number of talented amateur lady pianists and singers. They have a reunion every two weeks, and give very enjoyable programmes. At the last meeting a very interesting translation from Jean Paul, upon the "Muse of Song," was read before the society. The translation was made by Mr. Edward Freiburger of the Chicago *Inter-Ocean*. I append the last program me given by this little society, for it is from knowing what our amateurs are doing for music that we realize the condition of art in our city.

Three Preludes, Nos. 1, 2, 10, . . . . .	Bach.
Miss Jessie Root.	
L'Addio. Duet, . . . . .	Cirillo.
Mrs. Knickerbocker and Mr. Gill.	
a. Noctette, . . . . .	Schumann.
b. Minuet. (Bocherini), . . . . .	Joaffy.
Miss Allport.	
To Earth May Winds are Bringing, . . . . .	Schumann.
Violin Obligato by Mr. Lewis.	
Mrs. Clarke, Miss Ward, Miss Harmon.	
Aria from "Carmen," . . . . .	Bizet.
Mrs. Robert Clarke.	
Rondo, Op. 16, . . . . .	Chopin.
Miss Van de Venter.	
a. Flower Greeting, . . . . .	Curschman.
b. "Thou Heaven Blue and Bright," . . . . .	Abt.
Mrs. Clarke, Miss Ward, Miss Harmon.	
Fantaisie, Op. 27. Two Flutes, . . . . .	Raf.
Mrs. Barbour, Mrs. Haines.	

APRIL 3.—We have had one or two more musical entertainments of importance. The first was the Beethoven Society's concert, which took place March 23. The programme consisted of "Paradise Lost," by Rubinstein; Redemption Hymn, J. C. D. Parker; Aria, "Ah Perfido," Beethoven; Festival Chorus, from "Queen of Sheba," Goldmark. The society had the assistance of Mrs. Stacy, Mrs. Hall, Mr. Knorr, and Mr. Gill, as soloists, and a full orchestra, under the direction of Carl Wolfsohn. A very large and fashionable audience greeted the Society, and in one point of view the concert was a success, for the financial gain

was enough to enable them to more than meet their large expenses. As a composition, Rubinstein's "Paradise Lost" did not interest me as much as I expected. Many of the choruses are rich in effects, and colored by a descriptive orchestration. One number was particularly striking. It was descriptive of the awakening of creative life, the lines running thus:

"All around  
Rose the sound  
Of the strife  
Of life;  
How it rushed  
And roared,  
How it gushed  
And poured,  
All creation with life overflowing."

There are a large number of recitatives for tenor, which at times become a little trying for the listener, as well as exacting upon the singer. They require a tenor with a powerful voice, and good dramatic powers. Mr. Knorr is a gentleman with a sweet but light voice, and although he sang the part with much taste, and expression, there was at times a lack of power, which indicated, not that the singer was at fault, but that his voice was not suited to the music. A dramatic tenor is rather hard to obtain at the present time. Parker's Redemption Hymn was well received by the audience, and the alto solo, which the work contains, was finely sung by Mrs. Hall. The grand scene and Aria of Beethoven suffered somewhat. Mrs. Stacy has not the voice for such dramatic music. It requires the method and voice of a Parnepa to do it justice. To attempt the great things in song is to awaken contrasts; to do them requires powers of a high order. For a voice of a dramatic mould, they are fitting, but when a vocalist allows ambition to carry her beyond her powers, the result must be any thing but satisfying. Yet I must do this lady the justice to say, that she was honored by a recall, and that the critics of our daily press extended to her the compliment of highest praise.

Last Monday evening our old friends, the Mendelssohn Quintette Club, of Boston, gave a concert in this city. The following was the programme:—

Introduction and Allegro, from the Septet, . . . . .	Beethoven.
op. 20, arranged by the author for Quintet . . . . .	Popp.
Solo for Flute "On a melody by Abt." . . . .	William Schade.
Quartet in A, op. 41 . . . . .	St. Schumann.
Grand Scene and Aria, "Ah! Tors e' lui," from . . . . .	Verdi.
La Traviata . . . . .	Abbie Carrington.
a. Canonetta . . . . .	Heimendahl.
b. Bagatelle . . . . .	Mozart.
Larghetto, from the Clarinet Quintet . . . . .	Servais.
Parade for Violoncello on "Le Baiser" . . . . .	Frederick Glaze.
English Ballad, "The Flower Girl" . . . . .	Abbie Carrington.
Finale from the Septet, op. 20 . . . . .	Beethoven.
Adagio and Allegro.	

The club has changed its membership since its last visit to Chicago, but the familiar faces of Mr. Ryan and Mr. Michel recalled the old days when this organization was introducing chamber music to Western audiences. Miss Carrington was well received by our concert-goers, and although she did not give us any very trying, or classical selections, proved herself to be a very pleasing singer. The club will return next week, and favor us with two more concerts.

Friday evening the Apollo Club, assisted by the Arion Society of Milwaukee, gave a performance of Max Bruch's "Frithjof." They were assisted by Mr. Remmeritz, of New York, and Mrs. Elliot. The performance was a fine one. As I gave a full description of the work last year in my letter to the JOURNAL, I will not do more than make a record of the concert at this time.

FLORENCE, ITALY, March 17.—The munificent humanity of the late Prince Demidoff won for his memory a noble monument on the banks of the Arno, wherein expressive statues in white marble commemorate his worth.

This quality of mercy is strained through a sieve of fantastic art into the heart of his kinsman, the actual Prince, who offers for sale at public auction the Palazzo San Donato, with all its contained treasures, one-half the proceeds to go to the relief of the poor of Florence.

The palace is within a short drive from the Cascine; is planted in the midst of a vast pleasure-garden with pine and other evergreens, and is filled with costly china, carved furniture, tapestries, vases, and supplemented by extensive galleries of painting and sculpture. I found it rather an exponent of wealth than a palace of art. It was a collection of bric-a-brac,—a magnificent caprice, bizarre, indiscreet, heterogeneous, expensive,—showing neither the outgrowth of a refined personal taste, as a human dwelling should do, nor any touch of that winnowed preciousness which marks the great public galleries of Europe. It is a sop or sponge of a part of the enormous income the Prince receives from his mineral resources in the Ural Mountains.

The story goes that Peter the Great, on his return from Holland, and, filled with a wholesome respect for the mechanic arts, found himself, one day, remote from his capital, and the pistol that he carried not in working

order. The Demidoff of that epoch took the weapon, repaired it on the spot, and returned it to the Tsar, who subsequently recognized the service by the grant of a barren tract in the Ural. The ingenious Prince, finding the land unproductive, sought below the surface, and the result was the development of quarries of malachite, and mines of coal and iron that were practically inexhaustible. Let the yield of these mines, on its transit from the Asian frontier to Paris (the residence of the Prince), suffer what it may from pickings and stealings, still the residuary income is sufficient to answer the call of the costliest and most unexpected whim.

Good God! How it stirs the imagination of one tried by experience of poverty to think what a power for benefit lies sleeping in those Russian mines. If only the owner had faculty and soul enough (benefactor to some extent as he confessedly is), to organize relief, say, for the poor of one European city in the construction, ventilation and warming of houses, the discontinuance of beggary, and stimulus to the lagging industries of the people.

Let us go back to the palace. Among all the art objects I saw but one that I should care to own,—a painting by Terburg, representing a Dutch burgher in a suit of black, with pointed hat. The father of the present Prince married a grand-niece of Napoleon, and perhaps the most interesting group of objects was a series of portrait busts in marble of the Bonaparte family. There was the old lioness, Letitia, and all her whelps, male and female, with their handsome, unscrupulous faces,—Lucien, Joseph, Jerome, Pauline, Caroline, Napoleon, Louis. The best as well as the plainest, was that of Louis, King of Holland. I lingered about this head and found it a study of peculiar interest; there were the small protrusive eyes, the large, loosely-modelled nose, and other features of Louis Napoleon, but blended into a kinder look than sat upon the stolid face of the last usurper of the throne of France. So striking was the resemblance as to afford a physiological and artistic proof of the legitimacy of the "nephew of his uncle," cleansing from stain the name of his mother, and blowing a certain Dutch admiral of ill-repute clean out of water. Let "Napoleon the Little," then, be accorded the small praise of consanguinity with Napoleon the Great, or, in the scornful phrase of Victor Hugo, "Toi, son singe, marche derrière, Petit, petit." There is Josephine with her quaint creole features, small arched faces at the shoulder, and voluptuous bust. And there the *bourgeois* head of Maria Louise beside the bust of her son, with his thin face, abundant hair, and speculative, ineffectual forehead.

But if the architecture of this extensive pile is incongruous, and the art within as a whole at once costly and meretricious, the conservatory of plants wins unqualified admiration,—enormous palms, cacti in magnificent flower, and every variety of native and exotic growth flourished within the glazed domes,—the long labyrinth and fountain-freshened recesses of the vast pavilion, a zone of perpetual summer filled with wafts of fragrance, and penetrated with fiery light, while the keen winds of March were blowing outside.

Everything is offered for sale, while a report is also current that the palace itself may be reserved as an asylum for the Tsar, should he escape explosion and be forced to flee from the scenes of his familiar despotism.

The musical event of the season is the production, for the first time in Florence, of Beethoven's Ninth Symphony with the grand choral hymn. The credit of this achievement is entirely due to Sig. Jette Sjölen, director of the Florentine Orchestral Society, a gentleman who unites an Italian virtuosity with a quiet, masterful personal magnetism that is more frequently found in the people of the North. He has endeavored in former years to introduce Beethoven to an Italian audience, but with only partial success. At one concert, last year, I saw with mingled delight and disgust, that the Andante movement of the Fifth was included in the list of pieces. There it stood in the programme turn from its place to the remainder of the Symphony, preceded by something from Spontini, and followed by an aria by some thin soprano.

Was it owing to a maturer and more intimate feeling of the grandeur of the work that I enjoyed the hymn even more than in the old Odeon days in Boston, of sacred and rapturous memory. The suspended intervals of the hymn were filled with "ravishing division" by the orchestra, until the chorus, strengthened by repression, resumed the theme, and rolled upwards a thrilling and victorious tide of song.

The orchestration of the Symphony began and proceeded with commendable precision, under the coolest and commanding baton of the director. "The music yearning like a god in pain" until it burst into that triumphant Hymn to Joy, which is yet so deep as to search out and draw from the very source of tears.

I should judge one-half of the audience to be Italians. It was curious to watch the effect of this music on their susceptible organization. They seemed to be listening to moving eloquence in a foreign tongue only half understood, but growing clearer to their apprehension every moment. There sat near me a lady with light-olive skin, lustrous eyes, and aquiline nose, an Italian of the Italians. She wore huge claw-hammer ear-rings that swung in cyclopean curves as her head bent and swayed to the music. The charm of this grand music was cumulative, and included all the house. At the close the audience rose *en masse* and greeted the performers with wild plaudits. Sjölen bowed his acknowledgments gravely. The columns of the newspapers on the following day kindled and corroborated with superlative appreciation, and Beethoven was domesticated in Florence.

OMO.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

**VIOLINIST.**  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
**PIANO-FORTE, HARMONY, AND COUNTERPOINT,**  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
**TEACHER OF PIANO, ORGAN, AND HARMONY,**  
Organist at  
HOLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).  
**RECEIVES PUPILS FOR VOCAL CULTURE**  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

**TEACHER OF PIANO-FORTE,**  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

**VOCAL CULTURE,**

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

**TEACHER OF SINGING,**  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1865),

**PIANO, THEORY, AND ENSEMBLE LESSONS.**  
Music Room at 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LANG'S Address**

**FOR PIANO-FORTE LESSONS,**  
**CONCERT ENGAGEMENTS, ETC.**  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
**ADVANCED PUPILS ON THE VIOLIN.**  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

**RECEIVES PUPILS on the PIANO-FORTE**  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.  
**CONCERT SINGING, ORATORIO, AND OPERA.**

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

**TEACHER OF THE PIANO,**  
Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

**CONCERT PIANIST AND TEACHER.**  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

**TEACHER OF THE PIANO-FORTE,**  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOERF,**

50 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

**PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.**

**WILLIAM H. SHERWOOD,**

**CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,**  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

**FOR ORGANISTS AND VOCALISTS.**  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

**WILL RESUME PIANO LESSONS**  
September 20th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
**Teacher of the Porpora, or Old Italian School  
of Singing.**

*Pupil of Corelli, Arduini, Mmes. Arnault and Mott.*  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

**FOR ORATORIO, OPERA, AND CONCERTS.**  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

**ORGAN, PIANO-FORTE, AND HARMONY,**  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

**GIVES LESSONS IN SINGING AND HARMONY.**  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
**FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.**  
LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

**FOR THE BLIND.**  
SOUTH BOSTON, MASS.  
**PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.**  
All Orders from Boston or vicinity sent as above, or to 17 AVON  
STREET, will receive prompt attention.

*This Department has charge of all the Pianos used in  
the Public Schools of Boston.*

**TALKS ON ART.**

By WILLIAM M. HUNT.  
8vo, paper.....\$1.00.  
\*• For sale by all Bookellers. Sent, post-paid, on re-  
ceipt of price by the Publishers,  
HOUGHTON, OSGOOD & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL of Music has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORING'S, 369 Washington, St., Boston.



## NEW BOOKS.

**The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. \$1.00. Cheap edition, paper, 25 cents. A book that everybody should read,—manly, interesting, and full of life.

"Mr. Hughes might almost be called an apostle of manliness. The career of his "Tom Brown" has been followed by all English-speaking lads and young men with the warmest interest, and has been accepted on all hands as a type of courage and manliness. Mr. Hughes will have a bearing which few writers could obtain, as he attempts to portray the character of Christ as first of all a manly and courageous character. He defines the tests of manliness, and then subjects to these tests the incidents which are recorded of Christ. He presents in a graphic and striking way the successive acts in that great and thrilling drama, and shows us at every point the figure of Christ as an embodiment of strength, vigor, endurance, and courage. The little volume is so compact that it might be read at a sitting, but thoughtful readers will prefer not to hasten through its pages.—*Boston Journal.*

**Labor.** Seventh volume of "Boston Monday Lectures." With Preludes on Current Events. By JOSEPH COOK. \$1.50. A striking book on a very important subject.

•• For sale by book-sellers. Sent, post-paid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## BRITISH POETS.

## RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50. The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols.  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 3 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herrick, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moor, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol.  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press.—*North American Review.*

This series of the British Poets is by far the best collection we have anywhere met with.—*New York Times.*

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margin, attractively and substantially bound.—*Providence Journal.*

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price.—*New York Evening Post.*

This edition of the standard British poets is in every way worthy of a permanent place in every library, which is not already supplied with these literary treasures.—*Boston Advertiser.*

•• For sale by all Book-sellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD & CO., BOSTON.

## OBER'S

## Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S

## CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## WRITINGS OF T. B. ALDRICH.

As a writer of brief and thoroughly entertaining stories, sparkling with natural humor, and always delightfully poetic in the descriptive passages, he is not surpassed by any other of our authors.—*New York Tribune.*

I have been reading some of the poems this evening, and find them rich, sweet, and imaginative in such a degree that I am sorry not to have fresher sympathies in order to taste all the delight that every reader ought to draw from them. I was conscious, here and there, of a delicacy that I hardly dared to breathe upon.—NATHANIEL HAWTHORNE.

## THE STILLWATER TRAGEDY,

Now appearing in THE ATLANTIC MONTHLY.

The Story of a Bad Boy. 16mo, \$1.50.

Illustrated by SOL EYTINGER, JR.

Tom Bailey has captivated all his acquaintances. He must be added hereafter to the boys' gallery of favorite characters, side by side with "Robinson Crusoe," and the "Swiss Family Robinson," and "Tom Brown at Rugby."—*New York Tribune.*

An admirable specimen of what a boy's story should be.—*Boston Advertiser.*

The best story of a boy ever written in America, and one of the genuinely witty and readable books.—*Hartford Courant.*

Marjorie Daw and Other People. 16mo,

\$1.50; paper, \$1.00.

"Marjorie Daw and Other People" is, in its way, a marvel of ingenuity. . . . Apart from the special and remarkable talent he displays in taking in his readers, his literary power is undeniable; and his descriptions of New England life are among the best that have appeared.—*London Athenaeum.*

Mr. Aldrich has a very high reputation on the other side of the Atlantic, and this volume should do much to extend it on this.—*London Spectator.*

Cloth of Gold and Other Poems. 16mo,

\$1.50; half calf, \$3.00; morocco, \$4.00.

The qualities which make Mr. Aldrich's prose so charming are the very ones which insure success to his poetical writings. Full of vivid pictures, delicate imaginings, and dainty conceits, they cannot fail to delight the lover of poetry.—*Worcester Palladium.*

Enough to give him a lasting reputation as one of the most eminent American poets.—*The Independent (New York).*

We think of no American poet, unless it be Edgar Poe, who surpasses him in richness of imagination, in quaintness and delicacy of expression.—*The Liberal Christian.*

The Story of a Cat. Translated from the

French of Emile de la Bedollière, by T. B. ALDRICH. Illustrated with a profusion of

allegories. 4to, \$1.00. An admirable translation of a thoroughly entertaining story, which is made still more amusing by the many humorous pictures.

Prudence Palfrey. With a picture of

Prudence by MARY HALLOCK FOOTE. 16mo, \$1.50; paper, \$1.00.

They have an exquisite treat before them who have not yet read "Prudence Palfrey." It is Mr. Aldrich decidedly at his best,—the plot well elaborated and sufficiently exciting, and the story unfolded with delicacy, wit, dramatic suggestiveness, and in English altogether perfect and sweet.—*Christian Union.*

While in the undercurrent of thoughtfulness it displays, and in artistic finish and in poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own.—*Revue des Deux Mondes.*

The Queen of Sheba. 16mo, \$1.50.

The story is one of singular freshness and interest, and from first to last it is treated with a certain charming respect for its rare qualities. . . . To say that it is witty and full of a genial spirit is to say that it is Mr. Aldrich's work.—W. D. HOWELL.

Aside from the beauty and fascination of the story itself, the latter half of the book contains one of the most charming records of travel experience in Switzerland to be met with in recent literature.—*Union Herald.*

Flower and Thorn, and Later Poems.

16mo, \$1.25; half calf, \$3.00.

Possess the characteristic qualities of his verse—delicate play of fancy and exquisite finish and precision of language. Mr. Aldrich has heard more subtle tones than any other American poet, and not even Tennyson has a truer feeling for the artistic side of verse.—*Apparatus Journal.*

What Mohammed said so many times about the Koran is just as true of this little volume. "There is no doubt about this book." None whatever. It is as certainly a book of poetry as it is a book,—poetry of the most airy, delicate, fantastical sort; as dainty and delicious as can be.—*Christian Register (Boston).*

Baby Bell. A Holiday Volume. Fully

illustrated. Small quarto, cloth, full gilt,

\$1.50; morocco, or tree calf, \$3.00.

A beautiful edition of this exquisite ballad, illustrated with rare feeling and artistic skill.

•• For sale by Book-sellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, OSGOOD AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

APR 24 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1018.

BOSTON, SATURDAY, APRIL 24, 1880.

VOL. XL No. 9.

## THE EMERSON PIANO FORTES

Date from 1840, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## McPhail Pianos.

*The Commonwealth says:* "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register, and standing in tune, exceeds any instrument of similar grade that we have ever listened to. This declaration has been the study of Mr. McPhail for many years, and, with true Scotch persistence becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instrument. Not only is all that creates the harmony of faultless construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 430 Washington Street, Boston.

#### BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a

#### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as

THE ONLY VIOLIN SCHOOL IN AMERICA  
deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

*Illustrated Catalogues and Price List mailed free on application to*

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying. For Prices and other particulars, send for Circular.

## Music Publishers.

## NEW MUSIC BOOKS.

## TEMPERANCE LIGHT.

A new Temperance Song Book of low price, but the very best quality. By GEO. C. HUBB and M. E. SEYMOUR, with the valuable assistance of a number of our best song and music writers. A well-printed and beautiful little book. Send 12 cents in stamps for *Specimens*. Costs but \$10. per hundred, and 12 cents for a single copy.

**ARTHUR SULLIVAN'S VOCAL ALBUM.** Contains twenty-four of the best songs of this famous composer, any three of which are worth the moderate price of this fine volume, which is \$1.00.

All Sunday Schools that try it, take to *WHITE ROBES*, (30 cts). No better Sunday School Song Book ever made.

**NEW ENGLAND CONSERVATORY METHOD FOR THE PIANOFORTE.** (\$3.25, complete. In 3 Parts, each \$1.50.) Has been for years a standard and favorite method, and is constantly in use by the teachers of the conservatory, and by thousands of others.

Try LAUREL WREATH, (\$1.00), High School Singer.  
Try MASON'S TECHNICAL EXERCISES, Piano (\$2.50).  
Try THE MUSICAL RECORD, (Weekly). \$2.00 per year.  
Try GOSPEL OF JOY (30 cts). Best "Gospel" Songs.  
Try AMERICAN ANTHEM BOOK. (\$1.25.)

OLIVER DITSON & CO., Boston.

Songs of the Pyrenees, arr. from traditional Pyrenean Melodies by Sturgis and Blake.

- |  |        |
|--|--------|
| 1. Hasta la Manana (To-morrow).....                                      | 25     |
| 2. La Boca de Pepita (Pepita's mouth).....                               | 25     |
| 3. Dodo.....   | 25     |
| 4. Tercita Mia.....  | 25     |
| 5. Bolero.....   | 25     |
| 6. Me gustan To das (The girl with the golden hair).....                 | 25     |
| 7a. Le Beau Valaisan (The gallant Ship). Spinning Wheel Song, No. 1..... | 40     |
| 7b. Rose de Provence. Spinning Wheel Song, No. 2.....                    | 40     |
| 8. La Gitana (The Gipsy).....  | 25     |
| Complete.....  | \$2.00 |

Published by CARL PRUEFER, 30 West Street, Boston.  
Sent, post-paid, on receipt of marked price.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

It discusses sound in general, musical sounds, and the theoretical nature of the sounds of musical instruments, musical intervals, the scale, time, rhythm, form, melody, and harmony. It is of great value and interest to all who love music and who wish to understand its principles and laws.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON.

## KNAPP'S THROAT CURE

## HENRY JAMES'S BOOKS.

Confidence. (Just published.) \$1.50.

The American. \$2.00.

The Europeans. \$1.50.

Roderick Hudson. \$2.00.

Watch and Ward. \$1.25.

Transatlantic Sketches. \$2.00.

A Passionate Pilgrim, and other Sketches. \$2.00.

In richness of expression and splendor of literary performance, we may compare him with the greatest, and find none greater than he.—*Atlantic Monthly*.

A delightful culture is manifest on every page.—*Providence Journal*.

Easy, graceful, and direct in his form of expression, he has large constructive power, and a mastery of dramatic effect that is unusual with American authors, and rare in the authors of any country at the present day.—*Christian Intelligencer* (N. Y.).

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, OSGOOD & CO., BOSTON, MASS.  
No. 21 ASTOR PLACE, NEW YORK.

MME. BERTHA JOHANNSEN, Professor of the Art of Singing, 178 2d Avenue, New York. Ladies prepared for the Opera or Concert Room.

## SOME FAMOUS SONGS.

An Art-Historical Sketch. By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study. By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms. By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

## VOCAL CULTURE.

The Cultivation of the Voice in Elocution.

By JAMES E. MURDOCH & WILLIAM RUSSELL. Price, . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

\*For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, OSGOOD & CO., Boston.

## MR. B. J. LANG

WILL GIVE

ONE PERFORMANCE ONLY  
— OF BERLIOZ'S —

## DAMNATION

OF

## FAUST,

At MUSIC HALL, THURSDAY, May 14, at 7:45.

ORCHESTRA, 60. MALE CHORUS, 130. MIXED CHORUS, 220.

MARGERITE.....Mrs. Humphrey Allen  
FAUST.....William J. Winch  
MEPHISTOPHELES.....Clarence E. May  
BRANDER.....An Amateur  
All seats \$1.00. Saturday morning, April 3.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALLY, H. A. GREENE.

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable, vigorous, and safe. Harmless to infant or adult, and invaluable to singers and speakers. Convenient to carry and use. Seven Druggists, price 25 cents; or address E. A. OLDS, P. O. Box 2895, New York.  
\*The History of a Voice Lost and Won, by Rev. H. W. Knapp, D. D., sent, post-paid, on application.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

Edition for 1880, Fully Revised.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

\*The edition for 1880 includes careful revisions, corrections and additions made by the editor after visiting all the countries covered by the "Satchel Guide."

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape, and tasteful mechanical execution.—*Independent* (New York).

The book is indeed a model of perspicacity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists.—*Paid Mail Gazette*.

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction.—*Providence Journal*.

\*For sale by booksellers. Sent, postpaid, on receipt of price, by the Publishers.

HOUGHTON, OSGOOD & CO., Boston, Mass.

## Calendar of the Musical Season.

## APRIL.

24. Concert of the Cecilia, (postponed from April 12).  
25. Ninth Concert of Ernst Pernbo. Wesleyan Hall, 3.30 P. M.  
27. Fourth and Last Organ Recital of Mr. H. M. Dunham, Music Hall, 4 P. M.  
29. Mr. B. J. Lang's Mechanics' Hall Concert, at 3 P. M.  
30. Tenth and Last Concert of E. Pernbo, 3.30 P. M.  
30. Concert of Mr. S. Liebling, Union Hall.

## MAY.

- 4-9. Triennial Festival of the Handel and Haydn Society.  
14. Berlioz's "Damnation de Faust," with chorus, orchestra and solos, under Mr. B. J. Lang, (postponed from April 15).  
17. Fifth Concert of the Apollo Club.  
19. Fourth Concert of the Boylston Club.  
21. Sixth Concert of the Apollo Club, with Orchestra.  
24. Last Concert of the Cecilia, Repetition of Bruch's "Olympia."  
26. Last Concert of Mme., Cappiani and pupils.

## Normal Musical Institute,

CANANDAQUA, N. Y.

JULY 7 to AUGUST 10, 1880.

MR. W. H. SHERWOOD, EUGENE THAYER,  
HARRY WHEELER, L. H. SHERWOOD,  
and other eminent instructors.

Full normal course, including piano, organ, and song recitals, and concerts, \$15.00.

BOARD: \$4.00 per week.

For circulars send to

WM. H. SHERWOOD, Director,

137 Tremont St., Boston, Mass.

## HENRY M. DUNHAM'S

## ORGAN RECITAL,

MUSIC HALL,

Tuesday, April 27, at 4 o'clock.

Assisted by Athens Quartette.

Tickets, . . . . 50 Cents.

## HANDEL &amp; HAYDN SOCIETY.

Fifth Triennial Festival  
AT BOSTON MUSIC HALL,

May 4 to 9 inclusive—SEVEN CONCERTS.

- May 4. St. Paul.....Mendelssohn  
May 5. Last Judgment, Spohr; Stabat Mater.....Bach  
May 6. Afternoon—Miscellaneous, including Ninth symphony.....Beethoven  
May 6. Evening—Marmion, Symphonic Overture, Dudley Buck  
May 7. Spring and Summer from Seasons.....Verdi  
May 7. The Deluge.....Saint-Saens  
May 8. Afternoon—Miscellaneous, including Utrecht Te Deum.....Handel  
May 9. Solomoni.....Handel

## PRINCIPAL VOCALISTS:

Soprano—Miss Emma C. Thurney, Mrs. H. M. Smith.  
Miss Fanny Kellogg, Miss Ida W. Hubbard.  
Contralto—Miss Annie Carey, Miss Emily Winant.  
Tenors—Italo Campanini, C. R. Adams, Wm. Coarney.  
Bass—M. W. Whitney, J. F. Winch, G. W. Dudley.  
Orchestra of Seventy. Chorus of Five Hundred.  
B. J. LANG, organist. CARL ZERRAHN, Conductor.  
Season Tickets \$12, admitting to all concerts and rehearsal (Sunday, May 2), ready Monday, March 2. Secured seats for any performance at \$1.50, \$2, and \$2.50, according to location, ready Monday, April 19. Advance to any concert \$1, for sale only on day of such concert.  
(Orders for seats, with money enclosed, may be sent to A. P. Peck, at Music Hall, or A. P. Brown, P. O. Box 284.)  
A. PARKER BROWN, Secretary.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing. Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

B. L. CALDWELL, D. D., President.



BOSTON, APRIL 24, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Osgood &amp; Co., Boston, Mass. Price, 70 cents a number; \$2.50 per year.

For sale in Boston by CARL FRIEDRICH, 30 West Street, A. WILLIAMS &amp; Co., 25 1/2 Washington Street, A. K. LORING, 50 1/2 Washington Street, and by the Publishers; in New York by A. BREXTAKO, JR., 50 Union Square, and Houghton, Osgood &amp; Co., 27 Astor Place; in Philadelphia by W. H. BOWEN &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## SPOHR'S "THE LAST JUDGMENT."

From the Programme of the Handel and Haydn Society's Triennial Festival, May 25th to 29th, (1880).

Let not the title appall; it is a very mild Last Judgment, compared with Verdi's realistic and terrific picture of the awful scene in his *Manzoni Requiem*. Spohr, in this his second oratorio upon this subject, dwells more on the goodness and mercy of God, and on the reward of the righteous, than on any attempt to harrow up the imagination with literal and musically intensified description of the everlasting torture of the wicked. Most of the music is distinguished by that gentle, flowing melody, that daintily refined, sometimes cloying sweetness of harmony, that restless, creeping, chromatic modulation and frequency of enharmonic changes, which is characteristic of all his compositions. He preferred to treat the gentler texts, from which he could create tone-poems steeped in sentiment and beauty. His aim was to charm, rather than to astonish and to strike with awe. His weakness is sentimentalism rather than sensationalism.

But Spohr, too, had written an earlier oratorio on the same theme, which seems to have been sufficiently sensational, and more in the vein of his opera of *Faust*. Thirteen years before the present work, he brought out *Das Jüngste Gericht* (of which the present English title is the literal translation), once in Erfurt and once in Vienna (1813), since which time it was never heard again. Probably few now living ever heard of it. A Viennese critic of that day speaks of a chorus of devils at the end of the first part as being better fitted for a ballet; and another writer thinks him successful in the choruses, and particularly in the part of Satan, while the rest is not of much account. The German title of the work now to be performed is *Die Letzten Dinge*, another term for the Last Judgment. For this a noble text was prepared, mainly from the Book of Revelations, by the distinguished musical scholar and critic, Rochlitz, and here Spohr's genius found worthier material to work upon. Hauptmann, in his letters to Hauser, alludes to a "ludicrously superficial" biography of Spohr by Malibran, who, in his unbounded enthusiasm for his hero, calls his *Letzten Dinge* a musical copy of Michel Angelo's *Last Judgment* (!), evidently confounding the latter with the earlier oratorio.

The *Last Judgment*, as we now have it, is one of the chief masterworks of Spohr, and ranks, after those of Handel and of Haydn, as perhaps the noblest specimen of oratorio,

until it was eclipsed by Mendelssohn. Its general characteristics, as a musical production, we have already briefly mentioned. The texts of the first part are all of praise and glory, comfort and immortal hope; the terrors of the awful day are briefly but powerfully suggested, not portrayed, in the first half of the second part, and the oratorio concludes with visions of a new heaven, praise, and hallelujahs.

1. The overture is very long, opening with a grave and dignified Andante in D minor, from which soon springs the Allegro in D major, in which a theme in whole notes, constantly accompanied by one in quarters, is developed in a most interesting and exhaustive manner.

2. The first chorus, "Praise his awful name," in F, is one of the best in the work. — wholesome, strong, and noble music, full of striking points; and the solos for treble and bass, which occur in it, with their exquisite accompaniment, are full of beauty.

3, 4. Fine bits of melodic recitative for bass and tenor lead up to the short "Holy, holy" of the chorus, unaccompanied except by horns.

5-8. Three short recitatives, "Behold the Lamb," etc., treated with great seriousness and with all Spohr's fine-felt modulation in the accompaniment, lead to the somewhat familiar solo and chorus, "All glory to the Lamb," in 6-8 measure; one of the loveliest numbers.

9, 10. A more important, broadly laid-out solo and chorus is that on "Blessing, honor," etc. The tenor solo is very short; and here we may remark that Spohr seems to have avoided putting the personal singer persistently forward, making his short bits of solo mostly subordinate to the general plan and treatment of the whole. The chorus opens with a very tranquil, subdued, flowing piece of harmony, not without canon and imitation, and then sets in a strong and concise fugue. Tenor solo and chorus conclude in a sort of lengthened Coda, in the same tranquil vein with the beginning.

11. Tenor, followed by treble, recitative, "And lo! a mighty host." This is melodramatically treated, being mainly instrumental, the voice but supplying brief interpretation to the agitated and graphic movement of the orchestra, which begins pianissimo and waxes to a climax, subsiding to a gentler accompaniment as the treble voice comes in. All this, being in F, very gradually modulates towards the key of G flat major, in which the first part ends with

12. Chorus and quartet, "Lord God of Heaven," full of rich, warm, sunset color, and gentle as the benediction at the end of a religious service.

13. Part II. opens with another long orchestral symphony, the prelude to the Day of Doom. We shall not attempt to describe it, nor the long bass recitative (No 14), announcing that "The end is near," most of which is delivered in detached fragments during the graphic melodramatic accompaniment.

15-18. This is followed by the pleading and pathetic duet: "Forsake me not," to

which gravely responds the chorus, "If with your whole heart ye humbly seek me," all in unison, except at the words, "Thus saith the Lord." And then a short tenor recitative heralds in the most exciting and appalling number of the work, the chorus, "Destroyed is Babylon," which summons all the powers of the orchestra to its aid. The instruments continue at some length after the voices have ceased, only pausing once for the tenor to announce, "It is ended."

19-21. Soothing, beatific strains succeed: a sweet and gentle quartet and chorus, "Blest are the departed;" a soprano recitative, "I saw a new heaven," with a few bars of lovely instrumental prelude; a short tenor recitative, "Behold, he soon shall come," with quartet response, "Then come Lord Jesus." This leads to the finale:

22. The chorus, "Great and wonderful," which is lengthy and elaborate, including several distinct movements, beginning with a vigorous fugue in C, followed by a middle portion not so clear and simple as one commonly expects at the end of an oratorio; then soft hallelujahs echo one another as from a distance, and a new fugue, "Thine is the kingdom," sets in, losing rather than gaining force as it goes on, through Spohr's besetting mannerism of chromatic modulation, but ending grandly with loud Hallelujahs and Amen.

J. S. D.

## MENDELSSOHN'S MANY PURSUITS.

BY GEORGE GROVE.

(Continued from page 58.)

He very rarely played from book, and his prodigious memory was often shown in his sudden recollection of out of the way pieces. Hiller has given two instances (pp. 28, 29). His power of retaining things casually heard was also shown in his extempore playing, where he would recollect the themes of compositions which he heard then and there for the first time, and would combine them in the happiest manner. An instance of this is mentioned by his father, in which, after Malibran had sung five songs of different nations, he was dragged to the piano, and improvised upon them all. He himself describes another occasion, a "fold day" at Baillet's, when he took three themes from the Bach sonatas and worked them up to the delight and astonishment of an audience worth delighting. At the matinee of the Society of British Musicians in 1844, he took his themes from two compositions by C. E. Horsley and Macfarren, which he had just heard, probably for the first time—and other instances could be given.

His extemporizing was, however, marked by other traits than that of memory. "It was," says Professor Macfarren, "as fluent and as well planned as a written work," and the themes, whether borrowed or invented, were not merely brought together but contrapuntally worked. Instances of this have been mentioned at Birmingham and elsewhere. His tact in these things was prodigious. At the concert given by Jenny Lind and himself on Dec. 5, 1845, he played two songs without words—Bk. vi, No. 1, in E♭, and Bk. v, No. 5, in A major, and he modulated from the one

key to the other by means of a regularly constructed intermezzo, in which the semiquavers of the first song merged into the arpeggios of the second with the most consummate art, and with magical effect. But great as were his public displays, it would seem that, like Mozart, it was in the small circle of intimate friends that his improvisation was most splendid and happy. Those only who had the good fortune to find themselves (as rarely happened) alone with him at one of his Sunday afternoons are perhaps aware of what he could really do in this direction, and he "never improvised better" or pleased himself more than when *tête-à-tête* with the Queen and Prince Albert. A singular fact is mentioned by Hiller, which is confirmed by another friend of his:—that in playing his own music he did it with a certain reticence, as if not desiring that the work would derive any advantage from his execution. The explanation is very much in consonance with his modesty, but whether correct or not there is no reason to doubt the fact.

His immense early practice in counterpoint under Zelter—like Mozart's under his father—had given him so complete a command over all the resources of counterpoint, and such a habit of looking at themes contrapuntally, that the combinations just spoken of came more or less naturally to him. In some of his youthful compositions he brings his science into prominence, as in the Fugue in A (op. 7, No. 5); the Finale of the E♭ stringed Quartet (1823); the original Minuet and Trio of the stringed Quintet in A (op. 18), a double canon of great ingenuity; the Chorus in *St. Paul*, "But our God," constructed on the chorale "Wir glauben all"; but with his maturity he mostly drops such displays, and *Elijah*, as is well known, "contain no fugues." In extemporizing, however, it was at his fingers' ends to the last. He was also fond of throwing off ingenious canons.

Of his organ-playing we have already spoken. It should be added that he settled his combinations of stops before starting, and did not change them in the course of the piece. He likewise steadily adhered to the plan on which he set out; if he started in three parts he continued in three, and the same with four or five. He took extraordinary delight in the organ; some describe him as even more at home there than on the P. F., though this must be taken with caution. But it is certain that he loved it, and was always greatly excited when playing it.

He was fond of playing the Viola, and on more than one occasion took the first Viola part of his own Octet in public. The Violin he learned when young, but neglected it in later life. He however played occasionally, and it was amusing to see him bending over the desk, and struggling with his part just as if he were a boy. His practical knowledge of the instrument is evident from his violin music, in which there are few difficulties which an ordinary good player cannot surmount. But this is characteristic of the care and thoughtfulness of the man. As a rule, in his scores he gives each instrument the passages which suit it. A few instances of the reverse

are quoted under CLARINET (vol. i. p. 3636), but they are quite the exception. He appears to have felt somewhat of the same natural dislike to brass instruments that Mozart did. At any rate in his early scores he uses them with great moderation, and somewhere makes the just remark that the trombone is "too sacred an instrument" to be used freely.

—*Dict. of Music and Musicians.*

#### MUSICAL NOTATION.

IN a recent number of the Journal, we became interested in an article on Lowell Mason, from the pen of the noted biographer of Beethoven, Mr. Thayer, in which we find the following paragraph: "The first step was so to explain the elementary rules of writing and reading music, that every one might be made easily to understand them. His success in this was such that no quack method of 'making music easy' has ever been able to obtain any lasting footing in New England; nor does any pupil of a New England public school desire any other notation than such as was good enough for Handel and Beethoven."

The italicized sentences is what has prompted the few remarks we wish to make.

As the sentence reads, it may be true enough for many reasons, but we have our doubts about even that; but when we read that which lies between the lines, that no one ought to desire any other notation; that the notation good enough for Handel and Beethoven is good enough for everybody, it becomes quite another matter. To us it seems as absurd, as it would be to say that a notation good enough for the preservation of the works of a David or Homer, is good enough for everybody now. A notation good enough for a Beethoven and a Handel, may be, and as we think we can show, is in this case altogether too good for people in general. It goes far beyond their powers of readily understanding it, hence they cannot easily translate it into sound.

Besides, if that logic is to rule, why not go back to the Handelian notation, when every voice had its own peculiar clef? That was good enough for Handel and Bach also, but it has been relegated in the main to the category of studies for the professional student, who must understand it, just as a professional linguist must go back and dig up the dead bones of a forgotten form of the language he wishes to master. But we doubt whether any one would advocate the resuscitation of those old clefs for the purposes of popular musical culture. The discarding of so many clefs simply shows that there has been a change in the notation since Handel's time, which has had for its purpose the simplifying of the means of representation.

Undoubtedly a Bach or Handel would have used the current notation, had it been ten times as difficult, for it was not their mission to improve notations. Men of their creative power would have been in small business had they given themselves up to that work. On the other hand, had there not existed a notation sufficiently perfect for their purposes, and which, for the representation of instrumental music to musicians, is undoubtedly the best that can be devised, so far as we now see, these men would not have been ushered into the world when they were. The grand mission they were to fulfill, demanded that the proper material with which to represent their works to the world and preserve them for posterity should be ready to their hands. While the means for interpreting their works, the orchestral instruments, piano and organ, were sufficiently developed for their purposes at the time, it is no less true that the hidden depth and power of their works demanded and resulted in a development of these means to a degree of perfection equal to

all demands; and because Bach preferred his clavier to the pianoforte is it logical to say that what was good enough for Bach is good enough for to-day; or in the case of Beethoven's Sonatas, for example, to say that the Hammerclavier of his time is good enough for the interpretation of his Sonatas today? I must say, if I may be allowed a side remark, that I am frank to admit that a tendency in that direction would be quite beneficial. The question therefore here involved is not what is good enough for a Handel or a Beethoven.

It is not a question as to what is the best method of representation for the few who spend a lifetime in the special study of the art, nor which would appeal perhaps more quickly to those who, in the reproduction upon instruments of fixed tones, can gain to a certain degree more dexterity in execution (we will not say interpretation) through the eye. Further, it is not a question of making music easy, but rather of making music more difficult in one sense, because it is a question of how we can best help the masses of the people to think musically; and that is a thing which cannot be made easy; but the medium for representing the thing to be thought may be open to improvements, which would make it much easier of mastery. Music is not for the cultured few, else it fails of its mission, and our Heavenly Father made a great mistake in providing so many of the sons of men with the most perfect tone-receiving and producing apparatus. So that the point made above is of vital importance to the dissemination of musical thought.

Now improvement in the means for assisting in the development of musical thought among the masses, is exactly the glorious work that Lowell Mason did; and all honor be to him for what he did, but it does not necessarily follow that he made all the improvements necessary, that he was the *se plus ultra*. We must remember that the most of his work was done when the helps to the analysis of musical thought, which science and philosophy have given us, were in the bud, but just being developed. And secondly, we want to remember in what that improvement consisted. Setting aside the beneficent effects of his introduction of the Pestalozzian method of teaching, this improvement is seen when we contrast the old Italian method of syllabic teaching, which is held on to, to this day, with a tenacity inexplicable, by many of our best educated musicians, and the movable *Do* system. The former system consisted in representing an absolute or arbitrarily named tone, C, by the same syllable, no matter what its position. The latter was based upon the idea that relationship is the thing to be learned; that C, in one position or surrounded by certain tones, has an effect which was termed *Do*, but when it is surrounded by another set of tones, it presents a totally different effect, and to call it by the same mnemonic would result in confusion, especially as in its new surroundings another tone has usurped its throne, and conveyed the same relative meaning which the former occupant C did. Mason was clear-sighted enough to see the immense advantage of the latter method, because it was in accordance with the nature of most people. Now it is not strange, nor does it show the want of intelligence or a desire to promote quackery, or make music easier, that when the proper time came, people felt the necessity of departing from the beaten paths, made by the fathers; felt the necessity for improvement. We say that it is not strange that this change was needed, because the methods of thought had changed. These two systems are based upon two totally different methods of tone thought. The immovable *Do* system sprang out of the necessities of the case; for with the old system of Ecclesiastical keys, tones were essentially

absolute, and relationship arbitrary and artificial. C was the same tone essentially, because its effect was essentially the same, whether found in the Dorian, Phrygian or any other — ian mode, and hence, in accordance with that fact, they gave it always the same mnemonic, for the syllables were only used for mnemonic purposes. But with the growth of harmony and the establishment of our modern tonalities, the method of thought has been revolutionized, and tones are no more absolute, nor artificially related, but are found to have each its special mental effect, according to its key relationship, and hence the mnemonic methods for helping the thought of the people needed to be revolutionized. The change was simply a better adaptation of means to ends. Now this undoubtedly produced favorable results, but these results have been solely in assisting the mind to grasp the relationship, when that relationship has been pointed out, that is, when the student has found out, for example, that two tones represented stand in the relation of tonic and dominant, the mnemonics assist the mind to a conception of the relationship itself; but it has not been of any assistance to the determination of what relationship is expressed in the representation. On the contrary in some cases, it has the effect of muddling matters considerably, and we think it is a question open to serious debate: If the change from a mnemonic means for assisting the mind in right tone thought, based upon the old system of tonalities, to one based upon the new, has wrought such good results, is it not reasonable to expect like good results, if a system of representation like our staff notation, which grew out of the same old root, the old system of tonalities, should be replaced by a notation based upon the principles of the modern system and methods of thought, especially if this system of notation contained within itself the mnemonic power which has proved so effective. In discussing this question we must consider what the staff notation does and does not represent, and what it ought to represent. Historically the staff grew out of the attempt to represent the rise and fall of tones the *name* indicating the pitch name at first, but eventually transferring their original function to the lines themselves, and changing their forms, assumed the power of rhythmic representation. The idea of relationship as we understand it, was far from being a factor, since the idea of scale key-note was a very vague one, and at one time was virtually lost, because purely artificial means like the *trapes* were invented to indicate the beginning and ending tone. And the idea of a tonic was not once thought of. The signatures are the result of a growth of modern tonalities, and the only thing about the notation which at all assists the mind to a ready comprehension of the true relationship of tones. Now if we examine into what the staff notation does not represent, we find a marked deficiency, considering how remarkably it has lent itself to the needs of harmony, when once its inferential mysteries have been mastered.

The staff notation does not represent key or mode relationship except indirectly. This is evidenced by the fact that it oftentimes causes the skilled harmony analyst considerable thought to determine the true relationship hidden in the notes; and it is but comparatively lately that prominent musicians were in the habit of putting a sharp for a flat, and vice versa, in the most indiscriminate way; and it is not an uncommon thing now even to see diminished chords, or the augmented chords, put together in a way as misleading as ludicrous.

For example, we lately came across the following representation of the augmented six-five chord in D minor.



Another notable instance of misrepresentation may be found in Novello's edition of the *Messiah*, in the chorus, "And with his stripes," which is represented as belonging in C minor, whereas it is a fugue in F minor, with answers in the minor dominant. Now this could not be done with a notation which represented true tonic relationship. But let us go a little further, and take, for example, the following from Beethoven's Mass in C.



Now what assistance does the staff give in determining the relationship of the tones to the key tone? What assistance does even the signature render?

What is there to indicate that there is a modulation from C to E $\flat$ , D $\flat$  and back to C?

The only representation here is that of a purely interval relationship, that is, that from C to D is a major second, and D to E $\flat$  a minor second and so on. But even that is not truly represented, because the true character of the interval is determined by the key, or mode. That is, since we have two kinds of major seconds, which are determined by their key position, the true character of any major second, represented on the staff, will therefore depend upon a knowledge of its key relationship. The first D in the above example, in its purely interval relation to C, will be larger or smaller according to whether it belongs to the dominant of C or the dominant of E $\flat$ . Hence it is obvious that the only possible way for a singer to understand this passage is by determining the key; and that he can only do by analyzing the harmonic progression, which is determined by an examination of the whole score. Now how many can gain a sufficient knowledge of harmonic analysis to enable them to determine the key relation of any tone by a glance at the score, and how many can gain such a knowledge of absolute pitch (if there be such a thing in reality) as to determine it in any other way?

We leave the thousands of stumbling guess-work readers throughout the country to answer that question. According to present methods the majority have all they can do to determine even the absolute names of the tones of a single part, translating the character into sound, mainly by a guess-work method.

But we gain another and perhaps clearer view of the real difficulty, if we examine into the mental processes every individual has to go through with, consciously or unconsciously, slowly, tediously or quickly, almost intuitively according to the amount of time one has had for study, together with a genius for the thing.

These mental processes are first, determining what the tone is, namely, c, d, or e, etc.; second, what the key is; third what relation the tone represented sustains to the key. We can cut out the second, and attempt to determine the new tone's character by the tone just preceding. But that is a precarious method. If anything like certainty is desired, or true intonation, these three steps must be taken whenever the staff notation is used; and, given but one part, the singer is absolutely at sea, or given the score, even, he is in a similar condition, unless he has had special training in harmonic and melodic analysis.

The question resolves itself, therefore, into the simple one, whether a notation is possible which would eliminate any of these steps; certainly, a notation which eliminated the second only, would be an advantage, as it would remove the most difficult. If, for example, in connection with our staff notation, any simple method could be devised of indicating the key tone, in every modulation, it would be a great help. But a notation that would eliminate the first and second, and directly express the third, which really contains the others, would be, other things being equal, of the greatest benefit to singers in general. By other things being equal, we mean, as simple in its method of representing all the rhythms used by singers, and as cheaply printed.

Now such a notation is not only possible, but is already at hand, — a notation which does just exactly what was needed, represents the tonic relationship directly, and also in a simple manner all the rhythms used by singers, and can be printed much more cheaply than the staff notation. A notation which is backed up by the best results during more than a quarter of a century's trial; that has the sanction of such men as a Sedley Taylor, Sir Alexander Ellis, and Helmholtz, and the enthusiastic support of a constituency numbering its hundreds of thousands. A notation which sprang up, not out of theories, but practical experience, and around which has grown up a method of choral development that, while it adapts itself to the masses, goes to the tap roots of all musical thought, and produces in its students genuine musical thinkers.

This notation and system of musical development is known as the Tonic-Sol-Fa system, which has done, and is doing more for the production of singers in England than all others combined; and to any one who thinks that a notation which was good enough for a Handel or a Beethoven is good enough for everybody, we would recommend the careful study of the Tonic-Sol-Fa notation and method.

C. B. CADY.

DETROIT, Feb. 17, 1880.

### LISZT'S FAUST SYMPHONY.

From the London Times, March 12.

The 16th of Mr. Walter Bache's annual concerts was given on Thursday night at St. James's Hall, before a numerous audience. Mr. Bache, our readers are aware, is a faithful disciple of Liszt, and to the propagation of that master's fame, much more than to the display of his own skill as a pianist, his concerts are usually devoted. It is, indeed, very doubtful whether, without Mr. Bache's unselfish and energetic endeavors, much of Liszt's music would have been heard in this country, and to him London amateurs mainly owe their acquaintance with one of the most extraordinary artistic individualities of modern times. The chief piece of Thursday night's concert was Liszt's Faust Symphony, the other components of the programme being Mozart's overture to "The Magic Flute," and Chopin's pianoforte concerto in F minor, the orchestral accompaniments of which have been ably re-written by Herr Klindworth. The solo part was played in his best style by Mr. Bache, who earned the unanimous applause of the audience. To speak adequately of so complicated and original a work as Liszt's Faust Symphony, is for the present impossible. Liszt, according to the verdict of enemies as well as friends, has here reached the climax of his power, and the subject, indeed, is well adapted to draw forth all the mental resources of an artist. It is curious to note how the irresistible fascination of Goethe's Faust has stimulated the most differently gifted composers to efforts commensurately various. No greater contrast can be imagined than that existing between the unsophisticated incidental music supplied by Prince Rad-



ziwill and the mystic strains with which Schumann has accompanied Goethe's words, or between the thoroughly human and thoroughly dramatic treatment to be found in Gounod's opera and the curious mixture of romantic and classic elements which Arrigo Boito has drawn from the two parts of Goethe's tragedy. Wagner's *Faust* Overture is avowedly but a fragment, and Beethoven's long cherished wish to wed Goethe's words to music has, alas! remained a wish.

Liszt's *Faust* Symphony differs *in toto* from all previous and subsequent treatments of the same subject. It has, indeed, little in common with his own musical illustrations of other poetic subjects, technically known as "symphonic poems." Take, for instance, "Mazeppa," the symphonic poem most familiar to English audiences. Here an external incident—the mad career of the horse—has given the chief suggestion to the musician, who throughout attempts to illustrate the course of the story in a more or less symbolic manner. All this is different in the present work. Here Liszt has almost entirely avoided any allusion to the dramatic situations of the tragedy. All he gives us is a delineation of the three principal characters—Faust, Marguerite, Mephistopheles—in their various psychological developments, a kind of *dénoûment* being suggested only at the end by the introduction of Goethe's *chorus mysticus*, which indicates Faust's final salvation and reunion with the sublimated form of his earthly love. The intention of Liszt, such as we have ventured to interpret it, is sufficiently indicated by the names of the *dramatis personæ* already mentioned attached to the three movements of which the symphony consists.

A further explanation or programme the composer himself has not vouchsafed. But something of that nature is supplied in a recent able article in one of the German musical papers, the anonymous author of which is evidently one of Liszt's most intimate friends, and therefore may at least claim what politicians call "semi-official" authority. According to this source the *Faust* Symphony, and more especially the first movement, is designed to depict man himself in all his longings, aspirations, and sufferings. With that explanation the structure of the opening movement is in perfect accord. If Liszt had wished to render the individual Faust of the tragedy, the words of Goethe, "Zwei Seelen wohnen, ach! in meiner Brust," would have supplied him almost naturally with a first and second theme, the melodic materials at the same time of an orthodox symphonic movement. But orthodoxy in musical matters is not the mental attitude of Liszt. The changes of key and of tempo follow each other with bewildering frequency. We have in rapid succession, *lento assai*, *allegro agitato*, and so forth; the only distinct impression which after the first movement remains being the grand and impressive themes identified throughout the work with Faust. The second movement, surnamed "Marguerite," is of a tender, melodious character; and the chief theme first given to the oboe is more especially of great loveliness. In the further course of movement a rhythmical phrase is evidently designed to indicate Marguerite's tender question, "Er liebt mich—liebt mich nicht?" thus in a manner suggesting the garden scene in the play, a suggestion further emphasized by the appearance of the Faust motive, which in combination with the materials already referred to leads to developments of passionate beauty. But a very ideal tone is throughout sustained, and the allusion to an individual pair of lovers is very slight.

The third movement supplies the place of the orthodox scherzo, and the ironical laughter of Mephistopheles, who has given it his name, is heard from the beginning. The nature of the

fiend is indicated by Liszt in a very ingenious manner. He is the "Spirit who denies," the sarcastic critic of the universe. He accordingly has no melodic embodiment of his own; all he can do is to laugh at and pervert the motives of his intended victim, Faust. The themes characteristic of the latter in the opening movement here accordingly re-appear in the most curious distortions, showing the ascendancy gained over Faust's higher aspirations by the evil principle. The pure womanhood of Marguerite alone is proof against the fiend's power, and her melody is heard again in its pristine sweetness.

By a sudden transition we are at last transferred from the weird atmosphere of the Mephistophelian movement to the purer heights, where the mystic chorus intones Goethe's "All that passes away is but a semblance" to a grave melody suggestive of the *canto fermo* of the Catholic service. To the words, "The eternal-womanly draws us onwards," the tenor solo enters with the Marguerite motive, and soon the movement, and with it the symphony, comes to a triumphant close. The impression of the work on the audience was evidently of a most powerful kind, the beautiful melodies of the second movement especially being received with marked favor. Even the most hostile critic must admit that here more than ordinary genius has been brought to bear on a theme of more than ordinary sublimity.

(From the *Athenæum*.)

The title "Symphony" in the ordinary acceptance of the term, is a misnomer here; the name given by Liszt to other compositions similar in form though smaller in scale—that of "symphonic poem"—would be more appropriate. Some critics have found fault with the work as having no "form." Nothing can be more erroneous. Those who from its name looked for the plan of Beethoven's or Mendelssohn's symphonies would doubtless be disappointed. We have here a combination of the orthodox form with that of the variation; and the design of the work is so novel that it is hardly surprising that those who heard it without previous acquaintance with the score should be unable to follow its structure. In order to understand the music, it is needful to bear in mind that Liszt entitles it a symphony "in drei Charakterbildern"—in three character-pictures; and that he presents us not with scenes from Goethe's drama, but with a musical portrayal of the characters of Faust, Gretchen, and Mephistopheles. The first movement is occupied with Faust—his doubts, his despair, his noble aspirations. All these are depicted in the various themes, and the form is in its general outline (exposition, development, repetition) precisely that of a Beethoven symphony, though the details are considerably modified, particularly as regards the sequence of keys. The slow movement, which represents Gretchen, is on a first hearing the most readily appreciable part of the work; the melodies are remarkable for purity and beauty. In the course of the developments the Faust themes appear in an entirely changed though easily recognizable form, the idea of the composer being evidently to show how the character of Faust was modified by the influence of Gretchen. The third movement, "Mephistopheles," is in some respects the most striking portion of the symphony. Mephistopheles is the spirit of negation, "*der Geist der stets verneint*;" he mocks at Faust's doubts and despair, he scoffs at his high aspirations. Accordingly we find here no theme characterizing the fiend himself, but, instead of this, Liszt, with rare poetic insight, has given us a parody, a distortion, a "blackguardizing" (if the word may be excused) of the whole of the Faust themes. A bitter, ironical, sardonic tone is the chief characteristic

of this *finale*, which is almost throughout a paraphrase of the first movement, with all the pathos and all the nobility taken out of it. A point worthy of notice, as showing how thoroughly the composer has entered into the spirit of the work, occurs in the course of this movement where the Gretchen theme is introduced. "An die," says Mephistopheles, "*hablich keine Gewalt*;" and while everything else is caricatured and burlesqued, the lovely melody associated with Gretchen appears in all its original purity. The Mephistopheles movement leads without a pause to a final chorus for male voices—Goethe's "Chorus Mysticus," "*Alles vergänglich ist nur ein Gleich-nis*," in which, at the words "*Das Ewig-Weibliche zieht uns hinan*," the Gretchen theme is once more appropriately introduced. From this brief outline it will be seen that the "*Faust*" Symphony is highly intellectual. Those who regard music as a merely sensuous enjoyment would find little in this work to suit their taste. There are, it is true, passages of extreme beauty, and there is much gorgeous orchestral coloring; but without the clue to its meaning it is impossible to understand it, and it is probable that a large majority of the audience left St. James's Hall with merely the impression that they had been listening for more than an hour to some of the most extraordinary noises that ever entered their ears. On the other hand, many will doubtless be ready to endorse our decided conviction that the symphony is one of the most remarkable and interesting works of modern times.

#### JOACHIM RAFF.

Translated from "Ueber Land und Meer."

BY WM. ARMSTRONG.

Joachim Raff was born on the 27th of May, 1832, in Lachen, Canton Schwyz, his parents having removed to that place from the Württemberg village of Wiesenstetten, district of Horb, in the Black Forest, shortly before his birth.

He obtained his literary education at institutions in Württemberg, and the Jesuit Lyceum in Schwyz (a school that he still has in the warmest remembrance), remaining in the latter institution until his eighteenth year. He left the Lyceum with the most brilliant testimonials, but was unhappily unable to pursue his studies further at a university. Finding himself prepared, however, he accepted a position as teacher in an institution of learning.

At this early period his study of music exhibited itself by industrious application to several instruments. The result was different attempts at composition. Raff was not of a disposition to decide the most important questions of life in a light manner. He knew that only too often the love for a particular calling is mistaken for the qualification. Wrestling with a feeling of disbelief in his own talent for composition, he turned to Mendelssohn for advice, sending him several of his productions for examination. The warm recommendation of these compositions, on the part of Mendelssohn, to one of the first publishing houses (Breitkopf & Härtel), followed soon after by the publication of his first works, in the year 1843, encouraged the young composer to such an extent that, notwithstanding the opposition of his parents, he decided to dedicate his powers entirely to music.

Like a *Deus ex machina*, Liszt appeared in Switzerland in 1845. Perceiving the great talent of Raff, he made him a generous offer to accompany him on a projected tour through Germany. Raff gladly accepted the proffered honor, accompanying the master on his travels through entire Germany. They separated in the border town of Cologne, Liszt going thence to Paris, Raff remaining for some time a resident of the former city.

During his stay there he made the personal acquaintance of Mendelssohn, who interested himself for him to a great degree, making him the proposition to remove to Leipzig, and, under his direction, to continue his musical studies. As Raff was about to accept this kindly invitation, Me-

delosohn died, in the autumn of 1847, having hardly completed his thirty-eighth year.

Raff had, in the meantime, worked very assiduously, applying himself, also, to musical literature. From Cologne, he contributed to the *Cæcilia* (a work edited by the celebrated theorist, S. W. Dehn, in Berlin) some very valuable and widely comprehensive articles.

Meanwhile the desire grew very strong in Raff to establish his home in one of the larger cities of Germany. Liszt again took him by the hand. With a recommendation from the master to a Viennese publisher by the name of Karl Mechetti, Raff undertook the journey to the Austrian metropolis; but while on the way hither he learned of the death of Mechetti, and immediately decided to return to his fatherland, Württemberg. During the ensuing period he remained in Stuttgart, where he composed his first great works, among others the four-act opera "König Alfred."

Bülow, who at that time made a protracted stay in Stuttgart, learned to know and value Raff, and in one of his concerts before the Stuttgart public, introduced several of his compositions, one of which Raff had just completed and given to the pianist two days before; he playing it without notes; both player and composer were rewarded with a storm of applause.

For the further pursuit of his studies Stuttgart failed to offer enough opportunities; and, besides this, it was the revolutionary year of 1848-49,—that period which so seriously affected art and music. On this account, Raff journeyed to Hamburg, where he again met Liszt; shortly after, he accompanied him to Weimar. There, in an atmosphere laden with the highest love of art, Raff found at last the deepest appreciation for his ripened talent, associating, as he did, with the local and many visiting art notabilities. In Weimar he wrote his first chamber music; different compositions for piano; songs; overtures; the orchestral suite in E minor; the 121st Psalm for soli, chorus and orchestra; the Ballade: "Traum König," and "Die Leibessee;" a concert number for violin and orchestra; the music to the drama "Bernhard von Weimar," by Wilhelm Genast; and revised his opera "König Alfred," which was given at that time at the court theatre in Weimar. From this last composition, Liszt arranged two numbers for the piano.

Not only as an artist, but in social circles also, Raff understood how to make friends. When Berlin (who did not understand the German language) was in Weimar, at a banquet given in his honor, it was Raff who made his speech at table in Latin—an attention which astonished and delighted that gifted Frenchman.

While in Weimar, Raff engaged himself to the talented actress, Doris Genast, a grand-daughter of the well-known character delineator, for whom Goethe had such preference. As this lady soon afterwards accepted an engagement at the court theatre in Wiesbaden, he followed her in the year 1850.

Raff was very soon the most noted music teacher in Wiesbaden. All of the time devoted to his muse was occupied in sketching new works. Meanwhile followed his marriage in 1850, from which union a promising daughter is the issue.

After Raff had won for himself fame, both at home and abroad, through his symphony "An das Vaterland," which was crowned with a prize in Vienna, and numerous other larger works, he gave up private teaching entirely, in the year 1870, determining to live only for his family and his art. To this period of ideal retirement, only broken in upon for a few hours at a time by the visits of artist friends, in the musical world indebted for his most important works, including: the "Wald-Symphonie," the "Leonore" symphony, the heroic opera of "Samson" (the text of which he had written himself several years before), the comic opera of "Dame Kobold," which was given in the year 1870, in Weimar—a number of two and four-hand compositions for the piano, choruses, an octet, a sextet, eight string quartets, trios, piano quartet and quintet, concertos for the violin, violoncello, and piano; besides the three aforementioned symphonies, five

others, arrangements of different compositions by Bach, etc., etc. All of these first saw the light in Wiesbaden.

After twenty-one years of such extraordinarily fruitful labor, Raff left Wiesbaden, in the autumn of 1877, to accept a position which had been offered him, as director of the newly-founded "Hoch's Conservatory" for music, in Frankfurt-on-the-Main. In a short time he had procured for this institution several very celebrated artists as instructors: Clara Schumann, Cossman, Böhme, Stockhausen, Urspruch, Gleichauf, Heermann.

The Conservatory was opened for instruction in the spring of 1878, with sixty pupils, the number being increased to one hundred and thirty-nine before the close of the year.

Although Raff never exerted himself to obtain outward distinction, high honors have been conferred upon him by princes, and both home and foreign musical societies, that would require too much space to mention here. Notwithstanding all this, Raff has preserved a very great degree of modesty. A mark thereof is that works of all the old and new classical masters are played at "Hoch's Conservatory," with the exception of one, and that one, Raff. This trait of his character is also well illustrated in the following: so long as Frau Raff (who was known as an excellent actress played at the theatre in Wiesbaden, he never attended the representations.

In his intercourse, amiable and communicative, he understands, as few others, how to stimulate and instruct young and striving artists, so that they are very fond of seeking him out (fonder than can sometimes prove agreeable to him), to listen to his conversation, which is full of droll and spicy sallies of wit.

A detailed catalogue of Raff's works, of which over two hundred have already appeared, is contained in that excellent work, "Mendel's *Musikalischen Conversations-Lexicon*."

Of course his latest work, which has just been completed, is not mentioned. It is his ninth symphony, entitled "In Summer," being the second number of a cycle; the eighth, "Spring," being intended for the first. The tenth and eleventh symphonies, according to this, will be descriptive of autumn and winter. The musical world will await the appearance of this work with great interest.

#### MUSIC ABROAD.

LEIPZIG.—Holy week was the occasion of some fine musical performances at the St. Thomas Church; especially that of Bach's St. Matthew Passion Music, under the direction of Reinecke. The Viennese pianist, Robert Fieschhof, of established reputation in Austria, gave a concert on the 24th ult., at the theatre, with the aid of the Gewandhaus orchestra. He obtained a great and a legitimate success in the E-minor concerto of Chopin and the fourth Rhapsodie of Liszt. The directors of the Gewandhaus concerts have put in competition (confined to German and Austrian architects,) plans for the construction of the proposed new music hall. Two prizes, one of 3,000 marks, the other of 2,000, will be awarded to the two best plans.

Weissheimer's opera, *Meister Martin und seine Gesellen*, was performed for the first time at the Stadt theatre, on the 6th March, and, though not of equal merit throughout, well received by the public. The story has already furnished a libretto for Herr Kruk, now chorus-master at the Carlruhe Theatre, and another for F. W. Tschirch, conductor at the Theatre in Gera.—The proceeds of the nineteenth Gewandhaus Concert were devoted to charitable purposes. The programme comprised only two compositions; Mendelssohn's *Walpurgisnacht* and Beethoven's Choral Symphony.

The programme of the twentieth Gewandhaus Concert comprised an air by Beethoven and Swedish Songs, sung by Mlle. Louise Pyk, of Stockholm; Chopin's Piano-Forte Concerto in E minor; and Piano-Forte Solos (Prelude and Fugue in A minor, J. S. Bach; "Des Abends," R. Schumann; "Elfenpiel," Heymann), played by Herr Heymann, of Frankfurt-on-the-Main. Both lady and gentle-

man were liberally applauded. The orchestral pieces were Weber's overture to "Oberon" and Gade's Symphony in A minor, No. 3.

—COLOGNE.—An International Singing Match will be held here in August. The Emperor Wilhelm has given a gold medal, the Empress Augusta an object of art, and the Prince von Hohenzollern two gold medals, to be distributed as prizes. The Minister of Public Instruction contributes for the same purpose 1,500 marks; the Administrative Council of the Province, 3,000; the City of Cologne, 2,000; the Cologne Men's Vocal Association an object of art, worth 1,000, and the *Kölnische Zeitung*, 500, while innumerable other contributions are promised on all sides.

BERLIN.—Sternscher-Gesangverein (Feb. 20), Oratorio, "Samson" (Handel). Wagner society (Feb. 27): Prelude to "Die Meistersinger," and first act from "Walküre" (Wagner). Singakademie (March 19): St. Matthew Passion-music (Bach), and (March 26) Oratorio "Der Tod Jesu" (Graun).

The series of Subscription Concerts at the Singakademie was brought to a close by a fine performance of Handel's *Saul*.—Among the pianists who have lately given concerts here are Herren Bülow, Rubinstein, Saint-Saëns, Moszkowski, and Heymann.

Adolphe Adam's one-act comic opera, *La Poupée de Nuremberg*, has been produced (under the title of *Die Nürnberger Puppe*) at the Friedrich-Wilhelm-städtisches Theatre, but not, as the bills erroneously announce, for the first time in Berlin. It was performed at the same theatre between 1850 and 1860. Mlle. Küchenmeister-Rudersdorf, since well-known in London, assuming the principal female part.—There have been plenty of concerts lately. Foremost among them may be mentioned the concert given in the Singakademie by Mlle. Jlonka von Rawasz, a young Magyar lady, a pupil of Franz Liszt's. She was assisted by Mlle. Marianne Streasow and Herr Moritz Moszkowski.—By the permission of Herr von Hülzen, *Robert le Diable*, *Un Ballo in Maschera*, and Gounod's *Faust*, will be included this season in the repertory at Kroll's.—M. Camille Saint-Saëns has just composed and dedicated to the Countess von Schlieinitz, a four-hand pianoforte piece founded on Heine's poem, and entitled "König Harfagar." It is published by Bote and Bock.

BONN.—The monument to Schumann will be inaugurated on the second of May. A grand concert will be given in the evening under the direction of Joachim and of Wasielewski (Schumann's biographer). The E flat ("Cologne") Symphony, the *Requiem für Mignon*, and the *Manfred* music of Schumann will be performed; and the violin concerto of Brahms will be played by Joachim. There will also be a musical matinee devoted to Schumann on the third.

ST. PETERSBURG.—The London *Figaro*, of April 3, says:

Correspondence from St. Petersburg speaks with enthusiasm of the production a fortnight ago, under the direction of the composer, of M. Rubinstein's new opera, "Kalaschnikoff." The libretto is in the national Russian language, and is the work of a native, M. Nayravnik. The scene is laid at Moscow, in the reign of the Czar Ivan IV., surnamed the Terrible. This monarch, hated by his people, and fearful of his life, confided his safety to the hands of his private guards, the celebrated Oprichniki, whose duty it was to secure the safety of their sovereign against real or imaginary enemies. These Oprichniki, brave as they were, had social powers which were almost unlimited, and the populace were given up to the unbridled license of the soldiers. One of the body, the favorite of the Czar, has, we find, dishonored the wife of Kalaschnikoff, a rich merchant, who, swearing vengeance against the villain, challenges him in one of the tournaments which were among the amusements of the court, and kills him. For this offence the merchant is condemned to death by the Czar Ivan, who, however, in accordance with the dictates of rough and Russian justice, promises to guard his wife and children against further harm, and to transfer the privileges of commerce to his brother. M. Rubinstein's music is described by competent critics as purely symphonic. To the choral and instrumental

masses the chief portions of the opera are assigned, the solos being very few, and the chief personages of the drama bearing their portion of the music chiefly in declamatory recitative. M. Rubinstein, it is stated, makes free use of the *leitmotif*; but although his work is not a little tedious, it is by no means devoid of melody. Written in grandiose style, the religious choruses made a special impression; while the haritone Korsoff, in the part of the merchant who gives his name to the opera, and the tenor Stravinsky, in the rôle of Ivan the Terrible were, it is said, admirable. At present the opera is in the Russian language, but it will probably soon be translated into German, and probably also into French.

Moscow. — Henri Wieniawski, the great violinist, died here in the beginning of this month. He was born at Lublin, Poland, July 10, 1835. He entered the Conservatory of Paris as a pupil in 1843, and received instruction on the violin from Clavel and Massart, and took lessons in harmony from Colet. He gave his first concert in Europe in 1852, and subsequently visited most of the great cities of Europe. He came to New York in the fall of 1872, with Rubinstein, and made his first appearance at Steinway Hall, on September 23. After concluding his engagement with Rubinstein, he gave a series of concerts in New York and Brooklyn during the following season. While he was thus engaged, in December, 1873, he was offered the position of professor of the *classe de perfectionnement* in the violin section of the Brussels Conservatory of Music, succeeding M. Vieuxtemps, who was compelled to retire by ill health from the position. He accepted the office and entered upon his duties in 1876. During the month of January, 1874, he gave a series of concerts with M. Victor Maurel, the baritone, at that time, of the Strakosch Opera Troupe, and in the following spring he returned to Europe. Wieniawski was a man of large stature and commanding presence. His hair and moustache were jet black, and he weighed fully two hundred and fifty pounds. His manner of playing was at once the wonder and admiration of all violinists. His bowing was magnificent, the delicacy of his staccato playing being a special feature of his performance, every note in a run of four octaves in one bow being given with an easy grace and perfect tone that could not be surpassed. He never appeared to exert himself, and in the most intricate passages played with a calm repose of manner which was an assurance to his hearers of his consummate ability. Those persons who heard him in such works as the "Kreutzer Sonata," with Rubinstein and other notable compositions, will not forget the profound impression he made on his audiences. His technique was remarkable. Wieniawski was also distinguished as a composer. His "Legende" may be said to be a classic which every violinist of high aspirations has in his repertoire, and which one may often hear, though it has never been rendered with such exquisite perfection as at the hands of its composer. His fantasia on airs from "Faust" was another notable composition. Rubinstein wrote one of his great works, a violin concerto, expressly for Wieniawski. He was the owner of several instruments of great value, a Guarnerius of powerful and rich tone, and a Stradivarius being among his collection. His rank among violinists was universally recognized, and but two other artists in the world, Joachim and Wilhelmj, could claim professional equality with him.

## Dwight's Journal of Music.

SATURDAY, APRIL 24, 1880.

### THE FESTIVAL.

Our great Triennial Feast of Harmony, — the fifth which the old Handel and Haydn Society have prepared for us, — is near at hand. In ten days it will begin, namely, on Tuesday evening, May 4, and will close its series of seven Oratorios and Concerts on Sunday evening, May 9. The zeal, the completeness, and the wealth of programme with which these festivals have always been prepared, and the deep impression they have

made, each more inspiring than the one preceding, give sufficient assurance that this one will be a great success. The sale of season tickets has been larger than ever before, and no pains have been spared to make the festival as perfect as the improved means of to-day will enable.

The great chorus of five hundred singers was never better in the quality of voices and the balance of the parts, never in better training, nor animated by a more true enthusiasm. The conductor, Carl Zerrahn, the hero of so many festivals, has lost no whit of his inspiring energy, and wields all the forces at his command with the same sure aim and efficacy that he has always shown on such occasions.

At the great organ he will have, as so often before, the able and judicious aid of Mr. B. J. Lang (now happily recovered from his threatening illness); and, at the head of the violins of the very efficient orchestra of seventy instruments, he will have Mr. Bernard Listemann. This orchestra is made up very nearly, if not altogether, of our own resident musicians, who, in the Symphony and other concerts of the past six months, have proved themselves entirely competent to any orchestral work which the best musical taste of Boston can require.

The list of solo singers also is inviting. The standard of this Society in this regard is high; indeed, never more exacting; and if no famous artists from abroad are imported for the occasion, it is because none really are needed. It is one sign of the musical progress in this country that all the principal vocal parts in the exacting programme of this Festival can be with confidence entrusted to our own native, with, we believe, only two adopted singers. The list includes: Sopranos, Miss Emma C. Thursby, Mrs. H. M. Smith, Miss Fanny Kellogg, and Miss Ida W. Hubbell; Contraltos, Miss Annie Cary, and Miss Emily Winant; Tenors, Sig. Italo Campanini, Mr. Charles R. Adams, and Mr. Wm. Courtney; Basses, Messrs. M. W. Whitney, John F. Winch, and G. W. Dudley.

Here are the programmes: —

1. Tuesday evening, May 4, Mendelssohn's Oratorio, *Saint Paul*, with Miss Thursby, Miss Winant, Mr. Adams and Mr. Whitney in the principal solos.

2. Wednesday evening, Spohr's Oratorio, *The Last Judgment*, which has not been heard here by this generation, although the Society performed it several times nearly forty years ago, — notably when the daughter of the composer, Mme. Spohr-Zahn, was here to sing the contralto part. We have given a brief sketch of this mild *Last Judgment* (so it must seem now that we have heard Verdi's *Dies Ira*), on another page. The soloists will be: Miss Kellogg, Miss Cary, Sig. Campanini and Mr. Winch.

3. Thursday afternoon, at 2:30. An admirable miscellaneous programme, the lighter numbers of which are placed first, namely: Mr. Chadwick's *Rip Van Winkle* overture, which so pleased in two of the Harvard Symphony Concerts; Schubert's *Erl-König*, sung by Mr. Adams; a scene from *Hamlet*, by Ambrose Thomas, sung by Miss Thursby; and an aria from Handel's *Semiramide*, sung by Miss Annie Cary. Then comes the noble short Psalm (unaccompanied) for double chorus, — "Judge me, O God," — by Mendelssohn; and then, as one of the grandest features of the festival, Beethoven's Ninth Symphony, with chorus, — the quartet of solos to be sung by Miss Thursby, Miss Cary, Mr. Adams, and Mr. Dudley.

4. Thursday evening, Symphonic Overture, "Marmion" (in Sir Walter Scott's poem) by Dudley Buck (new), followed by Verdi's *Manzoni Requiem Mass*. Principal vocalists: Mrs. H. M. Smith, Miss Annie Cary, Sig. Campanini, and Mr. Whitney.

5. Friday evening, two parts ("Spring" and "Summer") from Haydn's Oratorio, *The Seasons*, — the solos by Miss Thursby, Mr. Adams, and Mr. Whitney. Also (first time in this country) Saint-Saens's Cantata, *The Deluge*, with Miss Hubbell, Miss Winant, Mr. Adams and Mr. Dudley for the solos.

6. Saturday afternoon, May 6, a miscellaneous concert, of which the most important features will be the *Utrecht Jubilate*, a very noble early work of Handel; solos by Miss Cary, Mr. Courtney, and Mr. Whitney; and the sublime concluding chorus to Bach's Cantata, — *Ich hatte viel Bekümmernis*. Other selections are: Weber's Overture, *The Ruler of the Spirits*; Aria from Verdi's *La Forza del Destino* (Sig. Campanini); "La Calendrina," by Jomelli (Miss Thursby); Aria from "Il Duca d'Eboli," by Da Villa (Mr. Courtney); the Cobbler's Air from Wagner's *Meistersingers* (Mr. Whitney); Aria from Handel's *Julius Caesar* (Miss Winant); Scherzo from the Symphony by Goetz (Orchestra); "Voi che sapete," from Mozart's *Figaro* (Miss Cary); "Miriam's Song of Victory," by Reinecke (Miss Hubbell); Love Song from Wagner's *Walkyrie*, (Campanini); Duet from Rossini's *William Tell* (Messrs. Campanini and Whitney).

7. The Festival will close on Sunday evening, May 9, with Handel's Oratorio *Solomon*, which has not been given here for twenty-five years. Miss Thursby and Miss Kellogg will sing the parts of the two queens and the two mothers; Miss Annie Cary, the contralto part of *Solomon*; Mr. Courtney, *Zadoc*, the high priest (tenor), and Mr. Whitney, the *Levite*.

### MUSIC IN BOSTON.

A WEEK OF DISAPPOINTMENTS. — The illness of Mr. Lang, which threatened to be somewhat serious, but happily has not proved so, caused the postponement of two concerts which had been eagerly looked forward to as among the most important musical events of the season. These were the concert of the Cecilia, which was to have taken place on Monday, the 12th inst., with Schumann's *Manfred* music and Gade's "Fair Ellen;" and on the 15th, Mr. Lang's production (for the first time in Boston) of *La Damnation de Faust*, by Berlioz. Also on the 14th, many were disappointed at not hearing Joseffy at Mr. Peck's annual benefit. Had these concerts taken place, we should have been tempted to remark upon the singular fortuitous conjunction in the same week of two great compositions on such kindred themes as *Faust* and *Manfred*. Goethe, who was a great admirer of Lord Byron, speaking of *Manfred*, writes: "This singularly clever poet has absorbed my *Faust* into himself, and, hypochondriacally, has sucked the strangest nourishment out of it." It would have been interesting to compare the musical treatment of these texts, and see whether Berlioz could assimilate and reproduce in tones the poetry of Goethe's *Faust* with anything like the wonderful truth and beauty of Schumann's musical illustration of the *Manfred*.

But now the close conjunction of the two is broken; the Triennial Festival will part them. Mr. Lang is happily himself again, and the Cecilia concert will take place this evening, while the *Faust* is postponed to May 14, allowing time for more complete rehearsal, with an undivided mind on the part of the conductor.

Another singular conjunction during our present season, of musical treatments of one sombre and appalling topic, may be found in the large repertoire of compositions having Hell and Judgment for their poetic subject-matter. First, we have had the *Symphonic Fantastique* of Berlioz, which takes us to the nether world, among the demons. Now comes Verdi's *Requiem*, with the *Dies Ira* painted out in all its imaginable terrors. Then we have the gentler side of the *Last Judgment* in Spohr, and a watery judgment in the *Deluge*, by Saint-Saens; and the *Shubert Mater* of Rossini, with its *Inferno* and in *die judicii*; and finally (if so it may be)



*Faust's Damnation* and the "Ride to Hell." We may add to the list the *Lenore* Symphony by Raff, and the *Danse Macabre* by Saint-Saëns. What does it all mean? Are all the sweet and heavenly subjects so exhausted that our modern composers find themselves driven for new themes to the guilty imagination's world of endless retribution? Or do they so distrust their own inventive genius, so feel their own inferiority to the great, wholesome masters of the past as to see no chance of being thought original except by turning away from earth and heaven, and drawing lurid and appalling pictures from the world below? Perhaps the next great composer is to be a musical Jonathan Edwards!

**ORGAN RECITALS.**—Mr. Henry M. Dunham has already given three of a series of four recitals in Boston Music Hall, on successive Tuesday afternoons. They are remarkably well worthy of the attention of lovers of good organ music. In them, Mr. Dunham, who is the successor of Mr. Whiting in the N. E. Conservatory, has proved himself one of the best organists we have. He is equally at home in the works of Bach, Handel, Mendelssohn, and of the modern organ writers, like Thiele, Merkel, Hatiste, etc. He plays with great clearness, so that you trace all the polyphonic parts; his time is firm and even, and he combines and contrasts the registers with judgment and facility.

He has commonly a singer to relieve the programme. In the first concert (which we were unable to attend) it was Mrs. Jennie M. Noyes; and the principal organ pieces were the Sonata in F minor by Mendelssohn, and the Concerto in E-flat minor by Thiele. The second programme (April 13) was as follows:—

Sonata in G minor	Merkel.
Macaroni, <i>Finis</i> —Adagio—Introduction and Fugue.	Dunham.
Andante in A flat	Dunham.
a. Ben-di I sereno al ciglio (Suzanne)	Merkel.
b. Immer bei dir	Raff.
Mr. Alfred Wilkie.	
Passacaglia in C minor	Bach.
Kiss's Wedding March to the Münster	Wagner.
Grand chorus in A major	Wagner.
Serenade, "The Star of Love"	Wallace.
Mr. Alfred Wilkie.	
Concerto in A minor	Whiting.

The singing was omitted, Mr. Wilkie having a sore throat. The organ compositions of Gustav Merkel (born in 1837 and pupil of the old Johann Schneider of Dresden) are unsurpassed by any living composer for that instrument. He seems to be thoroughly imbued with the spirit of Bach, and masterly in counterpoint and fugue, as well as rich in musical ideas and a poetic sentiment. This Mr. Dunham made apparent in his fine rendering of the Sonata in G minor. Bach's great *Passacaglia* is something that we would fain miss no opportunity of hearing, at least when so well interpreted. Mr. Dunham's own *Andante* proved a pleasing composition.

In his third recital, Tuesday last, Mr. Dunham offered the following selections:—

Toccata in F major	Bach.
Adagio	Folckmar.
March, from "Ruins of Athens"	Beethoven.
a. Die blauen Frühlingsangen	Ross.
b. Liebestrahlung	Scherer.
Miss Ella Abbott.	
Grand Sonata for four hands and double pedal	Merkel.
Allegro Moderato—Adagio—Introduction and Fugue.	Moore.
Arthur W. Root and H. M. Dunham.	
Si l'amo, o cara	Handel.
Miss Ella Abbott.	
Fantasia, "The Storm"	Leumann.
Grand march and chorus from "Tannhäuser"	Wagner.

Here were at least two very noble numbers: the brilliant and majestic Bach *Toccata*, and the four-hand Sonata by Merkel. The latter was played *can amore* and with inspiring effect by the two young artists. The Allegro is a superb movement, large and full of life and power; the Adagio tender and subdued; and the Fugue, with a very long and fascinating theme, with charming sequences, is developed in a masterly manner. The Adagio by Folckmar doubtless pleased many of the audience—at all events the sentimental portion—better than Bach himself, but we prefer small doses of such sugary sweetness; it displayed, however, the *varietas* and other reed and flute stops to advantage. Organ "storms" are rather played out; this one by

Leumann opens with a pleasant serenade, or concert, and the interruption by the whistling chromatic wind is very graphic; a return to the first part is very natural and proper, but it is spun out to tedious length. The noble march (not the Turkish March) from the *Ruins of Athens* made a fine effect. The song selections, and their interpretation by Miss Ella Abbott, were excellent. She has a clear, frank, charming voice, and seems to sing out from a full heart, like the birds.

In his last Recital, at 4 p. m. next Tuesday, which we trust will have the large audience that he deserves, Mr. Dunham will be assisted by the Athene Quartette (vocal) of young ladies.

MR. JOHN ORTH, the pianist, gave an interesting concert at Mechanics' Hall on Monday afternoon, April 12. The assisting artists were Mr. George L. Osgood, vocalist, and Mr. Gustav Dannreuther, violinist. The hall was well filled with an attentive and pleased audience. The programme was unique and included:

Sonata, piano and violin, op. 28 (new)	Bruch.
Adagio and Allegro, from Phantasia for Piano and Violin, op. 17 (new)	Hans Huber.
Songs, a. Nachtsung, op. 31, No. 2	Haupt.
b. Spring Flowers, op. 38 No. 3	Reinecke.
With violin obligato.	
Romance, for piano, op. 25, No. 2	J. K. Peine.
Polish Dances, op. 3, No. 1	Scharwenko.
Etude: "Foussez un peu"	Hennett.
Polonaise, No. 1, C minor (new)	Liast.
Mazurka, op. 50, No. 2	Chopin.
2d. Sonata, violin and piano, op. 121	Schumann.

An accident deprived us of the pleasure of hearing all but Mr. Orth's last pianoforte solos and the great Sonata Duo by Schumann. The last is full of life, originality and charm, and was most satisfactorily interpreted by the two artists. Mr. Orth's piano playing shows very marked improvement. His renderings were refined and tasteful, showing sympathy with the composer, while his execution is clear, finished, brilliant and effective, or delicate, as the case may require. Mr. Dannreuther is certainly showing himself to be one of our best violinists. His style is honest, broad and manly, free from all affectation.

**BOSTON CONSERVATORY OF MUSIC.**—Another interesting concert of Mr. Julius Eichberg's Violin Classes took place at Union Hall, on Saturday afternoon, April 17. The following programme will show what tasks these young aspirants are equal to:

Gavotte	Master R. Stearns.	Eichberg.
"Vol che sapete" (Transcribed for Violin.)	Master Waldo Cushing.	Macart.
Theme Varié.	Master Albert Lithgoe.	Eichberg.
Largo, from Concerto for two Violins, D minor.	Misses Lillian Shattuck and Lettie Launder.	Bach.
Hungarian Air.	Mr. Willis Newell.	Ernst.
Adagio, from 2d. Concerto.	Miss Georgiana Pray.	De Bériot.
Fantasia.—"Faust."	Mr. Placido Fumara.	Wianawski.
Duet.	Misses Edith Christie and Georgiana Pray.	Duclou.
Romanza, E major.	Miss Lettie Launder.	Wihelmj.
Allegro, from 2d. Concerto.	Miss Edith Christie.	De Bériot.
Finale, from Violin Concerto.	Miss Lillian Shattuck.	Mendelssohn.
Fantasia.—"Othello."	Miss Lillian Chandler.	Ernst.

These, of course, were among the foremost of Mr. Eichberg's scores of pupils. After hearing the concert through, one goes away wondering at the skill, the good style and method displayed by every one, from such really accomplished artists as Miss Lillian Chandler and her fair quartet associates—from Mr. Newell and Mr. Fumara, down to the small, bright boys by whom the concert was opened. It all shows true and thorough training; all are making progress in the right way. The Concerto Duo movement from Bach was beautifully rendered. So were all the more important numbers.

**IN PROSPECT.**—This evening Schumann's *Manfred* music, with Mr. Ticknor's reading, and Gude's "Fair Ellen" cantata, by the Cecilia.

—Mr. B. J. Lang's second concert, at Mechanics' Hall, is postponed to the afternoon of Thursday, April 29. His programme includes that string quartet by Raff ("Die schöne Müllerin") which was heard at one of the Enterprize concerts; eleven songs, to be sung by Mr. W. J. Winch; and a new quintet for piano and strings by Goldmark. The brothers Listemann, Mr. J. C. Mullaly and Mr. A. Heindl take part in the two concerted pieces.

—Mr. Ernst Fernbo's last two matinees, at Wesleyan Hall, fall on the 26th and 30th of this month.

—Mr. S. Liebling, the pianist, will give a concert on Friday evening, April 30, at Union Hall, assisted by well known local talent.

—Mr. Liebling and Mr. Ben Wood Davis, a young lawyer of this city, are engaged upon a comic opera, which will be brought out in the fall. The subject is an American one, and those who have heard fragments of the libretto and music predict for it a great success.

—On April 26, the "Ideal" Opera Company will return to the Boston Theatre and present Gilbert and Sullivan's modern comic opera, *The Sorcerer*, with a completeness which will merit the favor of all lovers of melody and fun.

—Mr. Charles R. Adams is preparing to bring out Halevy's opera, *The Jewes*, at the Boston Theatre, some time in May. It will be given in English, and his company includes Miss Laura Schirmer and other artists who sang in the *Crown Diamonds*, at the Globe, some months ago.

## MUSICAL CORRESPONDENCE.

**PROVIDENCE, R. I., March 25.**—The Cecilia gave its eighth concert, the fourth and last of the present season, on Tuesday evening, March 8. The artists who united in the presentation of the following excellent programme, were the New York Philharmonic Club, the Beethoven Club, of Boston, and Miss Emily Wiman, of New York, contralto.

Second Serenade, in C, Op. 14	Fuchs.
Songs: a. An Sylvia ( <i>Shakespeare</i> )	Schubert.
b. Ungeduld	Mozart.
Song: "L'Addio"	Hofmann.
Selections: a. Hungarian Melody	Hofmann.
b. Hungarian Dances	Bruch.
Book 1, Nos. 2 and 3; Book 2, No. 6	
Song: Sunset ( <i>Sidney Lanier</i> )	D. Buck.
Octet, Op. 20	Mendelssohn.

The Fuchs Serenade, three of the four movements of which were given, is a pleasing work, and made an enjoyable opening to the entertainment. It is carefully written, each of the movements possessing merit in itself while they are well contrasted. We enjoyed most the Larghetto. We understand the work belongs to a series of similar compositions. If the others are equal to the one here presented, it would be pleasant to hear them. The Serenade was finely rendered.

Hofmann's Hungarian Melody pleased very much. It is simple, beautiful, and not marked by that apparent straining after effect which meets us in so many of the modern works, excellent as very many of them are.

The Hungarian Dances were given with splendid effect. They must be extremely difficult to render, so sudden and unexpected are the changes of tempo and sentiment. They showed the skill of the two clubs, and the ease with which they can unite their somewhat different styles and methods. We were privileged to hear one or two of these dances as given by the Boston Philharmonic orchestra at one of the Joseffy concerts during the same week, and can say that the arrangement for nine strings appeared to us to be excellent, and to represent very successfully the original, which, of course, is richer in tone-color, and, so far, more impressive. The compositions are interesting, and well worth hearing in either form.

The splendid Octet of Mendelssohn is so well known that little need be said respecting it. It was finely given and made a brilliant ending to the Cecilia's second season. We heard the work a few days before as given by all the strings at the Harvard Symphony Concert, and while it was there rendered in fine style and with the combined power and richness of the whole body of strings, we think, on the whole, we prefer it in its original form. The double-bass was added here, as at the symphony concert, to strengthen the second cello part, — a custom followed, we are told, in Europe, whenever the work is given. If one may venture to criticize so great a master as Mendelssohn, it seems to us that the accompaniment parts in the first movement are rather heavily written; so much so, indeed, that

they almost cover up the first violin which carries the melody. It seems as if for once Mendelssohn had miscalculated the power of a single violin, in marking as he has, all the parts *f*. Would it not be as legitimate to add an extra violin to the upper part, and so attain a better balance of tone, as it is to add the double-bass to strengthen the second 'cello? We understood from one of the artists that they themselves felt the want of another violin on the part in question. If this is impracticable, why not modify the marking slightly in the accompaniment, at least, say *f*, instead of *f*. We think Mendelssohn's intentions would be more successfully attained by such treatment, and his work rendered more effective.

The songs were carefully selected and well rendered. The first two pleased us most. Miss Winant's voice is full, rich, and sympathetic. We have heard her several times this season, and each time with growing interest. Mr. Bonner supplied as usual the accompaniments.

The Society has had a very successful season in every way. Financially, its wants are all provided for by the subscriptions. Only through subscribers is it possible to get tickets to the concerts. We hope it will enlarge its list of members—now limited to one hundred—and we think it can profitably do so, as there has been quite a demand for tickets. It could thus increase its means, and so the excellence of its work. It is doing a good service for Providence, and we wish it the highest success in its future efforts. This can only be attained by a strict adherence to its present high standard, and by a constant endeavor to carry it up still higher. A. G. L.

NEW YORK, April 19.—The M. Y. Philharmonic Club gave the last of its series of six chamber music concerts on Tuesday evening, April 6, with this programme:—

Serenade, Op. 26.	Beethoven.
(Flute, violin, viola).	
Hungarian Song.	Hofmann.
Menuette.	Schubert.
Turkish March.	Mozart.
(Philharmonic Club).	
Quintet, C. Op. 6.	Svendsen.
(2 Violins, 2 violas, violoncello).	

This efficient club never played to better advantage than upon this evening; the little gems (bracketed together) were rendered with a delicacy, a precision, and a finish that were indeed remarkable. The Turkish March is taken from the well known Harpsichord Sonata in A, which has been played at by almost every aspiring young miss between Maine and California; in its present shape, however, it proved much more effective than in its original guise, and deserved the encore it received.

The Svendsen Quintet proved to be a most interesting and attractive composition. The rhythms are of a strange, wild sort, and there are many harmonic progressions which startle by their boldness; but the treatment of the instruments is masterly, and there are many melodic phrases of exceeding beauty.

The audience was not a very large one, but its quality was excellent. I do not intend to intimate that the attendance was painfully small, but only that it is a shame that the house was not filled to overflowing. Messrs. Arnold, Weiner, and their colleagues, are honestly endeavoring to establish a series of chamber music concerts which shall be a permanent thing; they can do this if the public is even *half* grateful; but they must fail, like so many of their predecessors, if the public remain apathetic and indifferent.

On Saturday evening, April 10, Mr. Richard Arnold gave a concert at Chickering Hall. The principal numbers upon the programme were the Piano Quintet (E flat) by Schumann, and a new String Sextet by Dvorak. In the former selection the artists were Mr. Arnold (violin), Mr. Graiser (viola), Mr. Weiner ('cello), and Mrs. Arnold (piano). So much depends upon the interpretation of the piano portions of this lovely work, that I experienced some disappointment upon this occasion. Mrs. Arnold plays with much earnestness, and is evidently imbued with a thoroughly artistic comprehension of the composer's intention; but her touch lacks force and elasticity. The pedal is her *bête noire*, and she frequently came to grief.

Dvorak's Sextet is a charming work, which abounds in fine progressions, and seemingly bristles with difficulties. The concerted work is exceedingly able, and the interest is sustained from the beginning of the first movement to the final note of the last one.

Mr. Arnold played Wieniawski's "Legende," and "Rondo Brillant," in a style that fairly electrified the house. I have long known this gentleman's ability as an orchestral performer, and as a leader of quartets, quintets, etc., etc., but I frankly confess that I had not the faintest idea of his capacity as a soloist. His execu-

tion is remarkably brilliant, his bowing neat, his intonation almost unerringly accurate, and his phrasing admirable. His staccato (pianissimo) is simply wonderful. Mr. Arnold has scored the great success of the season. He received the most enthusiastic recall, to which he responded with a selection which displayed to the best advantage his remarkable technique.

Mr. Weiner contributed a long and most elaborate fantasia on the flute, and did it wonderfully well; but I cannot say that I yearn and pine for that charming instrument. The audience was not large, although appreciative and enthusiastic.

On Saturday evening, April 17, the Symphony Society gave its sixth and last concert with this programme:—

5th Symphony.	Beethoven.
3d Act, "Siegfried."	Wagner.
Soloists.	
Mrs. Swift, Soprano.	Sig. Campanini, Tenor.
Mrs. Norman, Alto.	Mr. Remmert, Bass.

The house was packed with an enthusiastic audience, which sat and seemed to enjoy the programme, although the performance extended from 8 to 10.45. Of the soloists there is nothing to say, for they are well known artists of tried ability; but one of them, Mr. Remmert, must endeavor to correct the error, into which he seems of late to be falling; he cannot afford to sing false, and this he repeatedly did that evening.

As for the chorus work (in the Symphony), it was well done, when we consider that the music was written for cast-iron lungs and throats, and that no human effort can make anything of those upper notes other than a series of ear-piercing howls; either the instruments and voices should all be lowered, or the whole work should be transposed, or it should never be performed!

ABRAHAM.

MILWAUKEE, Wis., April 14.—The Arion Club did nothing at its third concert of this season, beyond furnishing about half the numbers in the shape of male choruses, not extraordinarily well done, according to the Arion standard. The staple of the concert was supplied by the Mendelssohn Quintette Club and Mrs. Carrington, a singer, who, in purity and power of tone and perfection of technique has not been surpassed by any singer who has appeared here within the last two years. The Club gave us only portions of three noble works of chamber music, but gave them most admirably in every respect. The solos were all very brilliant and effective, and the rich, mellow and refined tones of Mr. Ryan's clarinet were something wonderful after what we ordinarily hear in the orchestra.

The Heine Quartet is giving a second series of chamber music recitals, with excellent programmes. It is a very good sign that Milwaukee should support a course of six such recitals by local players. I wish I could think this represented any very deep or permanent interest in the best music; but I fear it is largely a matter of fashion, and will pass away, as the interest in the work of the Arion seems to be passing; but we shall see.

Both the Arion and the Musical Society will produce great choral works at the next concert. J. C. F.

## NOTES AND GLEANINGS.

DETROIT.—William H. Sherwood, of Boston, one of the most accomplished pianists America has produced, gave a recital at Merrill Hall last evening in presence of an audience composed almost exclusively of professional musicians (local teachers) and their advanced pupils. The programme was well chosen, both as to quality and variety of compositions, and the artist victoriously demonstrated his mastery of the instrument. It is an extremely rare occurrence that one hears such tones as Mr. Sherwood produced last night, and still more rare that a piano is heard to sing as it did under his consummate touch. Bach, Beethoven, Chopin, Field, Schumann, Liszt, and that young and growing composer, Moritz Moszkowski, were all nobly interpreted, both musically and intellectually. Mr. Sherwood is a fine type of the American virtuoso—unpretentious, earnest, enthusiastic, absorbed in his art, and endowed with qualities that entitle him to rank among the undepotably great pianists. He has power, delicacy, fire, poetic instinct, remarkable technical skill, and a "school" that enables him to take advantage of every possibility resident in the instrument. He can stand before the musical world upon his merits, without dependence on imitations of any artists.—*Free Press*, April 16.

CINCINNATI.—The following is the circular to the public issued by the Board of Directors of the College of Music, March 15.

"In connection with the retirement of Theodore Thomas from the Musical-directorship of the College of Music of Cincinnati, declarations of a general charac-

ter have been made, which, unanswered, do the College serious injustice, and may impair its usefulness.

"The Faculty of the College remains altogether unchanged. They are the actual instructors of the pupils, are artists of high standing, many of them graduates of celebrated Conservatories, and with long experience as teachers. At a Faculty meeting, after careful consultation, the following plan for the organization of the school was recommended and adopted:

"I. There shall be two departments—an Academic Department, and a General Music School.

"II. The Academic Department, for those who desire to become professionals, or amateurs who enter for graduations, all of whom will be required to pursue a definite course of studies for a period of time.

"III. The General Music School, for general or special instruction, where any one may enter for a number of terms, receiving the valuable instruction which is afforded by the presence of a large number of excellent teachers (with the advantage of "Chorus," "Orchestra," "Ensemble," and other classes, either free, or at nominal charges), with the best methods, exercises, text books, and the discipline of a well-appointed school.

"The Academic Department affords the opportunity for a complete musical education.

"The General Music School gives to many thousands of persons, who have neither the means nor time for graduation, a certain amount of the best kind of musical instruction. At the present moment there are in the College over five hundred students; some hoping to graduate, others gaining musical knowledge and taste, which they will carry to their homes in distant parts of the country, where each will be the nucleus of refinement and healthy sentiment. It is the resolve of the founders, directors, and faculty of the College of Music that no effort of theirs shall be wanting to provide for that great necessity for better musical instruction which the success of this school has proved to exist.

"The College will go on in its appointed work. It invites, with the strongest assurances that it is equal to every requirement of musical instruction, the attendance of students and support of the public." To this is appended a list of the Faculty of over thirty teachers and professors.

NEW YORK.—The Oratorio Society, under the direction of Dr. Damrosch, has during the seven years of its existence performed the following works:

BACH, J. S.—Chorale; Actus Tragicus, (first time in America); St. Matthew Passion, (first time in New York).  
BELLIOZ, H.—Flight into Egypt, (first time in America); La Damnation de Faust, (first time in America).  
BEETHOVEN, L. VAN.—Ninth Symphony, (four times); The Rains of Athens; Choral Fantasia, (twice).  
BRAHMS, J.—Requiem, (first time in America).  
DAMROSCH, L.—Ruth and Naomi, (first time in America).

GLUCK, J. C.—Orpheus. Act II.  
HANDEL, G. F.—Coronation Anthem, No. 2; Zadoc the Priest, Messiah, (seven times); Samson, (twice); Judas Maccabaeus; Alexander's Feast.  
HAYDN, J.—Creation, (twice); Seasons; The Storm.  
HAYDN, M.—Tenebrae factus sunt, (motet).  
KIRL, F.—Christus. Parts I and IV., (first time in America).

LASSO, ORLANDO DI.—And the Angel, (motet).  
LISZT, F.—Christus.—Part I., (first time in America).  
MENDELSSOHN, F.—Elijah, (three times); St. Paul, (twice); Psalm 114th; Walpurgis Night; Midsummer Night's Dream; Laudate Pueri (motet); Gloria.

MOZART, W. A.—Ave Verum Corpus, (motet).  
PALESTRINA, G. P.—Adoramus Te.  
ROSSINI, G.—Stabat Mater.  
SCHUBERT, F.—Mass in E flat: (Kyrie, Agnus Dei and Sanctus).  
SCHUMANN, R.—Paradise and the Peri.  
WAGNER, R.—Choral from Die Meistersinger von Nürnberg; March from Tannhäuser.

WELLESLEY COLLEGE.—The sixty-seventh concert, March 1, offered the following interesting "Song Recital." Mr. Win. J. Winch was the vocalist, Mr. Arthur B. Whiting, pianist, and Mr. C. H. Morse, the Wellesley musical professor, the director:

Sonata: Appassionata, Op. 57.	Beethoven.
(First Movement.)	
Songs: "Al Canto, o cara"	Mendel.
"Unter blühenden Mandel-Bäumen"	Wagner.
"Die Wälder"	Wagner.
"Ach, wenn ich doch ein Lämmchen wär"	Wagner.
"Klinge! Klinge! mein Pandel"	Wagner.
"Murmeln des Lättchen Blüthenwind"	Wagner.
"The Post"	Schubert.
"Du bist die Ruh"	Schubert.
"Erl King"	Schubert.
Piano Solos: a. Fantasie, C. minor.	Bach.
b. "Erlkönig" (Kammarata), Op. 44-1.	Wagner.
c. "Erlkönig" (Die Zauberin), Op. 44-2.	Wagner.
Songs: "Caro sposo"	Mendel.
"Hörsel"	Mendel.
"The Aera"	Wagner.
"Adelaide"	Wagner.
"Im Abendroth"	Schubert.
"Ständchen"	Wagner.
"He not so coy, beloved child"	Wagner.
"Would it were ever abiding"	Wagner.

## Musical Instruction.

### MR. CHAS. R. ADAMS

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

### CHARLES N. ALLEN, VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment (Piano and Violin) for the study of ensemble playing. Address care of O. Ditson & Co., Boston.

### MR. WILLIAM F. APTHORP,

Teacher of the PIANO-FORTE, HARMONY, and COUNTERPOINT, Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

### MISS MARY M. CAMPBELL,

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

### C. L. CAPEN,

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 150 TREMONT ST.  
HOLLS ST. CHURCH. At Messrs. Chickering & Sons'.

### MADAME CAPPANI,

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT No. 44 WINTER STREET, BOSTON.

### T. P. CURRIER,

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

MR. ARTHUR FOOTE, *Piano-forte Teacher,*  
149 Tremont Street, Boston.

### MRS. WILLIAM GARRETT,

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

### MR. CHARLES R. HAYDEN,

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

### MR. JUNIUS W. HILL (Leipzig, 1860 to 1863), PIANO, THEORY, AND ENSEMBLE LESSONS

MUSIC ROOM AT 154 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WULF FRIED.

### MR. B. J. LANG'S Address

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

### BERNHARD LISTEMANN

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 30 West St., Boston, Mass.

### MR. JOHN ORTH

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Higelow, Kennard & Co.

### GEORGE L. OSGOOD,

149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

### J. C. D. PARKER,

No. 149 (A) TREMONT STREET, ROOM 11,  
BOSTON, MASS.

### ERNST PERABO,

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

### CARLYLE PETERSILEA,

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

### MR. JOHN A. PRESTON,

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

### MADAME RUDERSDORFF,

30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

### J. B. SHAKLAND,

PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

### WILLIAM H. SHERWOOD,

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

### G. W. SUNNER

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

### EUGENE THAYER'S STUDIO,

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

### MISS UNDERWOOD

WILL RESUME PIANO LESSONS  
September 29th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

### H. L. WHITNEY,

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of *Corvelli*, *Arthursen*, *Mmes. Arnold and Mottis*.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

### MYRON W. WHITNEY,

For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

### S. B. WHITNEY,

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

### WILLIAM J. WINCH,

149 (A) TREMONT STREET,  
BOSTON, MASS.

### CARL ZERRAHN

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

### GERMANIA BAND.

As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

### TUNING DEPARTMENT, INSTITUTION

FOR THE BLIND,  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 LYON  
STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in  
the Public Schools of Boston.

### TALKS ON ART.

By WILLIAM M. HUNT, Sec. paper, 91m.  
For sale by all Booksellers. Sent, post-paid on receipt  
of price by the publishers,  
HOUGHTON, OSGOOD & CO., Boston.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, OSGOOD & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & CO., 383 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.



## NEW BOOKS.

**The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. \$1.00. Cheap edition, paper, 25 cents. A book that everybody should read,—manly, interesting, and full of life.

"Mr. Hughes might almost be called an apostle of manliness. The career of his 'Tom Brown' has been followed by all English-speaking lads and young men with the warmest interest, and has been accepted on all hands as a type of courage and manliness. Mr. Hughes will have a hearing which few writers could obtain, as he attempts to portray the character of Christ as first of all a manly and courageous character. He defines the tests of manliness, and then subjects to these tests the incidents which are recorded of Christ. He presents in a graphic and striking way the successive acts in that great and thrilling drama, and shows us at every point the figure of Christ as an embodiment of strength, vigor, endurance, and courage. The little volume is so compact that it might be read at a sitting, but thoughtful readers will prefer not to hasten through its pages.—*Boston Journal*.

**Breathings of the Better Life.** Edited by LUCY LARSON. New and enlarged edition. "Little Classic" style. \$1.25.

**Prayers of the Ages.** Edited by one of the editors of "Hymns of the Ages." New edition. 1 vol. 12mo. \$1.50.

**Labor.** Seventh volume of "Boston Monday Lectures." With Preludes on Current Events. By JOSEPH COOK. \$1.50. A striking book on a very important subject.

For sale by book-sellers. Sent, post-paid, on receipt of price, by the Publishers,

HOUGHTON, OSGOOD & CO., Boston.

## LIST OF NEW BOOKS.

**Odd, or Even?** By MRS. A. D. T. WHITNEY. 16mo. \$1.50.

**American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With introductions and Notes. 16mo. \$1.25.

**A Satchel Guide for the Vacation Tourist** in Europe. Edition for 1890, carefully revised. 2.00

**The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., 12mo, gilt top, \$1.00; paper .25.

**Problems of Life and Mind.** Third Series. By GEORGE H. LEWIS. 8vo. 3.00

**Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50

**Confidence.** By HENRY JAMES, JR., 8vo. 1.50

**Rocky Mountain Health Resorts.** An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DEVLIN, A. M., M. D. With Climate Map. Cloth, \$1.50; paper .40

**The History and Traditions of Marblehead.** By SAMUEL HENRY, JR. Illustrated. 8vo. 2.50

**Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. 1.25

**Pilgrim's Progress.** By JOHN BUNYAN. New Popular Edition, from entirely new plates. With a Memoir of Bunyan by Archbishop Allen, illustrated with woodcuts. Macaulay's essay on Bunyan; and 42 illustrations. 12mo. 1.00

**Reader's Handbook of the American Revolution.** By JUSTIN WINSON, Librarian in Harvard College. 1 vol. 16mo. 1.25

**Miscellanies.** By J. D. CATON, author of "The Antelope and Dear America." 1 vol. 8vo. 2.00

**Her Lover's Friend, and Other Poems.** By NORA FERRY. Uniform with "After the Ball." 1 vol. square 16mo. 1.50

**The Army of Virginia.** By GEN. GEO. H. GORDON. 1 vol. 8vo, with five maps. 4.00

**Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by FRANCES LANA POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 2.50

**Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00

**The Waverley Novels.** By SIR WALTER SCOTT. Globe Edition. With steel portrait and many steel plates. 18 vols. 16mo. 16.25

**Dickens's Complete Works.** Globe Edition. With 55 illustrations. 16 vols. 16mo. \$1.25 each. The set. 18.75

**The Works of James Fenimore Cooper.** New Globe Edition, uniform with the Globe Waverley and Dickens. Sold only in sets. 16 vols. 16mo. 20.00

**Sealed Orders, and Other Stories.** By ELIZABETH STUART FLETCHER, author of "The Gates Ajar," "Avis," etc. 16mo. 1.50

**The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full Index. Crown 8vo. 3 vols. 8.25

**Old Friends and New.** By SARAH O. JEWETT, author of "Deephaven," and "Play Days." "Little Classic" style. 16mo. 1.25

**The Twins of Table Mountain, and Other Sketches.** By DUST HART. "Little Classic" style. 16mo. 1.25

**An Earnest Trifler.** A Novel. 16mo. 1.25

HOUGHTON, OSGOOD & CO., Publishers, Boston.

## OBER'S Restaurant Parisien, 4 Winter Place, Boston.

RESTAURANT A LA CARTE,  
LUNCH COUNTER,  
FANCY OYSTERS,  
PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## WRITINGS OF W. D. HOWELLS.

**The Lady of the Aroostook.** 12mo. \$2.00.

Mr. Howells has done much for American literature; in this story he also does much for American social life, and with exquisite grace and delicacy makes plain bow purer in the atmosphere that is breathed by the American girl than that which pervades the Continent. Wholesome truth, easy narrative, and the quaintest humor combine to make the novel delightful on every page.—*Hartford Courant*.

The work abounds in the most exquisite touches. It is full of grace, wit, delicacy, refinement, and felicities of expression.—*Boston Herald*.

"The Lady of the Aroostook" is such a treat as readers do not enjoy every year. The book is not only a bewitching love-story, it is a character study and satire upon the Old World customs.—*Louisville Courier-Journal*.

**Their Wedding Journey.** 12mo. Illustrated by Hoppin. \$2.00. The Same. "Little Classic" style. \$1.25.

The record of a summer trip from Boston to New York, up the Hudson to Niagara Falls, and down the St. Lawrence to Quebec, it passes over a track familiar to many readers, who can verify from their own recollections the descriptions, and who have doubtless realized many of the impressions which Basil and Isabel March experienced. With just enough of story and dialogue to give to it the interest of a novel, it is also one of the most charming books of travel that we have ever seen. It is like hearing the story of his summer travel from the lips of an intimate friend.—*Christian Register* (Boston).

**A Chance Acquaintance.** Illustrated. 12mo. \$2.00. The Same. "Little Classic" style. \$1.25.

One can hardly overpraise the charm and grace with which Mr. Howells has invested the "acquaintance," and the exquisite delicacy with which he has treated the love into which it ripened. His observation is subtle and accurate; his knowledge of women is simply marvellous; he is an artist in his description of scenery.—*Boston Advertiser*.

**A Foregone Conclusion.** 12mo. \$2.00.

Mr. Howells has before this given us charming stories; but in this last book we have a very noble tragedy. There is the same grace of style, the same delicate portraiture and fine humor, as in his earlier works. But in this one he has laid hold of far deeper elements of character and life. . . . The kind of power it displays is rare, not alone in American, but in any literature.—*Christian Union*.

**Out of the Question.** A Comedy. "Little Classic" style. \$1.25.

As full of subtle and delicate humor as anything he has written. We do not know of anything in English literature which in its way is superior to this.—*Worcester Spy*.

This seems to us one of the most charming of all Mr. Howells's works.—*Boston Advertiser*.

**A Counterfeit Presentment.** A Comedy. "Little Classic" style. \$1.25.

In this comedy Mr. Howells gives new proof of his rare insight into character, and ability to portray it by effective and discriminating touches, of his fine sense of dramatic scenes and incidents, and of his exquisite literary skill.

**A Day's Pleasure.** Vest-Pocket Series. Illustrated. Cloth. 50 cents.

A delightful sketch, describing the adventures, incidents, and companionships of a day's pleasuring down Boston Harbor, ending with the finding of a lost child, and restoring him to his father. It is told in Mr. Howells's most charming style.

**Venetian Life.** Including Commercial, Social, Historical, and Artistic Notes of Venice. 12mo. \$2.00.

Mr. Howells deserves a place in the first rank of American travelers. This volume thoroughly justifies its title: it does give a true and vivid and almost a complete picture of Venetian life.—*Pitt Mail Gazette*.

We know of no single word which will so fitly characterize Mr. Howells's new volume about Venice as "delightful."—*North American Review*.

**Italian Journeys.** 12mo. \$2.00.

The reader who has gone over the ground which Mr. Howells describes will be struck with the lifelike frankness and accuracy of his sketches, while he will admire the brilliant fancy which has cast a rich poetical coloring even around the prosaic highways of ordinary travel.—*New York Tribune*.

**Suburban Sketches.** 12mo. Illustrated. \$2.00.

A charming volume, full of fresh, vivacious, witty, and in every way delightful pictures of life in the vicinity of a great city.—*New York Observer*.

**The Parlor Car.** Farce. Vest-Pocket Series. 50 cents.

A delightful little comedy.

**Poems.** "Little Classic" style. \$1.25.

These poems partake of the characteristics of the prose, — exquisitely polished in style, yet revealing little, if any, trace of the lamp. Delicacy of sentiment and expression, and a happy faculty of painting charming pictures in a few graceful touches, are the characteristics that first impress the reader. But, as he becomes more familiar with the poems, he will discover something of more permanent value. In his prose, Mr. Howells is a poet; in his poems there is all the grace of his prose, and a deeper sentiment concealed beneath the melodious lines.—*Cleveland Herald*.

**Choice Autobiography.** Edited, with Critical and Biographical Essays, by W. D. Howells. "Little Classic" style. Per volume, \$1.25.

- 1, 2. Memoirs of Frederica Sophia Wilhelmina, Margravine of Baireuth.
3. Lord Herbert of Chesham, and Thomas Eliwood.
4. Edward Gibbon.
5. Vittorio Alfieri.
6. Carlo Goldoni.
- 7, 8. François Marmontel.

This series of autobiographies is a real acquisition to that large class of readers who enjoy this most interesting department of literature.—*Worcester Spy*.

We wish the reading public could be strongly impressed with the interest and importance of the choice series of autobiographies. The subjects are chosen with great judgment and taste, and each life is preceded by an essay from Mr. Howells's accomplished pen, in which the points of prominent interest in the history of the author presented are critically and philosophically discussed.—*Providence Journal*.

The literary tone of these exquisite works is enchanting, and is due in large measure to Mr. Howells's habit of selection and scholarly appreciation of what is choice and beautiful.—*Hartford Post*.

For sale by all Booksellers. Sent, post-paid, on receipt of the price by the Publishers,

HOUGHTON, OSGOOD & CO., Boston, Mass.

# Dwight's Journal of Music.

MAY  
10  
1880  
A PAPER OF ART AND LITERATURE.

WHOLE No. 1019.

BOSTON, SATURDAY, MAY 8, 1880.

VOL. XL. No. 10:

## THE EMERSON PIANO FORTES

Date from 1849, and now number over **22,000**. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The **EMERSON UPRIGHTS** are especially admired. They have also, besides the **SQUARE GRANDS**, the **COTTAGE PIANO**, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## McPhail Pianos.

*The Commonwealth says:* "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register, and standing in tune, excels any instrument of similar grade that we have ever listened to. This desideratum has been the study of Mr. McPhail for many years, and, with true Scotch persistence becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instrument. Not only is all that creates the harmony of faultless construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 630 Washington Street, Boston."

#### BOSTON

## Conservatory of Music.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of **Harmony, Thorough Bass, etc.**, to insure the pupil a

#### FINISHED MUSICAL EDUCATION.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as

#### THE ONLY VIOLIN SCHOOL IN AMERICA

deserving of that name.

The regular terms begin in **September, November, February, and April.**

Send for Circular to **JULIUS EICHBERG, Director.**

## THE CHICKERING PIANO.

### OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to **REPAIRING** Pianos (OF ANY MAKE) by the most competent and skilful workmen.

*Illustrated Catalogues and Price List mailed free on application to*

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our **NEW METHOD OF COPYING**, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## NEW MUSIC BOOKS.

## TEMPERANCE LIGHT.

A new Temperance Song Book of low price, but the very best quality. By Geo. C. HIRSH and M. E. SKIDGREN, with the valuable assistance of a number of our best song and music writers. A well printed and beautiful little book. Send 12 cents in stamps for specimen! Costs but \$10. per hundred, and 12 cents for a single copy.

## ARTHUR SULLIVAN'S VOCAL ALBUM.

Contains twenty-four of the best songs of this famous composer, any three of which are worth the moderate price of this fine volume, which is \$1.00.

All Sunday Schools that try it, take to **WHITE ROBES**, (50 cts). No better Sunday School Song Book ever made.

## NEW ENGLAND CONSERVATORY METHOD

FOR THE PIANO-FORTE. (2 vols. complete. In 3 Parts, each \$1.50.) Has been for years a standard and favorite method, and is constantly in use by the teachers of the conservatory, and by thousands of others.

Try LAUREL WREATH, (\$1.00), High School Singer.  
Try MASON'S TECHNICAL EXERCISES, Piano (\$2.50).  
Try THE MUSICAL RECORD, (Weekly). \$2.00 per year.  
Try GOSPEL OF JOY (30 cts). Best "Gospel" Songs.  
Try AMERICAN ANTHEM BOOK. (\$1.25.)

OLIVER DITSON & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. E. Hoopes.  
BREAK BREAK.....J. F. Radolphsen.  
LAST GREETING.....H. Levi.  
OIL FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. A. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. E. Apthorp.  
Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## VOCAL CULTURE.

The Cultivation of the Voice in Elocution.

By JAMES E. MURDOCH & WILLIAM RUSSELL.

Price, . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

\*For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

KNAPP'S THROAT  
CURE

JOSEPH COOK'S NEW BOOK.

## LABOR.

SEVENTH VOLUME OF THE

## BOSTON MONDAY LECTURES.

WITH THE

## PRELUDES ON CURRENT EVENTS.

By JOSEPH COOK.

1 vol., 12mo, \$1.50.

This book contains the important lectures on the Labor Question, delivered last year by Mr. Cook. As reported in the newspapers they attracted much attention by their bold and comprehensive treatment of a most difficult and perplexing question. Mr. Cook has carefully revised them, and, as in the previous volumes of lectures, has prefixed to the lectures the striking Preludes on Current Events which preceded them.

Mr. Cook's Books, published previously:

Biology.....	\$1.50	Conscience.....	\$1.50
Transcendentalism.....	1.50	Heredity.....	1.50
Orthodoxy.....	1.50	Marriage.....	1.50

It may be said unqualifiedly that the pulpit has never brought such comprehensiveness and precision of knowledge, combined with such logical and literary skill, to the discussion of the questions raised by the supposed tendency of biological discovery. — *The Eclectic Magazine*.

I do not know of any work on conscience in which the true theory of ethics is so clearly and forcibly presented, together with the logical inferences from it in support of the great truths of religion. — *PROFESSOR FRANCIS BOWEN, Harvard University*.

The lectures are remarkably eloquent, vigorous, and powerful, and no one could read them without great benefit. They deal with very important questions, and are a valuable contribution towards solving many of the difficulties which at this time trouble many minds. — *R. PATRICK SMITH, D. D., Dean of Canterbury*.

\*For sale at the Bookstores. Sent, post-paid, on receipt of price by the Publishers,  
HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

MME. BERTHA, *Professor of the Art of Singing,*  
178 2d Avenue, New York.  
JOHANNSEN, *Ladies prepared for the Opera or*  
*Concert Room.*

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.55. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.

WILLIAM REEVES, London.

## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees, musical intervals, history of the musical scale, the theoretical nature of the diatonic scale in its ancient form, the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form in the "Structure of Music." Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,	F. LISTEMANN,
E. M. HEINDL,	ALEX. HEINDL,
JOHN MULLALY,	H. A. ORRENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

## Calendar of the Musical Season.

## MAY.

8. Triennial Festival of the Handel and Haydn Society. Sixth Concert, 2:30 P. M. Miscellaneous Programme.
9. Triennial Festival. — Seventh and Last Concert. — Handel's "Solomon."
12. Fifth Concert of the Apollo Club.
14. Berlioz's "Damnation de Faust," with chorus, orchestra and solos, under Mr. B. J. Lang, (postponed from April 15).
15. Mr. J. A. Preston's Concert, Mechanics' Hall.
17. Herr Joseffy, with Mr. Adamowski, the violinist, Music Hall.
18. Herr Joseffy, with Mr. Adamowski, the violinist.
19. Fourth Concert of the Boylston Club.
21. Sixth Concert of the Apollo Club, with Orchestra.
22. Herr Joseffy, with Mr. Adamowski, the violinist, Matinee.
24. Last Concert of the Cecilian, Repetition of Bruch's "Olympian."
26. Last Concert of Mine, Cappiani and pupils.

## BOSTON MUSIC HALL.

## THREE CONCERTS

— BY —

## JOSEFFY,

ASSISTED BY

TIMOTHIE D'ADAMOWSKI, Violinist.

MONDAY EVENING, May 17,

TUESDAY EVENING, May 18,

SATURDAY AFTERNOON, May 22.

Season Tickets, at \$3 each, for sale at the Hall.

## MADAME CONSTANCE HOWARD,

PIANIST,

215 East Tenth St., New York City.

## Normal Musical Institute,

CANANDAUGA, N. Y.

JULY 7 to AUGUST 10, 1890.

MR. W. H. SHERWOOD, EUGENE THAYER,

HARRY WHEELER, L. H. SHERWOOD,  
and other eminent instructors.

Full normal course, including piano, organ, and song recitals, and concerts, \$15.00.

BOARD: \$4.00 per week.

For circulars send to

WM. H. SHERWOOD, Director,

137 Tremont St., Boston, Mass.

## MR. B. J. LANG

WILL GIVE

ONE PERFORMANCE ONLY

— OF BERLIOZ'S —

## DAMNATION

OF

## FAUST,

At MUSIC HALL, THURSDAY, May 14, at 7:45.

ORCHESTRA, 60.

MALE CHORUS, 130.

MIXED CHORUS, 200.

MARGERITE.....Mrs. Humphrey Allen  
FAUST.....William J. Birch  
MEPHISTOPHELES.....Clarence F. Bay  
BRANDER.....An Amateur  
All seats \$1.50. Saturday morning, April 3.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

K. L. CALDWELL, D. D., President



BOSTON, MAY 8, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were especially written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & CO., Boston, Mass. Price, 10 cents a number; \$2.00 per year. For sale in Boston by C. E. PRUEFF, 30 West Street, A. WILLIAMS & CO., 25 Washington Street, A. K. LORING, 30 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and HOUGHTON, OSGOOD & CO., 27 Astor Place; in Philadelphia by W. H. BOYER & CO., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## SCHUMANN'S MUSIC TO LORD BYRON'S "MANFRED."

BY PAUL GRAY WALTERSSEE.

[We translate a portion of the Essay contained in the valuable series of "Musikalisches Vorträge," published by Breitkopf and Härtel, Leipzig.]

That Schumann should have felt powerfully attracted by this gloomy, but highly poetical text, can be a matter of no wonder. Wasielewski tells us, that once in Düsseldorf, while he was reading the poem *tête-à-tête* aloud, his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further. This would seem to show that Schumann became all too deeply absorbed in this appalling subject, until it had become at least a fixed idea with him.

. . . . The composer has shortened the dialogue considerably. The seven Spirits, which the poet has introduced in the first part, are reduced to four, perhaps to obviate fatigue through too long solo singing. The Incantation, to be spoken by one voice, is here given to four voices. In the concluding scene Schumann has added to the text the

Requiem eternam dona eis,  
Et lux perpetua luceat eis!

The score, which consists of fifteen numbers besides the overture, contains six pieces of music complete in themselves; the rest are treated melodramatically. . . .

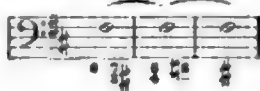
For long years the theatres maintained a passive attitude towards this drama, owing possibly to the difficulties involved in a suitable *mise-en scène* for such a work. The performances were confined to the concert-room. Richard Pohl, abridging the original, composed a connecting text for concert performances; but declamation hardly supplies the place of action on the stage, and a great part of the dramatic effect is lost. In the year 1852, Liszt first brought out the work upon the stage in Weimar; several other theatres followed the example, and adopted it into their repertoire; so far as I know, the theatres in Munich, Vienna, Berlin and Hamburg.

Byron always protested that the poem was not intended for the stage; if it is capable of stage performance, it has become so through the addition of the music. And truly Schumann, in his *Manfred*, has bequeathed one of his ripest and most genial compositions to the world. He wished to achieve something unique, and he has succeeded. "Never before have I devoted myself with such love and such outlay of force to any composition, as to that of *Manfred*," he remarked in conversation.

The Overture to the *Zauberflöte* is regarded as unique. No one has ever had the boldness to attempt to imitate it; only the genius of a

Mozart could succeed in such a thing. Equally unique in its way, although radically different from that, stands the *Manfred* Overture, a deeply earnest picture of the soul, which describes in the most affecting manner the torture and the conflict of the human heart, gradually dying out, in allusion to the liberation wrought through death. It is always a dangerous thing to approach such a creation with the intellectual dissecting knife, and seek to read from it the definite ideas of the composer. In this special case one can hardly err, if he assumes that the master wished to indicate two fundamental moods of feeling: on the one hand that of the anguish, which is the consequence of sin,—the unrest that is coupled with resistance to divine and human laws; on the other, that of patience, of forgiveness—in a word, of love—so that to the soul's life of Manfred he might offset that of Astarte. The rhythmic precipitancy in the first measure of the Overture transports us at once into a state of excited expectation. After a short slow movement, the introduction of the following development (*Durchführung*) begins, in passionate tempo, the portrayal of the restless and tormented mood. It is the syncope, employed continually in the motive, that indicates the conflict of the soul. This storms itself out, and then appears the expression of a melancholy, milder mood. Mysteriously, in the *pianissimo*, three trumpets are introduced in isolated chords: a warning from another world. But the evil spirits cannot be reduced to silence; with increased intensity of passion the struggle begins anew. The battle rages hotly, but in the pauses of the fight resound voices of reconciliation. At last the strength is exhausted, the pulse beats slower, the unrest is assuaged, the music gradually dies away. A slow movement, nearly related to the introduction, leads to the conclusion. With this Overture Schumann has created one of his most important instrumental works.

To the monologue of Manfred succeed the songs of the four spirits. Each one of these songs requires a special characterization. This Schumann reaches by choosing different vocal registers; soprano, alto, tenor and bass, thus enabling himself to employ also four-part harmony, while at the same time he uses different keys, and carries out the orchestral accompaniment in various ways. The Spirit of the Air begins. A muted solo violin supports the alto voice in the higher octave; while a triplet figure, apparently formed after the words, is given to the violas. No such embellishment falls to the share of the Spirit of the Water (Soprano), while in the song of the Spirit of Earth (Bass), certain allusions, which stand in connection with the text, are expressed through imitations of the violin and of the flute strengthened by a piccolo. The Fire spirit (Tenor), is despatched with a few notes. And now the four voices are united and bring the movement to a close with the following splendid organ cadence, though it



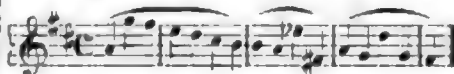
may be doubted whether it be here in place.

We turn now to the first piece of melodramatic treatment. *Manfred*, in ecstasy at the magical apparition of "a beautiful female figure," speaks:

"Oh God! If it be thus, and thou  
Art not a madness and a mockery,  
I yet might be most happy,—I will clasp thee,  
And we again will be—"

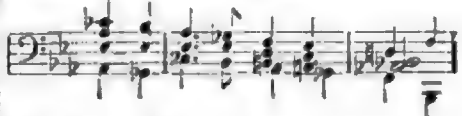
[The figure vanishes].

The movement (No. 2) is formed by a melody as follows:



This melody does not disappear, but reproduces itself continuously; always modified a little in the second half, it requires and it receives a varied harmonic groundwork. It shows the greatest variety in unity. It is tenderly instrumented, only the wood-wind and the string quartet finding employment; even the double bass is excluded; it would be too rude for this aerial picture. Divided violas take upon themselves the filling out of the harmony, the wind instruments entering now and then. After the first violin has twice sung the theme, the wind instruments take it up; then it is intoned anew by the violin imitated by the violoncello. The mood is that of longing expectation; a romantic breath pervades it all; while a diminished seventh chord resounds, the magic figure vanishes, and *Manfred*, exclaiming: "Woe, woe, my heart is crushed!" falls senseless to the ground.

3. With weightier steps the Incantation (*Geisterbannfluch*) announces itself. The song consists of four bass voices, which appear now in unison, now singly, once in three-part harmony. The full orchestra accompanies, but the deeper instruments have the preference. That Schumann in this movement seeks to produce peculiar effects of sound is seen by a glance into the score; but whether these abnormal sounds exceed the limits of the lines of beauty, I will not undertake to say. The chords are massed in so deep a stratum at the cost of clearness. Take for an example the following measures:



The text will bear a gloomy shading; but whether the tints which are laid on needed to be so intensely black, I almost doubt; a few gleams of light would have made the shadows stand out all the more. When four sonorous bass voices unite in unison, tone-waves are begotten, which not only affect the sense of hearing in a peculiar manner, but also set the other parts of the body in vibration, which extends throughout the whole nervous system. Add to this the deep wind instruments, bassoons, trombones, violas and string basses, and there arises a tone-color, than which nothing darker can be imagined. As we have said before, Schumann departs here from the poet, who has this Incantation spoken by one voice; he pleases himself with his own individual conception, and with a

still more awe-inspiring illustration of a text already gloomy in itself:

"When the moon is on the wave,  
And the glow-worm in the grass," etc.

The next section loses something of its duskiness from the fact that it is delivered by only *one* bass voice, while the instrumentation is more simple. The following Terzet is only accompanied by violas and string basses. The concluding words, "Now wither!" unite the singers, as at the beginning. The composer reflects his own mood in his works; does this shine through this Incantation?

4. Manfred awakes from his swoon. The morning dawns and lights the highest mountain peaks. During the dialogue between Manfred and the chamois hunter an English horn resounds in the distance. This instrument, so often used for a purely theatrical effect, is here introduced most naturally, and produces an agreeable impression. We find ourselves in the midst of an Alpine landscape. Sheep-bells are heard tinkling in the valley; the shepherd's song resounds from the Alpine horn. The measures which Schumann brings before us will awaken involuntary recollections in one who has ever heard the sound of the shalm in the high Alps of Switzerland. The shepherd's tune begins in a melancholy strain; the echo is not wanting. But the player has his roguish humor; he knows also how to play up a little dance, and he skillfully interpolates a merry measure. But his calling is a dangerous one. Earnestness is the fundamental trait of his character, and so he soon gravitates back to his first melancholy song.

5. We have now reached the point where Manfred is rescued by the chamois hunter: this ends the first division of the drama. A new division begins: to mental strain and excitement succeeds relaxation. As the following dialogue between Manfred and the chamois hunter contrasts in clearness with the rest of the poem (the simple hunter would have no understanding for Manfred's wild, fantastic imagery) so, too, in the same sense does the composer express himself in the *Entr'acte* music. In contrast to the overture, which depicted the conflict of the passions, this piece bears the stamp of mild repose. The melodic passage through the tones of the chord forms the motive of the first part; violoncello, horn and violins alternate with one another; reeds and flutes answer in the most graceful manner. The second part begins with a theme of almost pastoral suggestion; but the leading thought of the first part is soon taken up again, and passes before us once more in a varied and expanded form. Manfred leaves the chamois hunter, climbs the crag by the waterfall, and invokes the Witch of the Alps. Monologue with melo-dramatic treatment (No. 6). It seems almost as if Schumann, in the composition of this piece of music, had Mendelssohnian reminiscences floating before him. Single features speak for it; yet it is possible that the two masters, in the representation of the supernatural, met in one point. Be that as it may, we have here before us one of the most delicate pieces of the work. Though

different in text, the situation is the same as that at the magical appearance of "a beautiful female figure;" in both cases it is the invocation of a spirit, whether it be a magical image or the Witch of the Alps. The musical problem was to form a contrast to what had been before. The muted first violins, in an almost continuous figure of sixteenths, hover, as it were, over the spoken word, leaving the harmonic filling up to the rest of the string instruments. The reeds and flutes partly attach themselves to these, partly support, in the most discreet manner, the voice that bears the melody; the harmonica tone of a harp mingles itself with it, producing a mysterious timbre. A comparative analysis of the compositions of these two spirit conjurations would be useless considering how different their whole conception. Let us thank the genius who created them for us.

The vanishing of the Witch of the Alps is followed by a monologue of Manfred. It is to be regretted that Schumann suffered it to pass unregarded. Goethe speaks of this. The following verses may have moved him especially:

"If I had never lived, that which I love had still been living;  
Had I never loved, that which I loved would still be beautiful—  
Happy and giving happiness. What is she? What is she now?—  
A sufferer for my sins."

[Conclusion in next number.]

#### FERDINAND HILLER AND ZELTER IN VIENNA.

Our readers will remember that, a short time since, Ferdinand Hiller delivered here a lecture on "Vienna fifty-two years ago." Many friends of music and literature will probably be pleased to hear that the lecture is published in the last number of Paul Lindau's *Nord und Sud*. We have read it with double pleasure from the fact of our comparing it with the letters written to Goethe by Zelter, the composer and musical director, concerning his own visit to Vienna in the summer of 1819—that is, only seven years earlier than Hiller's. The Goethe-Zelter Correspondence is far from being as familiar to the general public as might be supposed; this is demonstrated by the astounding fact that, though the Correspondence appeared in six parts in 1834, it has not up to the present (that is, six-and-forty years afterwards!) reached a second edition. With the reader's permission, we will, therefore, here give—as marginal notes, so to speak, on Hiller's lecture—a few reminiscences from the work on the musical Vienna of Zelter's day.

The beginning amuses and flatters us, both in Hiller and Zelter, for we are always fond of hearing how slowly people travelled only fifty years ago. It took Hiller quite eight-and-twenty hours to go from Weimar to Leipzig, and nearly as many from Leipzig to Dresden; Zelter informs us that his voyage on the Danube from Regensburg to Vienna lasted six days. Immediately after his arrival, Zelter hurried off to the *Karntnerthor-Theatre*, to hear Rossini's *Otello*. For a strict musician of the epoch, his opinion is remarkably tolerant: "Rossini is, beyond doubt, a man of genius; he plays with tones, and so tones play with him." Zelter is of the opinion that he had heard Mozart's *Titus* performed better in Weimar than in Vienna. "All female singers (four in number) who might have been

grandmothers, but all well-trained." The singers and musicians at the *Karntnerthor-Theatre* were, we are informed, too hard-worked, and the members of the orchestra badly treated beyond conception. Despite of this, "all children of the muses are," in Vienna, "as plump and merry as weasels."

Of the joyous goings-on in the *Frater Zelter* writes in high glee, but adds sadly even then (1819) the melancholy statement: "I am told things are no longer what they were." "For such views," he wisely goes on to observe, "a stranger has no taste, and I feel glad when I can throw off the Berliner." We also find that, manifesting as he does a passionate love of fireworks, he remarks sympathetically of Stüwer, that the good pyrotechnist is, as a rule, so unfortunate as to have bad weather, a fact for which the public evince the greatest commiseration. Himself a man of the people, Zelter retained all his life a frank liking for everything of a folk-like nature, and direct from the heart comes the assertion: "In Vienna you may find everything except wearisomeness. Any one who chooses meets here with genuine humanity."

There are two striking observations of his on theatrical orchestras. He says first: "The double bass is laid here in a standing position when it is played, so that the performer is seated." This strange fashion, which appears to have soon gone out, pleased Zelter, and he would like to have seen it adopted everywhere, "for the con-founded goose-necks with their spikes" offended his eye. Quite as striking is his second remark that at the *Burgtheater* he found that they had carried out his old idea "of placing the orchestra so low down that people do not see the shock-heads of the musicians, while the music issues forth clear and plain." He cannot "imagine anything more unbecoming to a stage, than that any one has to see for hours together the fine shapes of the characters in magnificent dresses and everything which goes to make up a good scene, flitting here and there between the infamous bushes of hair of people in front of them." That Richard Wagner's idea of sinking the orchestra should have existed as a wish of Zelter's is very intelligible, and we look upon such an arrangement as a simple postulate of scenic illusion; but that Zelter should have seen his wish fulfilled in the *Burgtheater*, Vienna, astonishes us. His demands in this line were probably very moderate, for it is only a few years since the orchestra of the *Burgtheater* was lowered to a really useful and practical depth. Of the musical notabilities of Vienna, Salieri appears to have interested Zelter most. "The old fellow," writes Zelter, "is still so full of music and melody, that he speaks in melodies, and is, as it were, only thus understood. It is the greatest pleasure for me to creep after this example of genuine nature and find him invariably as true as he is cheerful." The company, too, of Joseph Weigl was exceptionally agreeable to him. "Weigl is a handsome, stately man of the world. His productions are correct, reasonable, natural, and possessed of character; he is most successful in middling subjects, and whatever effect he makes he will make in his lifetime." It is a remarkably long time before Zelter comes to speak about Beethoven, though Goethe took far more interest in that master than in Salieri and Weigl. Zelter understood music far too well and was, generally speaking, far too artistically organized, not to appreciate Beethoven's mighty genius, but he did not like Beethoven, whose music went decidedly beyond the measure of the nations to which he was accustomed. "I admire Beethoven with affright," Zelter once wrote to Goethe. So, too, the wish to make Beethoven's personal acquaintance appears to have been mixed up in

Zelter with a kind of dread. Two months did he tarry in Vienna without seeing Beethoven. It is true that he informs Goethe, from time to time, that he intends visiting Beethoven, but he is always easily consoled when the project comes to nothing. "Beethoven lives in the country, but no one can tell me whereabouts. I thought of writing to him, but am informed he is well nigh inaccessible because his hearing is nearly gone. Perhaps it is better for us to remain as we were, since it might put me in a bad temper to find him in one." At length, he set out to visit Beethoven in Modling. "He wanted to come to Vienna, so we met on the high road, got out of our conveyances, and embraced each other most cordially." Beethoven then went on to Vienna, while Zelter proceeded to Modling, and to that "indescribably beautiful spot," Brühl. The following "joke" is related to Goethe with especial satisfaction: "On this trip, I had Steiner, the music-publisher, with me, and, as there cannot be much intercourse with a deaf man on the highway, a regular meeting was arranged for 4 o'clock in the afternoon at Steiner's music-shop. After dinner, we drove back directly to Vienna. As full as a badger and as tired as a dog, I lay down and so over-slept myself that everything escaped my memory. So I went to the theatre, and there, on perceiving Beethoven at a distance, I felt as though I had been crushed by a thunder-bolt. The same thing happened to him on catching sight of me, but the theatre was not the place for coming to an understanding with a man who had lost his hearing. The point now follows: Despite the large amount of blame, deserved or not, which is bestowed on Beethoven, he enjoys a degree of consideration paid only to pre-eminent men. Steiner had forthwith made known that Beethoven would personally appear for the first time, at 4 o'clock, in his (Steiner's) narrow shop, which holds only some six or eight persons, and thus he issued, as it were, invitations, so that half a hundred clever people, who filled the shop and spread over the space before it, waited altogether in vain. I learned the rights of the case the next day, when I received a letter from Beethoven, in which he apologized very earnestly (and for me very fortunately), because, like myself, he had indulged in a pleasant sleep and missed the appointment." For us, this Comedy of Errors possesses, independently of the joke, the higher recommendation of bearing testimony to the general and high esteem in which Beethoven was held in Vienna.

Of the musical nature of the Viennese Zelter formed a very favorable opinion; he was not deceived by hearing scarcely aught but Italian sung in society. "Rossini rules, whether he will or no; that is freedom. And the Italians are right. The voice wants to sing for its own sake, and whoever lets it have its way is its man." He judges the musical public of Vienna thus: "They know something here about music, and that when compared with Italy, which fancies itself the sanctifying church. But they are really profoundly learned here. They are pleased with anything, but the best alone retains a permanent hold on them. They will listen to a mediocre opera, if well cast; but a good work, even when not confided to the best hands, affords them lasting delight. Beethoven is lauded by them to the sky, because he really works hard, and because he is alive; but the man who causes to flow past them the national humor like a pure spring unmixed and mingling with no other stream is Haydn, who lives in, because he comes from, them. They seem to forget him every day, and yet every day he is born afresh for them." And with these significant words we will close our short anthology.—EDUARD HANSLICK, *Neue Freie Presse*.

## HANDEL'S "SOLOMON."

[Composed between May 5 and June 19, 1748.]

Less uniformly sublime in subject and in treatment than the *Messiah* or *Israel*, this oratorio has all the noble Handelian characteristics: choruses ranging through a great variety of expression, from the most grand and solemn or triumphant to the most graceful, pleasing, and descriptive; songs, duets, and recitatives, which, though they must be somewhat tedious if given entire and by any but the best of solo singers, are yet full of character and beauty; instrumental accompaniments, limited to the orchestral resources of those days and somewhat homely in their lack of richer modern coloring, yet always apt and strong by the pure force of musical ideas. In England and Germany it has been customary for some competent musician to fill in new orchestral parts, whenever *Solomon* has been performed.

The following brief sketch of the contents of the work is gathered from a somewhat hasty perusal of the original score, with its spare instrumentation; consisting only, in addition to the string quartet, of a pair of oboes (mostly in unison with the violins), a pair of bassoons (mostly in unison with the bass), flutes for nightingales, and occasionally, in the grand triumphal double choruses, a pair of trumpets and of horns, with tympani. We make no reference to passages necessarily omitted on account of the extreme length of the oratorio.

First we have an overture in the manner of the day, most meagrely instrumented,—only strings and oboes, running with the violins,—vigorous and quaint, as Handel always is, forming a homogeneous prelude to the whole, and not an abstract of it, like our modern overtures. A simple *Largo* movement leads into a fugued *Allegro* (4-4 measure), which winds up with a few *Adagio* chorals, and is followed by a moderate movement in 3-4, suggestive of coming pomp and majesty. This is all in B flat.

No. 2 (same key) is a double chorus of priests, a spirited movement, commenced by the basses of both choirs in stately unison, "Your harps and cymbals sound to great Jehovah's praise." The voices pause, there are ten or twelve bars of lively instrumental symphony, and then the phrases, "Your harps," etc., and "Sound, sound," are passed from chorus to chorus in light and joyous harmony; then, while the tenors on both sides give out the syllables, "To great Jehovah's name," in long, majestic notes, the sopranos of one choir introduce a new theme, with florid accompaniment by the altos, "Unto the Lord of hosts your willing voices raise"; the different phrases alternate from part to part, and the whole is worked up with great brilliancy and majesty, with all a Handel's learning, all the eight voices coming together upon long notes of plain harmony at the end. It is truly a sublime chorus, and the echoes take some time to spend themselves in the instrumental symphony, after the voices have ceased.

No. 5 introduces us to Solomon, a part for the alto voice. (In the performance here in 1855, by what strange precedent we never knew, the part of Solomon was given to the baritone!) It is a recitative, with beautiful, slowly flowing, pensive introductory symphony, in which he invokes God's presence in the "finished temple."

No. 6. Zadoc, the priest (tenor), recites, "Imperial Solomon, thy prayers are heard"; fire from heaven lights the altar; and then he sings an animated, florid air, "Sacred raptures," etc., which has all the mannerism of Handel, the rousades, etc., but is full of expression, especially the second strain, in the minor, "Warm enthusiastic fires," etc.

No. 8. Four-part chorus, "Throughout the land Jehovah's praise record," in uniform, quick-stepping *Alla Breve* time; a model of simple, noble fugue. As the emulous voices become heated, they finally divide into double chorus. The whole is grand and solemn.

Nos. 9 and 10. Recitative of thanksgiving and air by Solomon, "What though I trace," etc.; an exquisitely sweet, chaste, tender melody.

From the Programme Book of the Triennial Festival of the Handel & Haydn Society.

Nos. 11 and 12. Now comes what may be called the idyllic portion, of which the key-note is the bliss of wedded love. Solomon recites, "And see, my Queen." To this the queen replies in a 6-8 *Allegro*, in A, quite fantastical in its rhythmical divisions; a sort of quaint and florid pastoral, blessing

The day when first my eyes  
Saw the wisest of the wise,

and subsiding into a slower and more emphatic strain at

But completely blessed the day  
When I heard my lover say, etc.

We pass to what we apprehend will prove the most popular among the choruses, No. 22; not a grand chorus, but a delicious summer-night serenade, with a prelude full of flute imitations of nightingales, and strings murmuring like breezes in the trees, "May no rash intruder," etc.

Truly a charming epithalamium! The soprano part at times separates into first and second voices, taking up the strain catch-wise. The syncopated rhythm seems to have caught the nightingale character from the outset; the light, buoyant harmonies, now soft, now swelling, spread over the broad surface of hundreds of voices, have a fine, breezy, all-pervading effect; while the occasional duet strain in thirds, first by all the female, then by all the male voices, gives you the sensation of listening through the night air to dainty sounds.

This sweetly closes the First Part.

Part II. opens with an exceedingly splendid, trumpet-tongued chorus, with a smart orchestral prelude and accompaniment, full of ringing exclamations and responses on the words "happy," etc., upon which a fugue sets in in the basses, with a very quaintly-marked, emphatic subject, on the words "live, live forever," which is wrought out at considerable length, and winds up magnificently with a repetition of the commencing strain. This is in the key of D major, like the "Hallelujah," and so many of the most brilliant and triumphant choruses.

No. 27. In the Levite's spirited and patriotic sounding air, "Thrice blest that wise, discerning king," you will readily imagine that Handel's melody does "mount on eagle wing," and that this bass voice vigorously scales up through its whole compass, from a low starting-point, to reach those heights of "everlasting fame," and that there are plenty of old-fashioned, long-spun rousades, when the word "everlasting" last occurs.

No. 28 opens the long dramatic scene of the two women claiming the same infant. Ushered in by an attendant (tenor recitative), the first, the real mother recites her wrong. Song after this would seem unnecessary, but Handel has improved the situation to introduce a lengthy trio (No. 29), in which the first woman begins to plead, with simple pathos, and as she grows more earnest, repeating, "My cause is just, be thou my friend," she is cut short by the second woman, "False is all her melting tale," in a vixen and accusing strain; these two characteristically distinct melodies are then mingled and alternated piecemeal, while "Justice holds the lifted scale" in a long-drawn note, now on the key-note (A), and now on the dominant, in the alto part of Solomon.

No. 30. Recitative. After hearing the second claimant, Solomon pronounces judgment: "Divide the babe." And then breaks in the strangest air,—more strange than interesting, though there is no telling what a great dramatic singer might make of it,—in which the second woman exults after her amiable and motherly manner:—

Thy sentence, great king, is prudent and wise,  
And my hopes, on the wing, bound quick for the prize;  
Contented I hear and approve the decree,  
For at least I shall tear the loved infant from thee!

The sneering, syncopated melody, choking as it were with hate, and always with contrary accent to the bass accompaniment, has reference, we suppose, to the amiable state of mind of the singer; but it wants more instrumental background, and a little of that tigress stinging tone and action of Rachel to render it effective. Here are the first notes, which we give as a curiosity, the words are to the king,



but the music—the real meaning of them—is addressed to the other woman.



Quite in contrast with this is the air of the real mother, who hereby proves herself such, singing (to odd words enough), after springing forward to "withhold the executing hand":—

Can I see my infant gored  
With the fierce, relentless sword? etc.

It is really a song of great dramatic capabilities; and the closing phrase, "Spare my child," may be conceived of as being sung so as to be full of pathos. No. 34, a recitative by Solomon, is of course necessary to set all right again, by giving virtue its reward. And by this time we may fancy that our audience has got pretty well weary of so long a stretch of solos, all so much after the old Italian cut, and destitute of all the stimulating richness of the modern orchestration. The truth is, this old melody (that is, the average of it, sung by average voices), though one may find meaning and character in it all, has a monotony, to most ears, about as great as that experienced in reading those old conventional classic dramas of Corneille and Racine; not that these are for a moment to be mentioned in the scale of greatness with a genius like our Handel. They need some rare Rachel of a singer to create them anew and bring out their meaning. The beautiful songs of the *Messiah* and some others are more agreeable, or have become so by frequent hearing, and through great singers. Besides, they are incomparably finer. The songs of Solomon are by no means the best of Handel. It is the choruses that save the work; the life of it resides in them. Massive, elaborate, and complex as they are, nobody fails to understand them, nobody listens to them with a vacant mind. The charm of personality, which makes solos and duets so popular, is outworn in these songs, and we await each chorus like refreshing rain in drought.

Passing the majestic, florid melody in which Zadoc compares Solomon to "the tall palm," and the short five-part chorus, "From the East unto the West, who so wise as Solomon?" we come to No. 40. The first woman sings a simple pastoral air about "Every shepherd sings his maid," which would seem more in place in one of Handel's early love operas, or a pastoral like *Acis and Galatea*. And now nothing more intervenes before No. 41, the great chorus closing the Second Part, "Swell, swell the full chorus to Solomon's praise," etc.

This chorus, like the opening one of this part, is in D major, Allegro, 6-4 measure; bold, triumphal in plain harmony, without fugue, but full of grandeur. The last lines, "Flow sweetly," etc., make a smoother episode, in 3-4 measure, with a running violin accompaniment, which soon imparts its movement to the bass voices, afterwards responded to by other voices; and after this smooth, gentle sprinkling of harmony, the bolder original movement returns.

Part III. opens with an instrumental symphony of some length, in broad, even-flowing 4-4 rhythm, without fugue, full and strong and joyous, with the usual Handelian quavering figures for the violins, strong, up-buoying basses, relieved at intervals by bits of pastoral duet, in reedy thirds, by the hautboys. This by way of prelude to the visit of the Queen of Sheba. Let their royal greeting speak for itself.

And now comes one of the most interesting portions of the oratorio.—

No. 46-51. The monarch calls upon his court musicians to

Sweep, sweep the string, to soothe the royal fair,  
And rouse each passion with th' alternate air.

And then follows a series of four choruses, of contrasted expression, illustrating the power of music in rousing or soothing the various passions. First a sweetly, richly flowing one in G, 3-8 measure, the theme being first sung as solo by Solomon: "Music, spread thy voice around."

Then he sings:—

Now a different measure try,  
Shake the dome and pierce the sky,

Which words are immediately taken up in double chorus, with the same martial accompaniment, in D, of course. The full chords have the quick and stately tramp of armies. At the idea of the "hard-fought battle" and the "clanging arms and neighing steeds," the instrumental masses echo each other with more animation, and the voice parts tread upon each other's heels in uttering the same strong phrases, till the mind is filled with a bewildering yet harmonious image of general onslaught and confusion. The trumpets of course are not idle. The third is one of the finest and most impressive of Handel's choruses, although a short one. We quit the general battle for the sorrows of the private breast. The words are "Draw the tear from hopeless love."

It is in G minor, a Largo movement, for five voices (there being two sopranos); and as these roll in like wave upon wave at first, you are reminded somewhat of "Behold the Lamb" in the *Messiah*. The union of all the voices on the tonic chord at "Lengthen out the solemn air," with the long swell on the word "air," is sublime, and the abrupt modulations, diminished sevenths, etc., at "Full of death and wild despair," have the romantic character of modern music, and almost make one shudder. Finally, "to release the tortured soul," we have the air and chorus, in E flat, "Thus rolling surges rise." Also, a chorus for five voices, in one or another of which the rolling surge continually resounds with right hearty Handelian gusto.

The Levite, like Chorus in Greek Tragedies, chimes in with another bass air, in admiration of both "pious king and virtuous queen,"—an air after the usual pattern, now quavering through several bars on the first syllable of "glory," and now holding it at even height for the same space. This is not the only instance in *Solomon* where the original score furnishes nothing for the orchestra but first violin and bass parts. Robert Franz is greatly wanted to complete at least the quartet harmony.

No. 54. Recitative and air for tenor. Zadoc celebrates the splendors of the temple, and sings a melody ingeniously wedded to the words, with instrumental figures corresponding, "Golden columns fair and bright." Here the two violin parts are in unison, and the violas are divided into first and second.

No. 56. A magnificent double chorus of praise in D, with which the present performance fitly closes, without any sacrifice of unity or completeness. It is in fact the grandest chorus in the oratorio; simple and massive in its construction, offsetting chorus against chorus with striking effect, and only growing contrapuntal and complex toward the end. A very active figurative accompaniment heightens its brilliancy throughout. The work finds its real climax here. But Handel, writing for Englishmen, famed for strong stomachs and long programmes, must give heaped measure; and so Solomon must go on and sing of "green pastures," and all the outward signs of his most prosperous reign; and the queen must pray that peace may ever dwell in Salem; and there must be leave-taking and duet between Solomon and Sheba; and all this necessitates a supplementary, and on the whole superfluous *finale*,—another double chorus, "The name of the wicked," etc., which by no means caps the climax upon the preceding choruses, but is in fact less interesting than most of them.

As a whole, we may speak of *Solomon* as an oratorio which contains much of Handel's best music; but too long, wanting in unity, and unusually overloaded with long, level stretches of those conven-

tional and ornate solos, which it requires the best of singers to lift into light and interest. The choruses are indeed wonderfully fine, and touch such various chords of human feeling that they might furnish a complete enough entertainment of themselves. The oratorio as here given is curtailed one third. Why not curtail it even more? J. S. D.

## MUSIC ABROAD.

LONDON.—"Cherubino," of the *Figaro* (April 7) says:

The announcements of the retirement of three leading English artists have followed quickly one upon the other. Mr. Sims Reeves, Madame Arabella Goddard, and Madame Lemmens-Sherrington represent names which for many years past have been potent in the musical world. The first as the leading English tenor, the second as the première English pianist and most faithful champion of English pianoforte music, and the third for many years the leading English soprano, the public will be sorry to lose any of them. But it is better to retire in the fulness of time, and before the physical decay which necessarily accompanies age has developed itself. It is interesting, too, to note that each artist hopes to leave behind a successor in the favor of the English public. Mr. Sims Reeves will bring forward Mr. Herbert Reeves, Madame Goddard has a son who is a poet, a musician, and a writer of great promise, while Madame Lemmens proposes to bring forward her two daughters.

The Crystal Palace concert of April 3, had the following programme:

Overture, "A midsummer night's dream" Mendelssohn.  
Aria, "Wo berg ich mich" ("Euryanthe") . . . Weber.  
Herr Henschel.  
Concerto for pianoforte and orchestra, in F sharp (M.S.) . . . . . Parry.  
(First time of performance.)  
Mr. Dannreuther.  
Berlioz, "Queen Mab" ("Roméo and Juliet") . . . Berlioz.  
Songs ("Die Winterreise") . . . . . Schubert.  
"Der Lindenbaum"  
"Der Leiermann"  
Herr Henschel.  
Symphony No. 7, in A . . . . . Beethoven.  
Conductor, August Mannes.

Of Mr. Hubert Parry and his concerto, the *Musical Standard* says:

"He has already written a quartet for strings, a duet for pianoforte and violoncello, a trio for pianoforte and strings, a quartet for the same, a fantasie-sonata for piano and violin, and a duet for two pianos, all of which have been performed on various occasions. The works of this gentleman are distinguished alike for their individuality and spirit, and the work allotted to the principal instrument in this concerto, besides being clever in its arrangement, is of more than ordinary difficulty, requiring the experienced hands of M. Dannreuther, who on the whole did justice to the work, the band, of course, not being behindhand in their conscientious rendering of the orchestral part. The performance was but coldly received."

The twenty-second concert of the season consisted of the following:—

Symphony No. 8, in F . . . . . Beethoven.  
Recit., "Well hast thou told thy tale," and air, "Short and blissful" ("Howard") . . . . . Frost.  
Mr. Barton McGuckin.  
"The willow song" ("Thello") . . . . . Sullivan.  
(Her first appearance at the Crystal Palace.)  
Concerto for pianoforte and orchestra, No. 3, in E flat . . . . . Liszt.  
Miss Anna Mehlig.  
Songs, "Morgenlied" . . . . . Reubenstein.  
"The stormy spring" . . . . . Mendelssohn.  
Mr. Barton McGuckin.  
Variations for strings, from the String Quartet in D minor . . . . . Schubert.  
Aria, "Quando a te lieta" ("Faust") . . . . . Gounod.  
Miss Marian Mackenzie.  
Overture, "Di ballo" . . . . . Sullivan.

Miss Bertha Mehlig was announced to make her debut at this concert as a pianist, but owing to the delay in her arrival in England the concerto for pianoforte and orchestra of Liszt's was substituted for the duet for two pianofortes, originally intended to be given. Miss Anna Mehlig's merits as a pianist are too well known to be dilated upon, and Liszt's rhapsodical composition was done full justice to by that talented young lady.

LIVERPOOL.—Two incidents are almost simultaneously reported by the Liverpool press, one of which is likely to give general satisfaction among lovers of music in this country; the other, quite the opposite. That Her Majesty the Queen should have granted out of the Civil List the annual pension of £100 to Mr. W. T. Best, organist of St. George's Hall, and one of the most practiced living

masters of an instrument in which Bach, Handel, Mendelssohn, and other renowned composers took such ardent interest, will surprise none, while concluding all; but the appointment of Herr Max Bruch to succeed Sir Julius Benedict as conductor of the Liverpool Philharmonic Concerts can please only those who prefer seeing a foreign candidate, whatever his *bona fide* pretensions, occupy a position in the disposal of which they may be able to exercise some control. With such people, no English musician, were he even another Sterndale Bennett, would have the remotest chance. The Liverpool *Daily Post* informs its readers that there were no fewer than thirty-seven aspirants for the place so long honorably filled by Sir Julius Benedict, who, though a foreigner by birth and descent, is a naturalized Englishman, and has spent nearly half a century of his artistic career in our midst. Among these "thirty-seven" were, doubtless, many native-born musicians, some of whom, it is not difficult to believe, could "qualify" for the post just as eminently as Herr Max Bruch, who, though accepted as a composer of unquestionable ability, has yet to be tested as a conductor. The same paper adds, "This appointment will, no doubt, give every satisfaction to members of the Society and to the musical community of Liverpool in general." There is some reason to doubt the assertion as concerning "the musical community in general," however it may apply to "members of the Society." In any case the decision of the Liverpool Philharmonic Committee is open to, and in fact is, the topic of wide comment. The Liverpool *Post* does not tell us whether Herr Bruch has accepted the offered appointment, and with it the under-stipulated conditions that he shall reside in Liverpool from September in one year to April in the next, and, moreover, "perform the duties of chorus-master," in addition to those hitherto appertaining to the office vacated by Sir Julius Benedict, who resided in London during the same period, and only went to Liverpool for the rehearsal and performance of each successive concert. Will Sir Julius's secession from the conductorship of the Norwich Festival induce the Committee of Management to offer the post to another foreigner? or will they, as staunch East Anglians, take example by the Leeds Festival Committee, equally staunch Yorkshiremen? The Leeds people have chosen for successor to Sir Michael Costa, an Englishman, in Dr. Arthur Sullivan, — composer, among many other things, of the music to Shakespeare's *Tempest*, *The Prodigal Son*, *The Light of the World*, *The Sorcerer*, *H. M. S. Pinafore*, and the now all-absorbing *Pirates of Penzance* — an adept in many styles, as all know, and gifted, with fair opportunity, to excel in the highest. It remains to be seen at what conclusion Norwich will arrive. — *Graphic*.

**WIRSWADEN.** — The long talked-of meeting of the members — or at least of some, only thirty being in attendance — of the Baireuth Patrons' Association was held a short time since. It was resolved that the various Wagner Associations shall forthwith raise one million marks for the purpose of carrying out the "Master's" plans and desires, the "foundation of a School of Style at Baireuth and grand 'Festival Performances.'" As Wagner, who is at present in Naples, will probably not return to Baireuth till the summer is over, the meeting, by his express wish, arranged no performances for this year; but there is a prospect of symphonic performances, under Wagner's personal direction, being organized at Baireuth in 1891. Meanwhile, every effort is to be made for carrying out the resolution passed by the meeting, and a special committee was elected from among the members of the Patrons' Association, the members of the said committee being distributed among fourteen German cities.

**FLORENCE.** — A historical concert has recently been held at Florence, and the programme, if it be correct, is of sufficient interest to be detailed. The first item was, we are told, a prelude for the "aulos," an ancient Greek flute supposed to date 450 years before Christ. The next was a "Cossack dance" for "Dondika," and two "Balalaikas." Next came a love song by Thibaut IV., King of Navarre 1201-1253, accompanied, we are told, by a harp of the time of the Troubadours. Next came a chorus, "Ludwig XII.," for four voices, by Joaquin de Prés, written in 1481; followed by a Venetian ariette, "La Farfalla," by Buzzola. Next came a symphony to the musical drama, "Sant' Alessio," by Landi Salvatore, dated 1634, for 3 Amati violins, 1 Goffuller violin, 1 Rugger violin, 1 Rugger viola da braccio, 1 Maggini viola alta, 1 Gaspare da Salò viola da gamba, 1 violin dated 1600, without name; 1 ancient harp, 1 archibutt by Aloysius Maroncini, and one clavichord by Cristofori. After an Andalusian song, the next item of the programme was the "Macbeth" music attributed

to Matthew Lock, with an orchestra which included organ, flute, 2 oboes, 1 hautbois de chasse, a bassoon, viola, bass viol, a serpent, and a virginal. Airs by Mozart (from the "Nozze di Figaro") and Filippi were followed by a cantata dated 1652, by Michael Jacobi, of Brandenburg, for four voices, with accompaniment for a spinet, a czakan, 2 flutes, a bass flute, a cornet à bonquin, trumpet, violin, alto, viol de gamba, harp, cymbals, and organ. A Roumanian song, "S'a stina asa de leme," by Cantelelli, Romani, was followed by the "Marche des Mousquetaires du Roi de France," by Lully, dated 1677, and performed by 2 hautbois, a hunting hautboy, bassoon, serpent, and two drums. The air "Kathleen Mavourneen," for some reason or another, came next, and was followed by a duet from Rossini's "Zelmira," with accompaniment for cor'anglais and harp; a choral students' song dated 1627, a canon for four voices by Martini, "Russische Jagdmusik," by Varschek, dated 1761, for 26 artists; and lastly, a Hungarian dance by Czardas, for Trajane orchestra. The concert was organized by Messrs. Kraus, of Florence, who possess one of the most remarkable collections of ancient musical instruments in the hands of any private persons.

**PARIS.** — Conservatoire (February 22): Symphony in F (Beethoven); Paternoster, unaccompanied chorus (Meyerbeer); Overture, "Glaour" (Th. Gorwy); Chorus from "Armide" (Lulli); Music to "Midsummer Night's Dream" (Mendelssohn). Concert Populaire (February 22): Symphony in D, No. 45 (Haydn); Offertory (Gounod); Violin Concerto (Beethoven); "Kermesse" (Godard); Overture, "Freischütz" (Weber). Châtelet Concert (February 22): Scotch Symphony (Mendelssohn); Fragments from Fourth Symphony (Tchaikowsky); Tarantelle for flute and clarinet (Saint-Saëns); Andante and variations from Sextet (Beethoven); "L'Arlesienne" (Bizet). Concert Populaire (February 29): Music to Goethe's "Faust" (Schumann). Châtelet Concert (February 29): Symphony, D minor (Beethoven); Second Violin Concerto (Max Bruch); Scènes Symphoniques (Debussy); Violin Suite (Raff); Fragments from "Dallia," (Ch. Lefevre); Danse espagnole (Sarasate); Overture, "Frances Juges" (Berlioz). Châtelet Concert (March 7): Symphonie fantastique (Berlioz); Divertissement from "Le Roi de Lahore" (Massenet); Concerto for Pianoforte (Marie Jaëll); Danse Macabre (Saint-Saëns); Overture, "La Forza del Destino" (Verdi). Conservatoire (March 14): Choral Symphony (Beethoven); Rondo and Bourrée from Suite in B minor (Bach); Overture, "Euryanthe" (Weber). Concert Populaire (March 14): Symphony in A (Beethoven); "Wallenstein's Death," symphonic poem (d'Indy); Pianoforte Concerto, A minor (Schumann); Entr'acte from "Traviata" (Verdi); Overture, "Euryanthe" (Weber). Châtelet Concert (March 14): "Le Tasse," Dramatic Symphony (B. Godard). Concert Populaire (March 21): Italian Symphony (Mendelssohn); Fragment from "Prometheus" (Beethoven); Concerto Romanistique for violin (B. Godard); "L'Arlesienne" (Bizet); Overture, "Meistersinger" (Wagner). Châtelet Concert (March 21): "La Damnation de Faust" (Berlioz).

**LEIPZIG.** — The Committee of the Gewandhaus Concerts have invited German and Austrian architects to send in, before the 31st of next month, plans for a new concert-building. One prize of 3,000 and another of 2,000 marks will be awarded, respectively, to the best and the second-best plan. — At the Stadttheater, Ingeborg, by Paul Geisler, and *Die Bürgermeisterin von Schandorf*, by August Reissmann, are in active preparation, and will shortly be produced. It is intended to organize next season a cyclis of all Glück's operas, and there are good grounds for believing it will prove as successful as the Mozart Cyclis. On the 24th ult., there was a concert which derived especial lustre from the co-operation of Mad. Schuch-Proska and Mdle. Bianca Bianchi. By the side of these two ladies, Herr Robert Fischhof, the young pianist, well-known as prize-crowned pupil of the Vienna Conservatory, held his ground with distinguished honor. He performed compositions by Chopin and Liszt. The local critics praise him for his excellent technical training and for already possessing so ripe an intellect that great hopes may be built on the further career of his eminent talent. He proceeded from this place to Berlin, with the object of giving concerts there.

**COLOGNE.** — The fifty-seventh Musical Festival of the Lower Rhine, under the direction of Ferdinand Hiller, will be held here at Whitsuntide. The following is the programme, as definitely settled: First day: Overture, *Zur Weihe des Hauses* (Bee-

thoven), and *Israel in Egypt* (Handel). Second day: Symphony, No. 8 (Beethoven); Andante for String-Band (Haydn); *Die Nacht*, for solo, chorus and orchestra (Hiller); Pianoforte Concerto (Schumann), played by Mad. Clara Schumann; and "Whitsuntide Cantata" (S. Bach). Third day: Overture to *Genoève* (Schumann); Symphony in A minor (Mendelssohn); Violin Concerto (Beethoven), played by Herr Joachim; Overture to *Der Freischütz*, and sundry vocal solos. In addition to the two eminent artists already named, Mad. Marcella Sembrich, of the Theatre Royal, Dresden; Mdle. Adele Asman, of Berlin; M. Henrik Westberg, of Copenhagen; and Dr. Kraus, of this place are engaged. A new and unpublished *Requiem*, for soloists, chorus, and orchestra, by Herr Theodor Gouvy, was recently performed, under the composer's own direction, at a concert of the Church-Music Association. A second performance took place a few days subsequently.

MADAME CLARA SCHUMANN is preparing a new and complete edition of the works of her deceased husband, as also a biography, enriched by the literary remains of that great composer in the shape of letters, criticisms, essays, etc., (hitherto not made known). Such a publication, coming from such a source, is sure of a hearty and unanimous welcome. — *Graphic*.

## Dwight's Journal of Music.

SATURDAY, MAY 8, 1880.

### THE FIFTH TRIENNIAL FESTIVAL.

It was a most brilliant, grand, impressive opening on Tuesday evening. It is safe to say that the general voice of one of the largest and most cultivated audiences ever assembled in the Music Hall pronounces it by far the most perfect presentation of *St. Paul* — or perhaps of any oratorio — that we have ever had in Boston. And that is almost tantamount to saying that, in many important respects, it came very near the mark of a model performance. It surely did so in the chorus work. The chorus seats were full, and the five hundred voices (one hundred and sixty-two sopranos, one hundred and forty-four altos, ninety-seven tenors and one hundred and thirty-six basses) were animated with one spirit and in admirable training, so that all went promptly and decidedly, with rich and musical ensemble, and sensitively obedient to the conductor's baton in all points of light and shade. This is equally true of the sublime choruses: "Lord, thou alone art God," "O great is the depth," "The nations are now the Lord's;" of the broad, smooth, richly-harmonized chorales, (which, though they may not show an equal polyphonic genius with that of Bach, are clearly modelled after him, and very happily, especially in the two to which Mendelssohn has given a figurative orchestral accompaniment); of the sweet and lovely choruses, "Happy and blest," and "How lovely are the messengers;" of the fierce, fanatical, vindictive outbursts of the Jews: "Stone him to death," etc. (also after Bach, — those *turbo* in the Passion Music); of the sensuous, light-hearted, flute-accompanied choruses of the Greeks; and of such expressions of pious, tearful tenderness as: "Far be it from thy path." If there were a few shortcomings anywhere, they are lost in the abiding memory of a glorious whole, just as in any great mass of instruments and voices many slight discords, necessarily existing, are practically swallowed up in the vast volume of tone waves. Possibly, to be very critical, the addition of a dozen or more good ringing tenors would have made the balance still more perfect.

Equal praise belongs in candor to the orchestra. Rarely, if ever, have we heard a more efficient body of seventy instruments. The noble overture, built on the groundwork of a chorale —

a complete work in itself, as shown in two of the Harvard concerts—came out with splendid life and energy; and the accompaniments were always delicate or brilliant, as the case required, always clear and sensitively true. The violin force, with Bernhard Listemann at the head, was of the honest, telling kind. The contra-fagotto, rather a stranger to our concerts, made its presence felt. The reeds and flutes were sweet and true, and the brass, for which Mendelssohn gives splendid opportunities in *St. Paul*, rang out with refreshing and exhilarating challenge: "Rise up, arise!" "Sleepers, awake," etc. Nor must we, in speaking of the accompaniment, forget the great organ, whose participation here and there, under the skillful hands of Mr. Lang, was very noticeable, and helped greatly to bring out the full intention of the composer. We understand that he had taken pains to procure from Germany Mendelssohn's full organ score, and that we heard it for the first time on this occasion.

The principal solo singers, both in recitative and song, proved equal to their exacting tasks. The limpid, lovely quality of Miss Thursby's pure and flexible soprano voice, with her finished, tasteful, refined execution, fitted her well for the music. Her recitative was clear, artistic and expressive, and her rendering of the great aria: "Jerusalem" and of that fresh and fragrant little melody, the Arioso: "I will sing of Thy great mercies," was delightful. Miss Thursby's singing is that of a bird-like, happy, child-like nature, not a deep one; she was not made for a grand singer, but surely for a most charming one. Miss Winant's rich and soulful contralto told to excellent advantage in the little that it had to do. In the fine aria: "The Lord is mindful of his own," she sang with true and tender feeling, and was most heartily applauded. Mr. M. W. Whitney, our great basso, always to be relied upon, always dignified and large in style, and of consummate ease and steadiness in execution, acquitted himself nobly, as he always does; but he hardly rose to the inspiration of which he has shown himself capable sometimes; there was a certain heaviness which needed to be lifted by the buoyant soul within.

The chief honors were borne off by Mr. Charles R. Adams. For once he was entirely himself again, his voice free from huskiness, and he improved the auspicious opportunity to show himself the noble artist that he is. Those who heard him this time, can readily believe that this Boston singer has held the position of principal tenor for seven years in the Imperial Opera at Vienna. In the recitative, of which he had by far the largest portion, he was admirable. The voice rang out clear, large, sweet and musical; his declamation was of the most positive and manly character, and his enunciation simply perfect. When it came to the great aria: "Be thou faithful until death," he rose to something like true inspiration; the effect was magical; every tone contained a wealth of fervor and of beauty, and the applause knew no bounds. The only drawback with Mr. Adams (when he is in such voice) is that, like most possessors of fine natural voices, he became a singer before becoming a musician; this was felt in several slips in the concerted pieces.

On the beauty and the grandeur of the Oratorio itself we need not enlarge here, having already expressed our opinion of it (very imperfectly to be sure) as one of the noblest monuments of this form of Art-work, superior in some respects even to *Elijah*, in the "Notes" appended to the book of programmes.

We have recorded a most auspicious opening of the festival. And here we are stopped at the threshold by the call to "go to press," leaving the six remaining concerts for more retrospective

notice. When this appears but two more will be left for those who may be fortunate enough to procure seats at the eleventh hour. This afternoon, a miscellaneous concert, including two very noble and fresh, but short choral works, namely: Handel's *Utrecht Jubilate*, and a sublime Quartet and Chorus by Sebastian Bach; besides a liberal anthology of vocal solos, none of them hackneyed, exhibiting each of the principal vocalists in things of their own choice. Finally, tomorrow (Sunday) evening, Handel's Oratorio of *Solomon*, which has not been heard here for twenty-five years, with Miss Thursby, Miss Fanny Kellogg, Miss Annie Cary, Mr. Courtney and Mr. John F. Winch, as soloists.

#### RECENT CONCERTS.

**THE CECILIA.**—The first performance here of Schumann's *Manfred* music, in the third concert of the season (April 24), intrinsically considered, was a musical event second to no other of the year past. Intrinsically, we say, for doubtless there have been some things more exciting to the public curiosity and more widely appreciated. But the *Manfred* music is a thoroughly genial and original creation, fully worthy of the noble, although gloomy poem of Lord Byron, to which it is wedded. Every measure of the composition is full of beauty, while it reveals the deep sympathy of the (sick) musician with the morbid, introspective, misanthropic mood of the poet. In spite of its monstrous plot, the poem is full of poetic inspiration, and in spite of its faithful illustration of the text, the music is most musical and full of exquisite enchantment. You cannot say that of much of the audacious and astounding "programme music" now in vogue.

The few purely instrumental numbers of *Manfred*, which had been heard in several seasons of the Harvard Symphony Concerts, had prepared many of the audience to expect a rare treat from the whole work. These were: first, the wonderful overture, entirely *sui generis*, and inspired with the very mood and genius of *Manfred*—one of the most remarkable overtures ever composed,—and yet, while so true, so holding the listener spell-bound to its mood, at the same time so beautiful, so glowing with at once the passion and repose of art; and then, by way of soft relief and sympathy with Nature's cheerfulness, the *Entr'acte* and the fairy-like accompaniment to the *Invocation of the Witch of the Alps*. These were finely executed by the orchestra, obedient to the baton of Mr. Lang, whose re-appearance after a severe attack of illness was the signal for hearty congratulation.

All besides these three pieces consists partly of a few short songs and choruses of spirits, and partly of melodrama, the orchestra furnishing a most delicate, suggestive, graphic accompaniment to a reading of portions of the text (this time by Mr. Howard M. Ticknor, who acquitted himself of the difficult task with good judgment, dignity and taste). The short songs of the four spirits (see article on our first page) were well delivered by Miss Ella M. Abbott, Mrs. C. C. Noyes, Mr. B. L. Knapp, and Mr. A. F. Arnold. We can hardly conceive of a more lovely, soulful melody than that sung by the violin, etc., to No. 2, the *Appearance of a Beautiful Female Figure*, with its delicate, breath-catching, syncopated accompaniment. Then come the four bass voices in the dark and heavy music of the *Incantation*, which is very impressive. But the cloud is almost immediately lifted by the scene of the Chamois Hunter, and the melody of the *Rausch-Feckes*, played on the English horn (very beautifully by M. de Ribas). The contrast of its two tunes, one a musing, melancholy strain, the other a light, merry dance, is delightful, and recalls all the pastoral fascination of the Alps.

Part II. opens with the *Entr'acte* and the *Witch of the Alps* piece already mentioned; so that the whole middle portion of the work is sweet and light and graceful. And now we are transported to the dark abode of Ahri-man and evil spirits. Their hymn before their master's throne forms the most imposing chorus in the work, for first and second soprano, alto, tenor and bass. It has a gloomy and appalling grandeur, and it is a relief when the spirit of

Astarte, Manfred's beloved, is summoned up, with a like tender melodramatic accompaniment to that of the former "beautiful female" apparition. The musical conception (purely instrumental) of the whole interview is exquisite.

Part III. The Faust-like soliloquy of Manfred in his chamber, his address to the setting sun, his dialogue with the abbot, the grim apparition of the fateful spirit who comes to summon him away, is all made as expressive musically as a few spring touches of melodramatic art can make it. The concluding cloister choruses, *Requiem* and *Et lux perpetua* are Schumann's arbitrary addition to Byron's poem; but musically they are very beautiful and church-like in style and feeling, and they are very short. We must congratulate Mr. Lang and the Cecilia, and Mr. Ticknor, upon the excellent presentation of so difficult a work.

Whatever of gloom and depression the poetry and music of the *Manfred* left upon the audience was happily relieved by the short, and for the most part hopeful, joyful music of Max Bruch's cantata, *Fair Ellen*, of which the chorus work was rich and euphonious, and the solos were well sung by Miss Abbott and Dr. Bullard.

**EUTERPE.**—The fifth and last Chamber Concert of the second season took place at Mechanics' Hall on Thursday evening, April 22. In the expectation, probably, of larger things looming on the musical horizon, the attendance was not as numerous as usual. But the programme was one of the most inviting and rewarding of the season; and the interpretation, by the Beethoven Quintette Club (Messrs. Allen, Dannreuther, Henry Heindl, Rietzi and Wulf Fries) was equal, if not superior, to any we have had this winter. The programme offered two works of the first order: Cherubini's first Quartet, in E flat, and Mozart's Quintet in G minor.

The Cherubini Quartet was indeed refreshing after the many years during which we have not been allowed to hear it. It is a masterly work in all respects, whether of technique or poetic inspiration; full of melody, full of light, and symmetry, and progressive interest, and thoroughly plastic in form, the author's rare contrapuntal skill being always subservient to spontaneous expression. The first movement (Introductory *Adagio* and *Allegro capitate*) is a very clear, square, wholesome, vigorous and satisfactory piece of work. The *Larghetto* is remarkable for the richness and variety of its contents, always kept close to one leading theme which dominates the whole. It is a quaint, pregnant, and enticing theme of considerable length. Light and airy variations follow, the cello keeping silence, but evidently thinking very earnestly, for finally he breaks out in loud, angry running passages, carrying the tenor along with him, as much as to say to his comrades: "Enough of this dilettante toying with a noble theme! let us have earnest work." From this point the four-part development grows richer and more complex to the end. One of the variations forms a subdued and mystical sort of organ interlude, after which the figurative bass leads off again with double energy. The Scherzo, a bewitchingly light and lifesome movement, shows that Mendelssohn was not the first to overhear the fairies. The Finale (*Allegro assai*) is kindred with the opening Allegro, and rounds the Quartet to a symmetrical and brilliant close. We trust that we shall hear this Quartet oftener in future, and its two sisters likewise. Still more enchanting was the much more familiar G minor Quintet of Mozart, as happy an inspiration, and as flawless a model in one kind, as is his G minor Symphony in another. It requires no description. Enough to say that it was nicely and artistically played.

**MR. B. J. LANG'S TWO CONCERTS**, at Mechanics' Hall (April 1, and 29), filled every seat with eager listeners. The first programme opened with a repetition of the Trio in G minor by Hans von Bronsart, which excited so much interest last year. Mr. Lang had associated with him in its performance, Mr. C. N. Allen, violin, and Wulf Fries, cello. The interpretation lacked nothing of spirit or discrimination, and the impression which the work before made of nerve, originality and power was con-



firmed. The opening Allegro is intense and passionate; the Scherzo (Vivace), not in three-four measure, has a quaint, frolic humor; the Adagio has solemnity and grandeur, rather closely resembling (Chopin's funeral march in the beginning; and the Finale (Allegro agitato), though more conventional, is vigorous and effective.

Next followed a flowery chain of ten short songs, sung as one number by Mr. George L. Osgood. These were, three by Schumann: "Der Himmel hat eine Thräne geweint," "Warum willst du Andere fragen," and "Rose, Meer und Sonne;" three by Schubert: "Barcarolle," "Dass sie hier gewesen," and "Wohin" (Brook Song); three by Robert Franz: "Die Harrende," "Sterne mit den gold'nen Füschen," and the Serenade; one by Rubinstein: "As sings the lark in ether blue." They are all delicate and charming songs, and Mr. Osgood sang very sweetly, with great refinement of expression, only too continually *sotto voce*, so that at times it seemed but the delicate shadow of a voice; yet no one better knows how to let each song breathe forth its own peculiar life.

A Sonata for piano and cello, op. 32, by Saint-Saëns, was played for the first time by Mr. Fries and Mr. Lang. It is a clear, musician-like work in three movements, but has not left any marked impression which we can recall. But what woke us all up to new life, dispelling all possibility of doubt about its genial excellence and beauty, was the Concerto of Bach for four pianofortes, with string accompaniment, given for the first time in America. It consists of three short movements: Moderato, Largo, and Allegro. The four pianos were played by Mr. and Mrs. W. H. Sherwood, Mr. J. C. D. Parker, and Mr. Lang; and they did it *con amore*. It is wonderfully interesting, not merely for its contrapuntal skill and learning, but for its fresh ideal beauty. After a number of long compositions of which one hardly knows whether he likes them or not, commend us to a work like this!

Mr. Lang's second programme was as follows:

Quartet, No. 7, Op. 192, No. 2 . . . . . Joachim Raff.  
The Miller's Pretty Daughter, a cycle of tone-poems.  
The Youth—Allegretto.  
The Mill—Allegro.  
The Miller's Daughter—Andante quasi adagio.  
Unrest—Allegro.  
Proposal—Andantino quasi allegretto.  
For the Nuptial Eve—Vivace.  
Messrs. Bernhard Listemann, F. Listemann, T. Mullaly, and A. Heindl.

Songs. "Mio caro bene" . . . . . Handel.  
"Stimme der Liebe" . . . . . Schubert.  
"Im Abendroth" . . . . . "Frans."  
"Im Mai," Op. 11, No. 3 . . . . . Schubert.  
"Liebesbotschaft" . . . . . "Frans."  
"Am leuchtenden Sommermorgen" . . . . . Saint-Saëns.  
"Au Chénier" . . . . . Jensen.  
"Klinge mein Pandero" . . . . . Rubinstein.  
"Be not so coy, beloved child" . . . . . Lamen.  
"Der Lenz" . . . . . Mr. Wm. J. Winch.

Piano-forte and String Quintet, Op. 39, B flat, (first time).  
(Goldmark).

Allegro vivace—Adagio—Scherzo—Allegro vivace.  
Messrs. B. Listemann, F. Listemann, J. C. Mullaly, A. Heindl and B. J. Lang.

We cannot say that Raff's "Schöne Müllerin" Quartet, played here once before in a Kuterpe concert, improved much on acquaintance. Not because it is a "programme" Quartet, and not constructed on the classical model, but because most of the music of its six movements, or its cycle of six pieces, in spite of passages both sweet and passionate, seemed to us feebly sentimental and not seldom dreary; it lacked the wholesome stimulus of good sound music; its sentiment seemed artificial. But many liked it, and we may be wrong.

Mr. Winch was in excellent voice and sang with fervor, with artistic finish, and with fine expression. Especially happy was he in the Handel arias. The two by Schubert were particularly delicate and lovely, and the two by Franz were like fresh little wildflowers of melody, set in charming accompaniment, as nature sets her flowers amid exquisite surroundings. These were all delicate and tender; but a stronger breeze sprang up in the songs by Rubinstein, to die down again to a dead level in the "Cemetery" air by Saint-Saëns.

The new Quintet by Goldmark has much to interest one in the two middle movements, at least; but those who liked the Raff thing much, appear to have been but indifferently pleased with this. We will not judge without another hearing.

Several more concerts await notice.

IN PROSPECT. After the absorbing Festival one willingly rests from music for a few days; but the season is by no means over. The next event of interest will be the postponed performance (for the first time in Boston) of Berlioz's *Damnation de Faust*, under the direction of Mr. B. J. Lang. This will be next Friday evening, May 14, at the Boston Music Hall. With the fine orchestra of 60, the select chorus of 230 mixed voices, and such soloists as Mrs. Humphrey-Allen, Mr. Wm. J. Winch, Mr. Clarence E. Hay, and Mr. Schlesinger, and after fresh rehearsal, it cannot fail to be a success.

On Saturday evening (15th), the accomplished young pianist, Mr. John A. Preston, will give a concert in Mechanics' Hall. Besides piano solos from the works of Dvorak (new) and Schumann, Mr. Preston will play, with Messrs. Dannreuther and Wulf Fria, a new Trio by the Russian composer Napravnik, and Mr. Wm. J. Winch will contribute several songs.

Next comes, to the delight of lovers of pianoforte music, Herr Joseffy, with the charming violinist Adamowski. They will give three concerts, in the Music Hall, on Monday and Tuesday evenings, May 17 and 18, and on Saturday afternoon, May 22. The first programme offers the E-flat Trio, Op. 100, by Schubert; Violin Solos: Scherzo by Spohr, and Cavatina by Raff; Piano Solo: Schumann's *Kriegeriana*; Songs without Words by Mendelssohn, and "Venezia Napoli," (*Tarantella*) by Liszt; "Kreutzer" Sonata; piano and violin, Beethoven. The second includes a piano and cello Sonata by Rubinstein, Trio in G, Haydn; violin solo, "Zigeuner Weisen," by Sarasate; for piano solos: Mendelssohn's "Variations Serieses," and smaller things by Scarlatti, Kirnberger, Field, Schubert and Joseffy; finally, the great Schumann Quintet, Op. 44. The third concert will open with a Quartet, in A, for piano and strings, by Mozart, and end with Hummel's Septet with all the instruments. There will also be the Saint-Saëns Variations for two pianos on a theme by Beethoven, and a Romance for violin by Saint-Saëns. Herr Joseffy's piano solos will include the Chromatic Fantasia and Fugue, a Passapied and a Gavotte, by Bach, and five characteristic pieces by Liszt, certainly a tempting programme of the whole!

Max Bruch's *Olympus* is to be repeated by the Cecilia, with orchestra, on the evening of May 24. Dates of concerts of the Apollo and the Boylston Clubs will be found in our Calendar.

## MUSICAL CORRESPONDENCE.

BALTIMORE, April 19. — The Seventh Peabody Symphony Concert, on the 10th inst., presented the following programme:—

a. Symphony, A minor. The "Scotts." . . . . Mendelssohn.  
b. Piano-Concerto, G minor No. 1 Work 25.  
(Madame Nannette Falk-Auerbach.)  
Song, with piano (Mignon) . . . . . Fr. List.  
"A wondrous thing 't must be indeed."  
(Miss Eliza Baraldi.)  
Overture to the Danish drama "Ellen Hill."  
Work 100 . . . . . Fr. Kuhlau.

On last Saturday the last of the seventeen Chamber Concerts was given, with the following programme:—  
String Quartet, F major. Work 1.  
Edwin A. Jones, ex-Student.

*Allegro con brio*.—*Adagio*.—*Appassionato*.—*Scherzo, presto*.  
—*Finale: Largo*.—*Fuga, allegro vivace*.  
(Messrs. Fincke, Allen, Schaefer, and Jungnickel.)  
Mignon. Song with piano . . . . . Fr. List.  
(Miss Mary Kelly, student of the Conservatory, first year.)  
Spring Song, from the opera *The Valkyrie*, . . . . . R. Wagner.  
(Mr. H. Glass, student of the Conservatory, first year.)  
Piano Quartet, G minor. No. 1 . . . . . Mozart.  
For piano, violin, viola and cello.  
(Miss Esther Murdoch, student of the Conservatory, second year, Messrs. Fincke, Schaefer, and Jungnickel.)

The quartet by Mr. Jones, which was played here for the second time in public, is a work containing much that is highly creditable to the application of the young composer. We cannot, of course, expect to find anything strikingly original in the Opus No. 1 of a young composer; and Mr. Jones's maiden effort does not afford anything strikingly original. But in melodious and harmonic treatment, and in the artistically wrought *fuga* in the last movement, it must be put down as a

work that interests and holds the attention of the listener throughout. The *Adagio appassionato*, although a very pleasing movement, is not what its name would lead us to expect, and the *Scherzo* is Haydn all over. The closing movement, however, is a piece of work with which the composer may well be satisfied. The whole denotes correct theoretical study and careful treatment.

Mr. Jones, who is an ex-student of the Peabody Conservatory, is, I believe, a Bostonian by birth, and left here some months ago to take up his residence in Boston. C. F.

MAY 3. — The season of Symphony concerts closed on the 24th ult., at the Peabody Institute, with the following programme:

Symphony C minor. No. 1, Work 5. . . . . Niels W. Gade.  
Songs with piano. . . . . Ch. Gounod.  
Le Vallon. — La Soir. — O ma belle Rebellé. — Au Printemps.  
Miss Eliza Baraldi.  
a. Concert-Romance D. Work 27. [For violoncello and orchestra] . . . . . Anger Hamerik.  
Mr. R. Green.

b. Jewish Trilogy. Work 19. For orchestra. Composed in Paris. Overture. — Lamento. — Sinfonia trionfale.

The novelty of the evening was Mr. Hamerik's cello Romance, one of the few compositions for that instrument that are within the grasp of every cello player of any pretensions, and at the same time sufficiently scientific to make them interesting to the musician. The theme is simple and pleasing and the instrumentation is done in the most charming manner. On Monday evening the "Liederkreis" choral society gave a complete and quite successful rendering of Haydn's *Creation* to a large and much delighted audience.

The Peabody chorus class, which has been under training during the season by Professor Fritz Fincke, the new vocal instructor, appeared in a concert at the Institute on Saturday last. The selections embraced the choruses "Come gentle spring" and "The heavens are telling" from Haydn's *Seasons and Creation*; an *Ave verum* from Mozart (sung *alla capella*) and the "Hallelujah" chorus from the *Messiah*. The balance of the programme was made up of recitatives and airs from the *Creation* and the *Messiah*, sung by Miss Antonia Henne, Miss Henrietta Hunt, and Mr. Franz Remmertz; and the overture and pastorelle from the *Messiah*, played by the Peabody string orchestra, who also supported the chorus in the selections named above. The work accomplished by Professor Fincke with the voices at the Peabody Conservatory during one short season is very surprising; and on Saturday he had an opportunity not only of showing his skill as a chorus director, but also gave evidence of his ability in handling an orchestra hastily brought together and with very little time at command for rehearsing. Mr. Fincke has done a great deal of good here during the past winter by his active interest in our choral societies, and by infusing much life and energy into chorus music generally, through his example as director of the Peabody choir and Wednesday club chorus class. His efforts will doubtless bear good fruits by encouraging a more lively interest in oratorio music next season.

A fitting close to this letter will be a *résumé* of the works produced at the Peabody Institute during the season, both at the Symphony and at the Student's Concerts.

## PEABODY SYMPHONY CONCERTS.

Works performed during the fourteenth season, 1879-80.  
a. Symphony, C minor, No. 5, (twice). . . . . Beethoven.  
b. Leonora Overture, C, No. 2.  
c. Sonata Appassionata, F minor. Work 57. For piano.  
Mme. Nannette Falk-Auerbach.  
a. Fragments from the "Condemnation of Faust," Berlioz.  
b. The Roman Carnival, Concert Overture. Work 9.  
Performed twice.  
a. Piano Compositions. Works 16, 37, 57. . . . . Fr. Chopin.  
Mme. Julia Rive-King.  
b. Piano Compositions. Works 27, 28, 53.  
Mme. Teresa Carreno.  
c. Slavonic Rhapsody, D, No. 1. Work 45. Anton Dvorak.  
Symphony, C minor, No. 1. Work 5. . . . . Niels W. Gade.  
Songs, with piano. . . . . Edvard Grieg.  
Miss Fanny Kellogg.  
Songs with piano, . . . . . Ch. Gounod.  
Miss Eliza Baraldi.  
a. Jewish Trilogy. Work 19. For orchestra. 1845.  
Anger Hamerik.  
b. Fourth Norse Suite, D. Work 25.  
c. Concert-Romance, D. Work 27. For violoncello and orchestra.  
Mr. R. Green.  
Raid of the Vikings. Overture to a Norse drama. Work 25. . . . . Emil Hartmann.  
Overture to the Danish drama "Ellen Hill." Work 100.  
Fr. Kuhlau.

- a. Hungarian Rhapsody, C sharp minor, No. 2. Fr. Liszt.  
Mme. Julia Rive-King.
- b. Songs, with piano.  
Mr. Franz Remmert.
- c. Songs, with piano.  
Miss Elias Baraldi.
- d. Symphony, A minor, No. 3, The Scotch. Mendelssohn.
- e. Piano-Concerto, G minor, No. 1.  
Mme. Nannette Falk-Auerbach.
- f. Andante e Rondo, from the violin-concerto. Transcribed for piano.  
Mme. Julia Rive-King.
- g. Ocean Symphony, C, No. 2. (twice). Anton Rubinstein.
- h. Songs, with piano. Works 8, 32, 33.  
Mr. Theodor J. Toedt.
- i. Songs, with piano. Works 8, 27, 32, 33, 72.  
Miss Henrietta Beebe.
- j. Symphony, A minor, No. 2. Work 58. C. Saint-Saëns.
- k. The Miller's Pretty Daughter. Work 25. Fr. Schubert.  
Mr. Franz Remmert.
- l. Songs, with piano. . . . . R. Schumann.  
Miss Antonia Henne.
- m. Chamber Song, with piano. . . . . R. Wagner.  
Miss Fanny Kellogg.
- (Conclusion in next number.)

CHICAGO, April 30, 1890.—Our musical season is quickly passing away, and the attention of all those interested in music is being called to Cincinnati and Boston, where the great festivals are to be given. A number of our representative musical people will go to these festivals from this city, and in the mean time our own season will come to an early close. Since my last letter to the *Journal* we have had the pleasure of hearing the following fine programmes of piano-forte music from Mr. William H. Sherwood, the pianist, of your city.

## PROGRAMME I.

1. Chromatic Fantasia and Fugue. . . . . Bach.  
(Arranged by H. v. Balow.)
2. Adante and Variations, F minor. . . . . Haydn.
3. Fantasia, C major, (Dedicated to Liszt.) Op. 17. . . . . Robert Schumann.  
a. Durchaus phantastisch und leidenschaftlich,  
b. Mässig, durchaus energisch,  
c. Sehr langsam, durchweg langsam zu halten.
4. "La Mousse," Op. 151, No. 2. . . . . Joachim Raff.
5. Barcarolle, No. 4, G major. . . . . Rubinstein.  
Serenade, D minor, Op. 13. . . . .  
Valse Caprice, F flat. . . . .  
"Eine Faust Overture." . . . .  
(Arranged by von Balow.)
6. "Spinnelied," (from "Flying Dutchman"), Wagner.  
"Lohengrin's Verweis an Elsa."  
"Isolde's Love-death," (Finale of "Trestan & Isolde"),  
"March from "Tannhäuser."  
(Arranged by Liszt.)

## PROGRAMME II.

1. Grand Organ Fantasia and Fugue, G minor. . . . . Bach.  
(Piano arrangement by Liszt.)
2. "Loure," G major (arr. from 3d V'cello suite). . . . . Bach.
3. Eight Etudes. . . . . Chopin.  
Op. 10, No. 4, C sharp minor, (Allegro con fuoco.)  
Op. 10, No. 3, E major, (Lento ma non troppo.)  
Op. 25, No. 8, D flat major, (In sixths.)  
Op. 25, No. 7, C sharp minor, (Adagio Sostenuto.)  
Op. 10, No. 5, G flat major, (on the black keys.)  
Op. 25, No. 10, B minor, (Legato octaves.)  
Op. 10, No. 11, E flat major, (Arpeggio chords.)  
Op. 10, No. 12, E minor (left hand study), (Allegro con fuoco.)
4. Nocturne, A major, No. 4. . . . . Field.  
"Eroikion," Op. 44.  
"Non per libidine, ma per gentilezza di cuore,"  
(Leonardo Bruni, Vita di Dante.)
5. No. 1. "Kassandra." "Mein Hühle war  
er! und er hat mich sehr geliebt!" . . . . . Adolf Jensen.  
(Aischylos, Agamemnon 1116.)
6. Etudes Symphoniques, Op. 13. . . . . Robert Schumann.  
(Theme, XII Variations, and Finale.)

## PROGRAMME III.

1. Sonate Pathétique, Op. 13. . . . . Beethoven.
2. "Ballade, A flat Op. 47. . . . . Chopin.  
Nocturne, F sharp Op. 15.  
Grande Polonaise, A flat Op. 53.

3. Prelude and Fugue, No. 3, C sharp major. . . . . Bach.  
(Well Tempered Clavier.)  
Loure, from 3d V'cello suite, G. major.
4. Trois Moments Musicaux, Op. 7. . . . . Moritz Moszkowski.  
No. 1, B major,  
No. 2, C sharp minor,  
No. 3, F sharp major.
5. Aus dem Volksleben, Op. 19. . . . . Edward Grieg.  
No. 1, Auf den Bergen, (on the Mountains.)  
No. 2, "Norwegian Bridal Party passing by,"  
No. 3, Aus dem Carveval.
6. "Waldesrauschen," (Forest Murmurs). . . . . Liszt.  
Sixth Hungarian Rhapsodie.

The task of playing three such programmes will be appreciated by any pianist or cultured amateur that glances over them. It is a great pleasure for us to have yearly visits from Mr. Sherwood, for the example of his fine playing is enough to incite a healthy emulation among our home pianists. The benefit to pupils of such artistic interpretations as Mr. Sherwood gives, is beyond calculation. Our home players realize this, and many a fine teacher has insisted upon his class attending the recitals of this artist. In the first place, Mr. Sherwood shows the student what lovely tones can be produced from the pianoforte when under the management of skillful hands. The tone is never forced, nor is sensationalism indulged in, simply to produce an effect. It is honest work, manifesting the ideas of a sincere musician. Art seems to be a controlling influence, and the feeling of a soul attuned to music, is manifested in all he does with his instrument. He will make it ring in very tenderness through a dreamy nocturne of Chopin's, or become heroic and grand in the polonaise, while in the *Etudes Symphoniques* of Schumann, a majestic power is manifested that lifts the hearer into the influence of the sublime. To the pianoforte student the advantages derived by listening understandingly to such artistic playing as Mr. Sherwood's are of more value than a number of lessons from a good teacher. For while we have a large number of careful and fine instructors in the land, the number of pianists who can play as grandly as Mr. Sherwood is small the world over. As I watch the improvement made by this gentleman, year by year, I can but realize that if the opportunity for practice, and development, is afforded him, that he will rank with the greatest pianists in the world, even with the most famous of our day. He is young and earnest, and by his early mastery of his instrument has shown his talent, and I have no doubt that in a few years his artistic playing will win for him a world-wide reputation. The great need no favors from the public, they command recognition by the very force of their powers. So I think it will be with Mr. Sherwood, if a fitting opportunity is given him for development. I know that no American pianist has the rank in the public favor that Mr. Sherwood holds in our city today. And he won his hold upon us by simply manifesting his artistic skill as a highly intelligent pianist; one who plays from the heart.

On Tuesday evening last, the Germania Männerchor gave a testimonial concert to Mr. Belatka, their conductor. They had an orchestra of fifty men, and the chorus numbered one hundred voices. Miss Helene Belatka, and Mr. Schultze were the solo vocalists. The programme contained the symphony in B flat, of Schumann; "Requiem at Sea," for chorus and orchestra, by Fisher; Aria from the *Magic P' Ciste*, Mozart, sung by Miss Belatka; selections from opera of "Armin," Hoffmann; Andante and variations, from Grand Sextet, Beethoven; scene from *Tannhäuser*, for chorus solos, and orchestra; "Cujus Animam," Rossini, sung by Mr. Schultze; and the Grand Finale to *Rienzi*, of Wagner. At a glance one may see that the selections were ambitious. In many respects this society has made great headway, and in others it has much to learn. Its conductor tries to bring out good music, and the works of the new school are studied most enthusiastically. In this note it is impossible to more than mention the concert, and to wish the society that success that merit deserves. C. H. B.

## NOTES AND GLEANINGS.

CINCINNATI. As the Triennial Boston Festival goes out, the Biennial Cincinnati Festival comes in. It will be held for four days, May 18, 19, 20 and 21. Theodore Thomas will direct it. The chorus will be very large, the orchestra much larger than we have had here. The programme is rich and varied, containing one famous work of prime importance never yet heard in this country: the great *Missa Solenne*, in D, of Beethoven; also a novelty that will excite much

interest, the prize composition of Mr. Dudley Buck. Here is the programme in full, with the exception of the three antlithes:

## FIRST NIGHT.

Cantata, "Ein feste Burg," . . . . . Bach.  
(Adapted for performance by Theodore Thomas.)  
Miss Annie B. Norton, Miss Annie Louise Cary, Signor Italo Campanini, Mr. Myron W. Whitney. Chorus, Orchestra, Organ.

Symphony, C major (Jupiter), . . . . . Mozart.  
Jubilata, . . . . . Handel.  
(Adapted for performance by Robert Franz.)  
Miss Annie Louise Cary, Mr. Fred Harvey, Mr. Myron W. Whitney.

## SECOND NIGHT.

Missa Solenne, D major, op. 123. . . . . Beethoven.  
Soprano: Miss Amy Sherwin, Miss Annie B. Norton.  
Altos: Miss Annie Louise Cary, Miss Emma Cranch.  
Tenors: Signor I. Campanini, Mr. Harvey.  
Basses: Mr. J. F. Rudolphsen, Mr. Myron W. Whitney.  
Chorus: Orchestra, Organ.

Symphony, D minor, op. 120. . . . . Schumann.

## THIRD NIGHT.

Overture, "The Water Carrier," . . . . . Cherubini.  
Aria, . . . . .  
Miss Annie Louise Cary.

Symphony, No. 3, C minor, op. 67. . . . . Beethoven.  
The Tower of Babel, . . . . . Rubinstein.  
(Sacred opera in one act.)  
Signor Campanini, Mr. J. F. Rudolphsen, Mr. Myron W. Whitney. Chorus, Orchestra, Organ.

## FOURTH NIGHT.

Scenes from Longfellow's "Golden Legend."  
(Prize composition.)  
Miss Annie B. Norton, Mr. Fred Harvey, Mr. J. F. Rudolphsen, Chorus, Organ, Orchestra.

Overture, King Lear, op. 4. . . . . Berlioz.  
"Die Götterdämmerung," Act Third, . . . . . Wagner.  
Scene I. The Rhine Daughters, Siegfried. Scene II. Siegfried; Hagen; Gunther; Warriors.)  
Miss Amy Sherwin, Miss Annie B. Norton, Miss Emma Cranch, Signor Italo Campanini, Mr. J. F. Rudolphsen, Mr. Myron W. Whitney, and others.

Zadok, the Priest, Coronation Anthem, . . . . . Handel.  
Chorus, Orchestra, and Organ.

The sale of season tickets is said to have been enormous, having yielded, up to Saturday before last, \$32,000, of which over \$7,000 was for premiums at auction sales. Over 2,500 seats had been secured for the season, and the prospect was that the total receipts would reach \$75,000. The orchestra will be on the following grand scale: First violins, 25; second do., 20; violas, 20; violoncellos, 19; double basses, 15; harp, 4; flutes, 4; oboes, 4; English horn, 1; clarinets, 4; bass clarinet, 1; bassoons, 3; contra bassoons, 1; horns, 8; cornets, 2; bass trumpet, 1; trumpets, 2; tenor trombones, 3; bass trombone, 1; tuba, 1; drums, cymbals, etc. Total, 135.

It was a most agreeable surprise to many musical people gathered at a Handel and Haydn rehearsal, a couple of weeks ago, to recognize the genial face of Beethoven's biographer, our old friend Alexander W. Thayer, who has returned on a short leave of absence from his laborious post of duty as American Consul at Trieste. He has held that place for sixteen years, and now the poor state of his health, compelling the suspension of the fourth and last volume of his Beethoven, is what leads him to seek rest and recreation among his old friends at home. Everywhere he is most cordially welcomed; he was for years a member of the Handel and Haydn Society, and probably no one has more keenly enjoyed the festival than Mr. Thayer. He speaks enthusiastically of our choral-singing compared with most that he has heard in Berlin, Vienna and other German cities. In Trieste, of course, he lives in musical banishment almost.

Madame Constance Howard, the pianist of New York, who was heard here with interest in one of Max Cappiani's concerts, and who is highly commended by Mr. W. H. Sherwood, has recently played at Andover, Mass., in three Piano Recitals under the direction of Mr. S. M. Downs. In one of these, Mme. Howard played the A-minor Prelude and Fugue by Bach in Liszt's arrangement; the Beethoven Sonata, "Les Adieux," etc.; the Finale to Schumann's *Etudes symphoniques*; the *Cracovick* of Chopin, with second piano accompaniment, besides many smaller selections from Chopin, Schumann, Rubinstein, Elias and Kalish. It takes an artist to do all this.

**Musical Instruction.****MR. CHAS. K. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEAN,**

(Leipzig, from 1870-1873, inclusive),  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANY,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
147 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
149 Tremont Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WOLF FRANK.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 30 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS ON the PIANO-FORTE  
At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address: PETERSILEA'S ACADEMY OF MUSIC,  
275 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his rooms, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS  
September 29th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),  
Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Arthursen, Mmes. Arnsdott and Metts.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,  
SOUTH BOSTON, MASS.**

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT Bro. paper, 61 Cts.  
For sale by all booksellers. Sent, post-paid on receipt  
of price by the publishers,  
HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.



## NEW BOOKS.

**CERTAIN DANGEROUS TENDENCIES IN AMERICAN LIFE**, and other Papers. Eight Essays, full of sound sense, sincerity, and humane sense. \$1.25.

**ODD, OR EVEN?** By Mrs. A. D. T. WHITNEY, author of "Leslie Goldthwaite," "Faith Gartney's Girlhood," etc. \$1.50.

This new story is finely characteristic of Mrs. Whitney. The persons, the scenes, the incidents, the conversations, the snail philosophy, are such as Mrs. Whitney's admirers delight in.

**AMERICAN PROSE.** A companion volume to "American Poems." Selections from the works of Hawthorne, Irving, Langfellow, Whittier, Holmes, Lowell, Thoreau, Emerson. With Introductions and Notes. \$1.25.

A book of entire stories, sketches, and essays, embracing some of the best specimens in these departments of American literature. The Introductions and Notes make it an admirable reading-book for High and Grammar Schools, and no less attractive to the general reader.

For sale by book-sellers. Sent, post-paid, on receipt of price, by the Publishers,  
HOUGHTON, MIFFLIN & CO., Boston.

## BRITISH POETS.

## RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILDS, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50. The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols.  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 3 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herrick, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol.  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press — *North American Review*.

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times*.

The series of British Poets, in its present form, cannot fail to win the favor of book-lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margin, attractively and substantially bound. — *Providence Journal*.

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post*.

This edition of the standard British poets is in every way worthy of a permanent place in every library which is not already supplied with these literary treasures. — *Boston Advertiser*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,  
HOUGHTON, MIFFLIN & CO., BOSTON.

## OBER'S

## Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 2 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service, also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S

## CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 &amp; 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE &amp; SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## STANDARD ESSAYS.

## Bacon.

**THE WORKS OF FRANCIS BACON.** Collected and edited by JAMES SPEDDING, ROBERT LESLIE ELLIS, and DOUGLAS DENON HEATH. *Riverside Edition.* Two steel portraits of Lord Bacon and a full Index. 15 vols. crown 8vo, \$33.75; half calf, \$60.00.

**THE SAME.** Popular Edition. With portraits. 2 vols. crown 8vo, \$5.00; half calf, \$9.00.

These editions of Bacon's works are far the best ever published. The scholarly and critical care devoted to them is almost without parallel in the history of literature. Lord Bacon was the greatest genius that England, or perhaps any other country, ever produced. — *Pore*

## Brown.

**SPARE HOURS.** By DR. JOHN BROWN. First and Second Series. With fine steel portrait. 2 vols. 12mo, \$1.50 each; the set, half calf, \$6.00.

The charm that pervades these pages has rarely been equaled by the best things of modern or ancient writers of tale and essay. Full of truth, tenderness, humor, wisdom, and wit, they delight us with their simple beauty and the depth of their pathetic passages. — *New York Observer*.

There have been no more polished, thoughtful, and elevated essays published in this age. — *The Christian Register* (Boston).

## Carlyle.

**CRITICAL AND MISCELLANEOUS ESSAYS OF THOMAS CARLYLE.** With a fine steel portrait of the author. 4 vols. crown 8vo, \$7.50; half calf, \$15.00.

As far as completeness goes nothing can equal this edition. — R. S. MACKENZIE in the *Philadelphia Press*. His value as an inspirer and awakener cannot be over estimated. — JAMES RUSSELL LOWELL.

## De Quincey.

**CRITICAL, HISTORICAL, AND MISCELLANEOUS ESSAYS, AND COMPLETE WORKS OF THOMAS DE QUINCEY.** *Riverside Edition.* Redited and enlarged, with steel portrait of De Quincey. 12 vols. crown 8vo, per vol. \$1.75; the set, \$21.00; half calf, \$42.00.

A great master of English composition; a critic of uncommon delicacy; an honest and unflinching investigator of received opinions; a philosophic inquirer second only to his first and sole hero (Coleridge). — De Quincey has left no successor to his rank. The exquisite finish of style, with the scholastic rigor of his logic, forms a combination which centuries may never reproduce, but which every generation should study as one of the marvels of English literature. — *Quarterly Review* (London).

## Emerson.

**PROSE WORKS OF RALPH WALDO EMERSON.** Including all the Essays he has ever published in book form. 3 vols. crown 8vo, \$7.50; half calf, \$13.50; morocco or tree calf, \$18.00.

A collection of prose-writing informed with poetry, the fearless and serene sincerity of which, the wisdom, the sound sense, the humor, the wit, the marvelous insight of which, make it a literary treasure that may well move our gratitude. — *The Nation* (New York).

There is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses. We look upon him as one of the few men of genius whom our age has produced. — JAMES RUSSELL LOWELL.

## Montaigne.

**WORKS OF MICHAEL DE MONTAIGNE.** Comprising his Essays, Journey into Italy, and Letters; with Notes from all the Commentators, Biographical and Bibliographical Notices, etc., by W. HAZLITT. With a portrait of Montaigne. 4 vols. crown 8vo, cloth, \$7.50; half calf, \$15.00.

There have been men with deeper insight; but, one would say, never a man with such abundance of thoughts; he is never dull, never insincere, and has the genius to make the reader care for all that he cares for. — R. W. EMERSON, in *Representative Men*.

Montaigne's and Howell's Letters are my bedside books. If I wake at night I have one or other of them to guide me to sleep again. They talk about themselves for ever, and don't weary me. I like to hear them tell their old stories over and over again. — W. M. THACKERAY.

## Pascal.

**THE THOUGHTS, LETTERS, AND OPUSCULES OF BLAISE PASCAL.** Translated from the French by O. W. WIGHT, A. M., with Introductory Notices, and Notes from all the Commentators.

**THE PROVINCIAL LETTERS OF BLAISE PASCAL.** A new Translation, with Historical Introduction and Notes by REV. THOMAS MCCRICK, preceded by a Life of Pascal, a Critical Essay, and a Biographical Notice.

2 vols. crown 8vo, each, \$2.25; half calf, \$4.00.

There are few names which have become more classical in modern literature than Blaise Pascal. His writings are close to be studied for the perfection of their style and the vitality of their substance. — PRINCIPAL TULLOCH.

He is sublime by good sense as well as by genius. — M. VILLEMARIN.

By the confession of the first French critics, the *Lettres Provinciales* did more than any other composition to fix the French language. . . . and as the Letters were the first model of French prose, so they still remain the objects of unqualified admiration. — HENRY ROUSSEAU, in *Edinburgh Review*.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN &amp; CO., BOSTON; 21 ASTOR PLACE, NEW YORK.

# Dwight's Journal of Music.

MAY 22 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1020.

BOSTON, SATURDAY, MAY 22, 1880.

VOL. XL. No. 11.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## McPhail Pianos.

*The Commonwealth says:* "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register, and standing in time, equals any instrument of similar grade that we have ever listened to. This decision has been the study of Mr. McPhail for many years, and, with true Scotch persistence, becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instruments. Not only is all that creates the harmony of faultless construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 630 Washington Street, Boston."

### BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

#### BALLADS AND LYRICS.

Selected and arranged by HENRY CABOT LODGE. 16mo. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics in English and American literature. Hardly any striking poem of these classes, from "Cherry Chase" to "The Wonderful One-Hoss Shay," is omitted from this book, which is equally desirable for use in schools and in the family circle.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## WHITE ROBES! WHITE ROBES!

For a long time, no sweeter and better collection of music for SUNDAY SCHOOLS has appeared. If we consider the Hymns, we find the best and most original thoughts expressed in pure poetry, of good lyrical character. Such phrases as "Pivoting Saviour, look with blessing," "Trust him over," "The better years begin," "Only a little while," "Precious love," "Ere the sun goes down," "The Eden hills," and "A home-wearied pilgrim," taken almost at random from its pages, indicate its tenderness and beauty. There are 125 songs, all good ones. Where books will be mailed to any address for sheets, (stamp.) By A. J. ARNEY, and M. J. MUNKER. Price 30 cts., or \$3 per doz.

TEMPERANCE JEWELS. (35 cts., or \$3.00 per doz.)  
TEMPERANCE LIGHT. (12 cts., or \$10 per hundred.)

These are extra good Temperance Song Books, differing in price and size, but not in quality. *Temperance Jewels* is by J. H. Tenney, and Rev. F. A. Higgins, and *Temperance Light* is by Geo. C. Huyg and M. E. Seecore.

THE SUDDS' NATIONAL SCHOOL FOR THE KEED ORGAN. By W. F. SUDDS. (\$1.50.)

Mr. S. is well-known as one of our best composers for the Pianoforte. His new School contains a great deal of fine music, and a good instructive course, and has the recommendation of a moderate price.

OLIVER DITSON & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Ungood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....E. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## VOCAL CULTURE.

*The Cultivation of the Voice in Elocution.*

By JAMES E. MURDOCH & WILLIAM RUSSELL.  
Price. . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

\*.\* For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## Normal Musical Institute,

CANANDAQUA, N. Y.

JULY 7 to AUGUST 10, 1890.

MR. W. H. SHERWOOD, EUGENE THAYER,  
HARRY WHEELER, L. H. SHERWOOD,  
and other eminent instructors.

Full normal course, including piano, organ, and song recitals, and concerts, \$15.00.

BOARD: \$4.00 per week.

For circulars send to

WM. H. SHERWOOD, Director,  
187 Tremont St., Boston, Mass.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. P. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## THE GOLDEN LEGEND.

By H. W. LONGFELLOW. New Edition. \$1.

A new, tasteful, inexpensive edition of this beautiful dramatic poem, which has been admired and enjoyed all over the civilized world.

\*.\* For sale by booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

Successors to Houghton, Osgood & Co.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

## KNAPP'S THROAT CURE

## NEW BOOKS.

## CERTAIN DANGEROUS TENDENCIES IN AMERICAN LIFE, AND OTHER PAPERS.

16mo, \$1.25.

This book includes, in addition to the striking essay from which it takes its title, seven other Atlantic essays by the same writer, on The Nationalists, their Origin and their Aims; Three Typical Workmen; Workingmen's Wives; The Career of a Capitalist; Study of a New England Factory Town; Preaching; and Sincere Demagoguery. All of these essays are full of sound sense, sincerity and humaneness. They are exceedingly interesting and important contributions to a clear understanding of the needs and spirit of American life.

## SWEDENBORG AND THE NEW CHURCH.

By Rev. JAMES KEED. 16mo, \$1.25.

A series of Lectures recently delivered in Boston, setting forth with admirable clearness and force the distinguishing features of the religious and theological teachings of Swedenborg, and the essential points in the faith of the New Church.

## CONFIDENCE. By HENRY JAMES, Jr., author of "The American," "Daisy Miller," etc.

\$1.50.

Altogether "Confidence" is a fascinating novel. The reader will inevitably be interested, and having begun will not lay it down until the end. — *Boston Herald.*

## SEALED ORDERS. By ELIZABETH STUART PHILLIPS, author of "The Gates Ajar," "Avis," etc.

\$1.50.

One would need to go far and search diligently before finding stories more sweet and tender, more intense in their realism, or exhibiting a keener or more womanly sympathy, than the seventeen which are contained in Miss Phillips' latest volume. — *Boston Herald.*

## OLD FRIENDS AND NEW. By SARAH O. JAWETT, author of "Deephaven" and "Playdays." "Little Classic" style.

\$1.25.

Seven short stories. The season is not likely to bring anything more wholly delightful to lovers of the best light literature. — *New York Evening Post.*

## THE TWINS OF TABLE MOUNTAIN, and OTHER SKETCHES. By BERT HARTS. "Little Classic" style.

\$1.25.

In "The Twins of Table Mountain," Mr. Harts strikes the full notes of his genius. This story alone would be enough to make a reputation. — *Scraper's Monthly.*

## AN EARNEST TRIFLER. Twentieth Edition.

\$1.25.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end. — *Boston Commercial Bulletin.*

The best American novel that has appeared since "The Lady of the Aroostook." — *Philadelphia Bulletin.*

## MME. BERTHA Professor of the Art of Singing.

176 2d Avenue, New York.  
JOHANNSEN, Ladies prepared for the Opera or Concert Room.

## MADAME CONSTANCE HOWARD,

PIANIST,

218 East Tenth St., New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS  
Music of Amateurs carefully arranged.

## BOSTON MUSIC HALL.

## Last Concert by Joseffy,

ASSISTED BY

TIMOTHIE D'ADAMOWSKI, Violinist.

Saturday Afternoon, May 22.

Admission Tickets, \$1. Reserved Seats 25 cents extra.

Contains ingredients never before used in a remedy for afflictions of the throat and voice. Purify vegetable vapors in their action; harmonize to infant or adult, and invaluable to singers and speakers. Convenient to carry and use. From Druggists, price 30 cents; or address E. A. OLDS, P. O. Box 2890, New York.

"The History of a Year Lost and Won," by Rev. E. W. Knapp, D. D. Sent, post-paid, on application.

## ODD, OR EVEN? A New Story by Mrs. A. D. T. WHITNEY, author of "Faith Garter's Girlhood," "Leslie Goldthwaite," etc.

16mo, \$1.50.

The purity, sweetness, shrewdness, tenderness, humor, the elevated but still homely Christian faith, which find expression in her writings, endear her to thousands. — E. P. WHEELER.

## ROCKY MOUNTAIN HEALTH RESORTS:

An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DENISON, M. D. With a Climatic Map of the Eastern Slope of the Rocky Mountains, and an Examination Chart. 12mo., cloth, \$1.50; paper, 1.00.

In this interesting book, Dr. Denison discusses consumption and its prevalence; the effect of climates of low elevation, medium and high altitudes; the climatic map of the eastern slope of the Rocky Mountains; mineral springs; the humidity and diathermancy of the air; the results of climatic treatment of consumption in Colorado; and many other topics of great interest to all who are predisposed to pulmonary disease.

## AMERICAN PROSE. A companion volume to "American Poetry." Selections from the works of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, Emerson. With Introductions and Notes. 16mo, \$1.25.

A book of entire stories, sketches, and essays, embracing some of the best specimens in these departments of American literature. The introductions and Notes make it an admirable reading-book for High and Grammar Schools, and no less attractive for the general reader.

## BALLADS AND LYRICS. Arranged by H. C. LORRAINE. 16mo, \$1.25.

A collection of about one hundred and fifty of the best ballads and lyrics in English and American literature. Hardly any striking poem of these classes, from "Cherry Chase" to "The Wonderful One-Hoss Shay," is omitted from this book, which is equally desirable for use in schools and in the family circle.

## THE MAXLINESS OF CHRIST. By THOMAS HIGGINS, author of "Tom Brown at Rugby," etc.

\$1.00; cheap edition, paper, 25 cents.

Simple, sympathetic, and confident, with no cant on the one hand and no tenuous unbelief on the other. — *London World.*

The work is both strong and beautiful, and the style clear, fine, and convincing. From cover to cover this little volume is full of charm and power. — *Portland Transcript.*

## THE HISTORY AND TRADITIONS OF MARBLEHEAD. By SAMUEL HOWARD, JR.

Fully illustrated. 8vo, \$3.50.

Marblehead is exceptionally rich among old New England towns for quaint and curious traditions, and has a history of which her sons may well be proud. This book well preserves both history and traditions, and many illustrations add greatly to its value and interest.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



BOSTON, MAY 22, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FRIEDER, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LORING, 340 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1202 Chestnut Street; in Chicago by the CINCINNATI MUSIC COMPANY, 319 State Street.

### SCHUMANN'S MUSIC TO LORD BYRON'S "MANFRED."

FROM THE GERMAN OF PAUL GRAF WALDESEEK.

(Concluded from page 74.)

We descend now into the nether world,—into the hall of Ahriman. He sits on his throne, a ball of fire; the spirits sing a hymn to him.

When the spirits of the lower world offer a hymn of praise to their master, heaven and earth tremble. To make this palpable to sense required the unfolding of great tone masses. Accordingly, the orchestra is strengthened by instruments of brass and of percussion, and this mightily resounding body is united with the singing chorus. Reproduction of the text in the garb of musical thought frequently suggests itself; for example, at the words: "And a tempest shakes the sea." Illustration of the text through a peculiar tone color may perhaps be recognized in the entrance of the tuba, when the chorus sings: "His shadow is the Pestilence." In the voice parts great animation is reached by the rapid setting in of one part after another in free imitation. The total impression which this hymn produces is a powerful one. It is not the quantitative mass of the resounding material that takes hold of us; it is the grandiose plan on which it is laid out, and the broadly painted working out of the idea, that draws us within its magic spell.

The Parœ and Nemesis appear, on their part also, showing their allegiance to Ahriman. Then Manfred enters. In the ensuing dialogue, in which the spirits try to compel him to bend the knee before Ahriman and worship him, the chorus mingles twice more,—episodes of a few bars, expressive of the rage that has taken possession of the spirits that an earth-born mortal should presume to intrude into their domain. This relates to the words of the text:—

"Prostrate thyself and thy condemned clay,  
Child of the Earth, or dread the worst."

And later:—

"Destroy the worm!  
Tear him in pieces!"

When the ruler of the lower world opens his mouth to speak (it is done in a few words), the brazen throats of the trombones and tuba do not fail.

But silence now, ye trumpets, silence, ye drums; it does not become you to take part in the conversation; it demands the soft whisperings of muted strings in order that she, who alone is able to drop balm into the wounded heart of our hero, may appear.—Astarte! The elegiac mood comes to the foreground. Words of Nemesis are accom-

panied by a sad and plaintive melody; only at the end of each of its two sections do we find the addition of harmony; even the support of any bass is wanting to the first measures. With the closing chord the shade of Astarte rises up. A fragment of the same melody is presently brought again before us, when Nemesis lets Manfred entreat Astarte to speak. The entreaty fails. Manfred begins:—

"Hear me, hear me,—  
Astarte! my beloved! speak to me.  
... Than lovedst me  
Too much, as I loved thee: we were not made  
To torture thus each other, though it were  
The deadliest sin to love as we have loved.  
... I would hear yet once before I perish  
The voice which was my music,—speak to me!"

The passions rest, the anguished heart sues for forgiveness, which only love can vouchsafe. This mood seizes Schumann. He chooses the song form. Mild, love-breathing tones, deeply, warmly felt, press to the heart; it is the language only given to the poet by the grace of God to speak. The answers of Astarte are not pointed, although the accompaniment, with her appearance, grows somewhat more lively. Softly, as it began, the song dies away, in faint lustre mirroring the newly found peace of soul. Before the spirit of Astarte vanishes, we recognize the same motive which we have met already in the overture, and which was there characterized as the expression of a melancholy, milder mood.

With the words, "Fare ye well!" Manfred leaves the lower world, and while the orchestra intones a short movement which stands related to the hymn, the second part concludes. The third leads us into Manfred's castle. The spirit world lies behind us; Manfred has renounced it, and now, with firm eye, meets the approach of death. The powers of hell have refused; heaven he has closed against himself; he gives himself back to the earth. Peace comes over him. Let us consider in what way Schumann musically illustrates this new sense of repose. The movement is based upon the following motive:—



It is introduced by the first violin; the violoncello follows in free imitation; in the last measures, where flutes and bassoons associate themselves with the string quintet, the beginning of the motive is elaborated in the most ingenious manner. That this musical thought bears in itself the expression of great tenderness, must certainly be recognized; but it first acquires its true worth through the accession of other very independent voices. The employment of the strict (*gebundenen*) style of writing evidently shows with what a fine feeling the right tone was hit.

"Peace to Count Manfred!" With these words the Abbot of St. Maurice introduces himself. In the first conception of the poem he was depicted as intolerant and hard. By the advice of his friends, Byron concluded to remodel it, and presents us a soft-hearted,

truly pious priest. That the poem gained by the alteration is clear enough.

The text of the third part affords but single moments which are adapted to melodramatic treatment. But with wise judgment even these are confined to a narrower selection, and the music gradually recedes into the background, as indeed it assumes the secondary rôle in the whole drama, making itself auxiliary to the sister Art. The music fits itself in aphoristically, when Manfred in his monologue takes leave of the sun. The design is unmistakable that the spoken word here, even more than in other places, shall hold the upper hand, and so the music steps in only in single phrases. Only in the last ten measures does it become self-dependent; I allude to the wonderfully beautiful succession of harmonies which accompany the setting of the sun and Manfred's "He is gone: I follow."

We draw near the catastrophe. The form of the Evil Spirit rises, at first indistinctly, but always coming out in sharper outline. With the summons of the Spirit, "Come! 'tis time; mortal, thine hour is come. Away!" are coupled deep-lying chords of the wind-instruments, which thrill to the marrow of our bones. Other spirits appear; a prickly figure in the string instruments introduces them: first softly, then more strongly, the trumpets take up the transition to the remote chord of C minor. "I spurn ye back," cries Manfred; the strings answer in a *unisono* run *fortissimo*:—

"Back, ye baffled fiends!  
The hand of death is on me,—but not yours!"

The demons disappear. Plaintively the violins sound a triplet passage; the orchestra unites in a chord of the seventh. Do we not seem to perceive a question here addressed to Fate?

Organ tones resound from the distant cloister; the requiem is heard. As said before, this text is not contained in the poem. Byron would not have refrained from a sarcastic smile had he seen this appendix, and one must confess that its interpolation is hardly justifiable. It completely contradicts the poem; it repudiates the dogmas of the Catholic Church, since for one who rejects its blessings out of hand no requiem is sung. Involuntarily one associates the present priest with the cloister hymn; the assumption that the requiem might be for another is too improbable. If Schumann had placed this song in the orchestra, instead of assigning it to the choir and organ, an image would have arisen more appropriate to the situation. One can only suspect that the composer had in his eye not only a peculiar musical, but also a theatrical effect. And this he has reached in the fullest measure. In what precedes, the passions are stirred up in such a manner that it requires a soothing antithesis, which cannot express itself better than in a church-like, soft conclusion. As a piece of music, the requiem is worthy of special consideration. It is wrought out as a double canon. Soprano and tenor on the one hand, alto and bass on the other, sing each a canon in the

octave. That the strictest and severest musical form, that of the canon, is able also to interpret moments of the highest tragedy, is proved by the last measures here. One voice after the other disappears; only one maintains its place, until it too is dumb, and dying Manfred with it. The spirits of life forsake him one after another; one still lingers; this vanishes,—*thou too art dumb!*

"*Et lux perpetua luceat eis!*"

If we let this music in its collective impression pass once more before our mental eye, we cannot fail to recognize in it one of the most significant tone-creations. It contains so many salient moments, that an enumeration of them would be useless; the heart and kernel of its excellence lies perhaps in its successful union with the poem. The poetry of this, as well as the mystery, had to be transferred to the music, and who could have been better qualified to perform this than Robert Schumann? A great admirer of Jean Paul, and highly romantic himself, he had already shown in earlier compositions that the musical representation of the marvellous came natural to him; and all too frequently we meet in him a certain nervous tendency to measure such material with his own mood. Sympathetically he becomes absorbed in the poet; he follows him wherever the path may lead, through bush and briar, over rocks, and smooths many a rough place in the poem through the tenderness of his harmonies. He thrills us in the expression of despair; in that of dejection he moves us almost to tears. Wherever the music lends itself to the spoken word, the latter is the gainer; he raises melodrama to an art form.

#### A LISZT-IAN PROGRAMME.

(From the *Neue Freie Presse*,<sup>1</sup> Vienna.)

An attraction of an unusual description characterized the Extraordinary Concert given by the Society of the Friends of Music on the evening of Good Friday. Liszt was to be seen—Liszt, standing at the flower-adorned conductor's desk, and holding in his hand a small conducting-stick, which he occasionally used with a distinguished air. The programme comprised only three compositions, all by himself: a Vocal Mass, then *Die Ideale* (a symphonic poem), and, lastly, *Die Glocken des Strassburger Münster*. A man certainly requires a deeply contemplative and Passion-Weekish frame of mind to sit out a concert and listen while an entire mass is being performed merely by men's voices with organ accompaniment. Among the very unusual and exceptional Masses for the execution of which in the concert-room a good justification may be found, most decidedly nobody will include this Vocal Mass of Liszt's, deficient as it is in all orchestral adornment. Its proper place is undoubtedly the church, and the work might have been written specially for one of those rigorously conducted sacred institutions (like the Sixtine Chapel, in Rome, or All Saints', in Munich), where all instrumental accompaniments are on principle excluded.

<sup>1</sup> Translation from the *London Musical World*.

The narrow range and similarity of character peculiar to four-part male singing must produce monotony in the course of any long composition, and the monotony will be felt most acutely in a mass when heard in a concert-room, where, without the help of religious reverence and sacred surroundings, we can seek only musical edification. The powerful organ accompaniment, which in Liszt's Mass progresses with the melody, proves a doubtful acquisition; employed sparingly, and as much as possible alternating and contrasting with the chorus, it would work better. When, however, the organ, with all its stops blustering forth, over-rides the melody, it changes the monotony from simple monotony to deafening monotony. The most agreeable effect is produced by the 'Kyrie,' which is naturally rounded without being commonplace, devout without straining after symbolification. But the composer cannot, it is true, suffer this simplicity long; he soon seeks in the accumulation of striking modulations to atone for the instrumental opportunities he renounces, and some of these (in the 'Agnus Dei,' for example) are among the most abrupt and ungrateful ever confided to the intonation of singers not 'infallible.' Whether the Mass and the compositions which followed transported or merely satisfied the audience, or actually wearied them, we cannot decide. That is a question not to be determined when Liszt's compositions are recommended by the magic of his own personality. His power of fascination is undeniable; very many among the audience listen with indifference, or more probably dissatisfaction, but their eyes are fixed on Liszt, and—they applaud.

With *Die Ideale*, a "symphonic poem," founded on Schiller's verses, we became acquainted twenty years ago, when the then young Tausig produced it with other orchestral compositions from the same source. Since then, we have dwelt so often and so exhaustively upon Liszt's *Symphonische Dichtungen* that we dare not tire the reader with repetitions. *Die Ideale* has the merits and defects of its eleven symphonic sisters. Step by step, with the strictness of a ballet-programme, the music follows Schiller's verses, seeking to bribe hearers by a special poetic interest not its own. The orchestration, sparkling with a thousand effects, is a showy garment covering a badly nourished and weakly body. Now and then there crops up a melodic fragment, such, for instance, as the four-bar motive in E flat major, intended to illustrate the words: "*Wie einst mit flehendem Verlangen Pygmalion den Stein umschloss.*" Such themes, or rather thematic beginnings, are not organically developed in Liszt, but incessantly repeated, diluted, and starved. The pompous final movement, eked out with Turkish music, ends by exhibiting in the gaudy splendor of a military parade the would-be ideality of the *Ideale* contemplated.

Whatever objections may be urged against the Vocal Mass and *Die Ideale*, both are works of high art compared to Liszt's last tone-poem, *Die Glocken des Strassburger Münster*. Written for barytone solo, mixed chorus, full orchestra, and organ, this composition belongs

to the class of dramatized concert-ballads, which Schumann cultivated in his last period. The poem (by Longfellow) consists exclusively of dramatic dialogue, and the action is laid round the top of the Cathedral spire. Lucifer commands the Evil Spirits to attack the Cross, as holding them up to scorn. But the Cathedral Bells peal out and frustrate the criminal design. Five times is Lucifer's summons repeated with ever increasing vehemence, followed by the hesitating reply of the Spirits of the air and the pious chorons of the bells. The bells play something like the part of yard-dogs, whose energetic barking frightens intending thieves. In the end, the Demons abandon their attempt and sweep furiously away, while the Gregorian Chant with organ accompaniment is heard swelling through the Cathedral.<sup>1</sup>

It is no easy task for us to enounce our opinion of this peculiar work—its composer's last. We would fain bear in mind the respect due to Liszt as a man, the admiration entertained for him as a genial artist, the veneration enforced by his years. Yet we must candidly state the impression produced on ourselves individually by a work introduced with high pretensions and lavish resources. The Bells of Strassburg Cathedral will long ring in our ears! When this Christian legend, steeped in Turkish music, had reached the culminating point, when the most awe-inspiring dissonances came closer and closer upon one another, when the imploring cries of ill-treated human voices mingled in the wild strife of kettle-drums, horns, and trombones, and when to all this were added incessantly pealing Bells, we felt that Music lay dead on the ground, while the Strassburg Bells were tolling for her funeral.

EDUARD HANSLICK.

#### CHERUBINI'S D-MINOR MASS IN LONDON.

The Bach Choir are to be cordially congratulated on their production of the great Mass in D-minor of Cherubini, a work which is not only the longest Mass ever written, but has many claims to be considered the *magnum opus* of the great musician of the first French Empire. Unfortunately for the audience, the "book of words" contained no analysis of the music, nor, indeed, anything beyond the text and a few irrelevant biographical remarks on Cherubini's life. Other works, save one, written in various languages, about Cherubini, are equally reticent, and those who wish to discover facts about the Mass in question have only the admirable work by Mr. Edward Bellasis, published in London six years ago, to fall back upon. Even Mr. Bellasis notices the extraordinary silence of writers on Cherubini upon the Mass in question. All we know can be gathered from the catalogue of his works drawn up by Cherubini himself, and from it we learn that the Mass was begun at the end of March, 1811, and was finished on the 7th of October in the same year; the entire composition, therefore, having been begun and ended in Paris. That Cherubini regarded the Mass as a loved child, there is abundant evidence. His revision of the

<sup>1</sup> The score requires four large bells in the deep bass tones, E flat, E, F, and F sharp. The expense of procuring and, still more, the difficulty of putting these bells on the concert-platform, caused them to be replaced on the present occasion by two gongs, a large one and a small one, with the effect of which the composer expressed himself highly satisfied.

elaborate score extended over a number of years, while the "Sanctus" (though the original still exists) was recomposed in 1822. That the Mass in question is the longest ever written has already been mentioned, and an elaborate comparison on this point is printed in Mr. Bellasis' book. On this authority (and it would be a work of infinite labor to check the figures) it seems that while Cherubini's Mass in D minor has 2363 bars, his Mass in F (written in 1808) has only 2033 bars, while the Mass in D (composed in 1819) of Beethoven has but 1229 bars, and the Mass in C (written in 1810) also of Beethoven, has but 1256 bars. This extraordinary length is devoted entirely to the Kyrie, Gloria, and Credo, Beethoven having the honor (if any special honor be attached to such a question) of having written the longest Sanctus, Benedictus and Agnus Dei.

The performance last Wednesday by the Bach Choir of Cherubini's Mass in D minor was stated to be its first in this country, and there is little reason to doubt the correctness of this assertion. No public record can be found of its performance by any society until Wednesday last; while its inordinate length, and the large orchestra, and chorus, and the six solo vocalists it requires, have probably prevented its performance in its entirety at any of the Catholic churches of this kingdom. Parts of it have undoubtedly been heard at concerts, and in the course of the services of the Roman Catholic Church. Again, the well-thumbed and dog-eared score used by Herr Otto Goldschmidt on Wednesday showed abundantly that the work had been performed, if not in England, at least elsewhere. As a matter of fact, it has been heard in Paris, in parts and in whole, often with the omission of the repeats. On Wednesday it was, I believe, given from beginning to end, with the new "Sanctus," which replaces the old in the printed score, and in every respect exactly as Cherubini intended it should be given. And it may be accepted as a fact that, despite its extraordinary length, and that the performance extended over upwards of two hours, not a single person present in St. James' Hall (which was crowded by the most eminent professors of this country) arose from his seat wishing that a single bar had been omitted, or with aught than admiration of the grandeur of the work and of the extraordinary ability of its composer.

To attempt any sort of analysis of the Mass in D minor within reasonable space, or in any newspaper not specially devoted to music, would be alike unwise and impracticable. The best analysis in a modest compass will be found in Mr. Bellasis' book, already quoted. The score is so complex that columns might be written in descriptive analysis of a work by a composer of whom Fétis complained: "For a light piece in one act" (the opéra comique "Le Crescendo") "he has written a score of five hundred and twenty-two pages in small notes." Roughly speaking, it may be said that while the Mass of Cherubini may to a certain extent be considered the connecting link between the classic Church compositions of the older Italian age and the music of the present day, it on its performance on Wednesday seemed, even to the hearer of to-day, as fresh and as admirable for its lofty conception, its dramatic intensity, and its complexity of detail, as though it had been written by a great master a year ago. The "Kyrie" has 437 bars, and is in three sections, the first and last being for chorus, and the middle section for quartet. The "Gloria," the largest section of the work, not excepting the "Credo," has 895 bars, divided between a chorus, a trio for soprano, tenor and bass, a chorus, a quartet, and a quartet and chorus. In this section is found some of the finest music in the work, and notably the "Qui tollis," the "Quoniam," and the fugal "Cum sancto spiritu." The

Nicene "Credo" has 668 bars, the first part down to the "Incarnation" being sung by the choir. The "Incarnatus" is arranged for sextet, while the "Crucifixus" (in which the voices sing in unison on the note E for 53 bars, with muted violin accompaniment) is for chorus, the "Et in spiritum" being for quartet, continued down to the "Amen," with the usual fugue. The "Sanctus," of 66 bars, was that substituted by Cherubini in 1822 for the original "Sanctus," while the "Benedictus," of 130 bars, is familiar to most musicians. The "Agnus Dei," of 367 bars, for quartet and chorus, concludes a work which is, in many respects, one of the greatest Cherubini ever wrote. Too much praise can hardly be accorded the orchestra, the chorus, and all concerned, an especial word of commendation being the deed of the chief soloists, Mrs. Osgood, Madame Patey, Mr. Shakespeare and Herr Henschel, for their very admirable rendition [17] of unusually difficult and trying music. The general programme included a "Sanctus" in D by Bach, the "Meeresstille und Glückliche Fahrt" of Beethoven, and the "First Walpurgis Night" of Mendelssohn, sung to the original German text, though none the better on that account.—*Figaro*, April 28.

### FESTIVAL PROGRAMME NOTES.

#### HANDEL'S "UTRECHT JUBILATE."

THE *Utrecht Te Deum* and *Jubilate* were written in 1713, thirty years before Handel's greater *Dettingen Te Deum*. They belong, in fact, to the period in which he was mainly engaged in the production of Italian operas, and before he had turned his attention to the oratorio. Chrysander is astonished not only by the contrapuntal art displayed in this work, but still more by the fact that Handel, at the age of twenty-eight years, should have gained the ripe experience here shown in religious matters. "At the same time that he was cultivating soft Italian love strains, we see him also leading a serious inward life, which, from time to time, excited by joyful experiences of his fellow-men, broke out with power." The same writer adds:—

"The genesis of this composition can be traced. With this work for the church, Handel came nearer to the old English masters than in the Italian operas. Purcell, twenty years before, had also set a *Te Deum* with *Jubilate* for the festival of St. Cecilia's day, which was performed at least once a year, and was universally regarded as the greatest composition on that text,—indeed, as unsurpassable. This work Handel laid before him as a model. The relationship is as great as could be without positive equality. Commonly, the chorus with Handel is what the chorus is with Purcell; and it is the same with the solos. Nay, in the *Jubilate*, the identity of plan goes so far that, in both works, the words 'Be sure that the Lord' form a duet in A minor, and the following, 'O, go your way into his gates,' an Alla Breve chorus. Frequently little passages have almost the same tones. With such inward spiritual affinity as existed between Handel and Purcell, their *Te Deums* must have become similar, even if Handel had never heard of the work of his predecessor. Handel made his first *Te Deum* after Purcell, just as much as he made his last, the *Dettingen*, after Urio. But here you may seek in vain for the faintest shadow of a plagiarism. Purcell's *Jubilate* can at least bear the comparison; it lacks the deep and devout poetry of Handel's. Good music it is always, but after Handel's mightier work it takes but little hold."

The *Jubilate*, with its short, trumpet-toned introduction, is well suited for performance separately from the *Te Deum*, although it consists of only six mostly short, but elaborate pieces. The opening chorus, an exhortation to holy joy, sprang from a Latin psalm, "Laude pueri," which Handel had composed in Rome in 1707. A single voice, following the hint of the trumpet in the prelude, first unfolds the theme, dwelling long on the first note, "O"; then proceeding in rapturous roulades, "be joyful in the Lord," the last tone again held out,

and finishing the florid melody on "all ye lands," with a hold of several measures upon "all." The chorus takes up the strain with emulous response and imitation in four parts. This is all inspiring and brief, and in the key of D.

2. The next chorus, still in D, "Serve the Lord with gladness," begins with a short, joyful fugue theme in four parts, and while the same goes on in the orchestra, a counter-theme in long notes, descending from the fifth to the key-note, sings, "and come before his presence with a song." Afterwards the soprano is divided into two parts, for the fuller expansion of theme and counter-theme in double fugue.

3. The next sentence, "Be ye sure that the Lord he is God," etc., is naturally in a more thoughtful strain, a duet for alto and bass, in A minor, of great beauty and tenderness.

4. Five-part chorus, Alla Breve, in F, "O go your way into his gates." This might stand by itself as a most beautiful, poetic, spiritual motet. The voice parts move in smooth and even half notes, almost uniformly, while the string quartet supplies a modestly ornate counterpoint, all in a cheerful, tranquil, and contented strain, and full of lovely sequences. In expression it is as simple, heart-felt, and naive as possible, yet in its uniformity there is no taint of commonplace, it is sincere religious music; the consummate art conceals itself.

5. "The Lord is gracious, his mercy is everlasting," etc. Here again, by way of relief between two great choruses, Handel treats one of the gentler texts in an individual form, making a trio for two altos (or tenors) and bass. It has "so much warmth and pathos, that it requires but a slight breath to make it blaze up again into the bright flames of the chorus."

6. The *Jubilate* ends, as it began, in the bright key of D, with two strong, brilliant choruses: the first an eight-part *Gloria*, or ascription, the voices all in uniform long notes, with an active figurative accompaniment, followed by a five-part fugued chorus, "As it was in the beginning," etc., and "Amen," forming a splendid climax to the work.

The additional accompaniments by Robert Frans are used in this performance. J. S. D.

#### CHORUS BY J. S. BACH.

DURING five years, mostly in the earlier period of his residence in Leipzig, Bach composed, for every Sunday's service and church festival, a cantata, consisting of orchestral introduction, recitatives and arias, chorales and great choruses. These were sung once and then laid aside, only to reappear within these last few years in the splendid volumes of the complete edition of Bach's works, now in course of publication by the Bach Gesellschaft, in Leipzig. Some three hundred and eighty of these cantatas are either published or known to exist in manuscript. This short selection for the festival is the concluding number of the cantata (once performed here in a Harvard Symphony Concert), entitled "Ich hatte viel Bekümmernis" (My Heart was full of Heaviness), which dates back to an earlier period, when he lived in Weimar, 1714. It was composed for the third Sunday after Trinity, June 17, and the text has reference to the epistle of that Sunday. Nevertheless, Bach wrote over it, "Per ogni tempo" (Good for any time).

This splendid final chorus, upon the same text with that of Handel's *Massiah*, is even more exciting and sublime than that, although it is very much shorter and its musical subject-matter of the simplest. But in its wonderful conciseness, every phrase, every chord strikes with an electric force; and it is all over, leaving the hearer breathless with amazement, before Handel's lengthier "Worthy the Lamb" and "Amen" chorus has more than got fair headway. Here Bach's three trumpets come in with stirring effect. It is in C major. The words "The Lamb, that for us is slain, to Him will we render power and glory," etc., are declaimed by all the voices with stupendous and startling modulations. Nothing could be more exciting and full of grand presentiment. As each deliberate phrase rings out, you seem to hear the echoes in the pause that follows. Then the time changes to Allegro. A solo bass voice declaims, "Power and glory and



praise be unto him forevermore," lengthening out the "Amen, Allelujah" in florid roulades, while voice after voice (*soli*) take up the theme and pursue the fugue. Presently the *tutti* join them, first in one part, then another, until the whole mass is drawn into the harmonious vortex, and amid stirring trumpet-calls, it surges on to a higher and a higher climax, and the whole ends in a blaze of glory; almost too suddenly, you think, although the musical matter has been fully treated and exhausted. It is truly a sublime conclusion to a noble work.

J. S. D.

## MENDELSSOHN'S "FORTY-THIRD PSALM."

It is almost unaccountable that this short Psalm, so much more available for numerous occasions, as well as for church service, than the longer Psalms with which we have been familiar, — a work, too, of the ripest period of Mendelssohn, a perfect instance of his purely vocal writing, requiring no accompaniment, — should now be heard here only for the second time. We owe its introduction to the "Cecilia," at one of its concerts of the present season. It is in every way a noble, an impressive, and most interesting work.

The first words, "Judge me, O God, and plead my cause," etc., are strongly given out in unison by tenors and basses, in D minor 4-4 measure; holding out the last note (dominant) to form a firm organ-point, on which the sopranos and alto in four-part harmony deliver the second clause of the sentence, "O deliver," etc. The same process is repeated with the next two clauses of the text, "For thou art the God," and "Wherefore mourn I," only this time the organ-point is on C, leading as dominant to the bright key of F major, filling the clouded harmony with sunshine at the thought, "Send out thy light," the tenors and basses now dividing, like the upper voices, so as to form a rich eight-part harmony.

Here the rhythm changes to Andante, 3-8, and a new but kindred theme is taken up, still in D minor; and in the same antiphonal manner the fourth verse is sung as far as "I will praise thee on the harp," when all the eight parts are again united. On the last two verses the key brightens into the major, the time becomes Allegro Moderato, and in square 4-4 measure the Psalm concludes in a resplendent and triumphant blaze of harmony. At the exhortation, "Hope in the Lord," many will recognize the same repeated little phrase that occurs also in the Psalm "As the hart pants," and which seems to have been a favorite with Mendelssohn in the setting of such words.

J. S. D.

## SAINT-SAËNS'S "THE DELUGE."

The *Deluge*, by M. Camille Saint-Saëns, is the most notable novelty in the Festival programme. Conceived apparently in the same romantic vein as the symphonic poems which have become somewhat familiar to Boston audiences — *Le Rouet d'Omphale*, *Phaëton*, *La Danse Macabre*, and *La Jeunesse d'Hercule* — the composer seems to follow in the wake of Hector Berlioz, employing all the modern instrumental appliances for heightening musical effect. The *Deluge* is, in fact, an orchestral work, with only enough of recitatives, solos, and choruses to describe the story of God's punishment of sinful man and His subsequent covenant with Noah. The vocal portions of the score are, in fact, its weakest. Saint-Saëns, with all his knowledge of Bach and the masters, and with all his attainments in composition and orchestration, has not, so far as we have been permitted opportunities to judge, displayed great skill or invention as a vocal writer.

The *Deluge* is divided into three parts. The prelude is for strings, and includes *motifs* which are repeated in the interludes and accompaniments of the opening recitatives. The theme of the tenor solo, "This race I'll exterminate," is taken as the subject of a choral fugue. The Almighty's command to Noah is told in a dignified aria for baritone. The choral fugue is repeated, ending with an emphatic enunciation, simply harmonized, of God's reasons for His course. In these movements for chorus there occur episodes in a chanting style, while beneath is heard the theme of the fugue in detached phrases.

The Second Part begins with a short recitative, "And Noah did as God had everything commanded," and the musical painting of the scene of the deluge begins at once. It is a most gorgeous piece of instrumental writing, and in it is employed every form of instrument which may serve to heighten the effect of the picture. Here is a list of the instruments for which parts are written: Strings and harp; one piccolo; flutes, oboes, clarinets, and bassoons, in pairs; horns, chromatic horns, trumpets, trumpets with pistons, trombones with pistons, all in pairs; three trombones of the common form, and three bass tubas; four kettle drums, great drum, cymbals, and gong. The composer has used them all with consummate skill. The vocal part amounts to little more than a chant, having no melody to speak of, and when not in unison is modestly harmonized. The effect at the close, as the chorus chant against sustained chords, "Mid the horror of night eternal, waste and void," and indeed of all the movement which succeeds the storm, is very impressive. Amid the storm we hear thundered out the *motif* of the fugue in the First Part. The entire scene is intensely exciting in its treatment by the composer.

Milder orchestral means are employed in the Third Part, which is largely of a pastoral character and, though sounding tame in comparison with the Second Part, includes the loveliest music in the cantata. The sending forth of the dove, the return of the winged messenger with the olive branch, the going forth from the ark, the heavenly sign of promise, all are pictured with great skill, and, what is more to the composer's credit, great beauty, especially in the orchestration, the vocal part always remaining weak by comparison. A spirited fugue, in which the covenant is enunciated, brings the cantata to a close.

F. H. J.

OPINIONS OF THE SAINT-SAËNS  
"DELUGE."

(Correspondence of the New York Tribune.)

Then came Saint-Saëns's "Deluge," about which expectation had been raised to fever-heat. There are some compositions which one neither comprehends nor enjoys at the first hearing, but which one feels impelled to return to again and again, until their meaning becomes clear, and their hidden beauty or sublimity makes itself felt at last. Again, there are other works which bear utter vapidly, spiritual and intellectual poverty, and hopeless emptiness stamped upon their very forehead. To this latter class the "Deluge" belongs. One asks himself in sheer amazement how a man of Saint-Saëns's ready invention, easy fascination, electric nerve and profound musical erudition — how a man of his musical *savoir faire* should have been, not willing, but able to produce such a monstrous inanity as this cantata. There is one melody and one contrapuntal idea in the "Deluge." They are not strong, grand, nor even very beautiful ideas, but still they are tangible themes. They are used to no purpose whatever. Curious, but true; for the man is one of the cleverest writers living, and his subject is certainly a strong one.

The "Deluge" may be described as one of the most superb feats of orchestration ever accomplished. Never was musical Nothing so wonderfully scored. No matter what instruments are used, whether it is the simple string quartet or the whole orchestral panoply that Paris alone among the cities of the world can furnish, the instrumental effect is as beautiful as it is astounding. The chorus and solo voices have little to do save in the way of recitative (and what recitative!) except in two bits of fugued writing; the first to the words, "This race I'll exterminate surely," in the first part; the second in the final chorus. Both of these passages are thoroughly poor. The cantata consists of three parts: —

First, *The Corruption of Man. The Anger of God. The Covenant with Noah.* In this part the

orchestra is scored for strings and harp only, exceedingly beautiful effects being produced by solo instruments.

Second, *The Deluge.* This part consists of a single movement. The score is a curiosity: one piccolo flute, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, two trumpets with six pistons, two trombones with six pistons, (new Sax instruments, not procurable except in Paris) three "contrabasses" (immense Sax instruments of the tuba tribe, not to be had out of Paris), two pairs of kettle-drums, cymbals, tam-tam, big drum, harps; strings divided into seventeen parts; four-part mixed chorus. Forty-eight instrumental parts in all!

In this extraordinary movement every possible noise, whistling, howling, sighing, rustling, roaring, clashing, banging, that can be drawn from the above combination of instruments, by the aid of pure concords and atrocious dissonances, is made for the benefit of the dumbfounded listener. As a piece of scoring, it is simply wonderful; as a piece of marine painting, it is true to nature, except that the clashing cymbals do not sound as nature looks; as a piece of music, tone-painting, or anything else that is meant to be listened to, it is singularly and even ingeniously impressive.

Third, *The Dove. The Descent from the Ark. God's Benediction.* Here the orchestra assumes more usual proportions, and we pass from one enchanting bit of tone-color to another still more beautiful; only the trombones in the closing fugue are really vulgar.

The orchestration of the work only is dwelt upon. There is nothing else to describe: absolutely nothing. "Much Ado about Nothing" should be inscribed upon the tombstone of this unique composition.

(From the Boston Courier, May 9.)

The thunder chorus (Haydn's) was rather tame compared with the storm which followed it in the *Deluge*. To have two showers in one evening was a bold innovation, and Haydn's weather suffered by comparison with the general cyclone of the French composer. To us it seemed as if the sopranos casually remarked, "Oh what horror," and the kettle-drum proceeded to get up what horror it could at short notice, while the tenors assisted it by singing out of tune. Far different was the storm passage of the *Deluge*. The curse of Heaven had been pronounced against a fallen race. Amidst the rising storm are heard the notes of the curse *motif*, rising higher and higher, and with an import that was big with impending fate. The rise of the storm itself is worked up with all the skill of a master of modern instrumentation, from drum to cymbal; from cymbal to gong, the fury of the crescendo rises; its subsidence from sixteenths to triplets, eighth notes to quarters, etc., in gradual retard, is most thrilling. To us the work seemed as the most powerful of pictures. We feel bound to say that this awe was not shared by the audience, who gave the number but little applause. It was not always correctly sung, but it is terrifically difficult for the chorus to intone properly, even though the vocal passages are in unison. The third part is most melodious, and ends with another difficult chorus. Strings are much used in the first and third parts, the former containing a violin solo of great beauty, which Mr. B. Listemann played with breadth and expression. The soloists, Misses Hubbell and Winant, and Messrs. Adams and Dudley, all exerted themselves earnestly, and Miss Hubbell deserves credit for carrying through a most trying part very successfully. The only fault to be found with her is the needlessly reedy (or violin con sordino) quality of her upper notes, which on some vowels (O, for example) was disagree-

able. While there was lack of power in the male soloists, there was no incorrectness of importance, and they, as well as Miss Winant, whose rich voice was heard to advantage even in a small part, deserve praise. L. C. E.

(From the Saturday Evening Gazette.)

From *The Seasons* to Saint-Saëns's *The Deluge* was a tremendous leap—a ridiculous leap, in fact, as it was from extreme naturalness to extreme artificiality. It would hardly be fair to pronounce judgment upon Saint-Saëns's work upon only a single hearing; but it is not unfair to state the impression it made upon us, which was a thoroughly unfavorable one. Its vocal features seemed absurdly insignificant, flat, insipid, and inexpressive. The whole value of the composition is found in its orchestration, which is marvelously rich and effective. The work is an exaggeration of all that was prominent in the style of Berlioz, who might have exclaimed prophetically, "Après moi *Le Deluge*!" The opening prelude is a graceful and flowing endless melody of the Wagner school, marked with much poetic charm of sentiment; but after this there is nothing upon which the memory dwells with any pleasure. The tone painting of *The Deluge*, in the second part, is a wonderful bit of orchestration, but it is excruciatingly noisy, ear-splitting and bizarre. Knowledge and power are undoubtedly shown, but in such a lurid, confusing, and extravagant manner as to perplex, daze, and overwhelm. So furious is the working up of this portion of the work, so completely has the composer expended all his force upon it, and so utterly has it deafened and prostrated the listener, that what follows seems not only ineffably tame, but superfluous. If Saint-Saëns wished to show how thorough a command he has over all the resources of orchestral effect, how perfect is his knowledge of the timbre of every instrument, how great a master he is in combining and contrasting varied qualities of tone, he has succeeded beyond all question. But if he imagined he was writing music in which there was the faintest trace of what is understood as inspiration, he has made a consummate failure. Nothing more deliberate, nothing more cold, in spite of the simulation of fire in it, can be well imagined. It is hard and mechanical from beginning to end; at times a blood-and-thunder tone melodrama, and when it is not that, a dreary waste of artificial and insipid sentimentality. The solos did not afford the artists concerned any opportunity to distinguish themselves. They were sung by Miss Hubbell, Miss Winant, Mr. C. R. Adams, and Mr. G. W. Dudley, who are to be commiserated even while they are praised for their efforts.

#### VERDI'S REQUIEM—TWO OPINIONS.

(From the Evening Gazette.)

The oftener we hear this great composition the more beauties we discover in it, and the more we are struck by its power. It will stand as the finest effort of the present day in the direction of sacred music. That it is dramatic in effect, that its passion is physical rather than intellectual, that it follows too closely the literal interpretation of the language, have been brought against it as coarse and unpardonable faults by those who are wedded to the belief that the example set by the profounder German composers of church music is the only one to be followed; but who is authorized to frame an arbitrary law to confine genius within the limits of a fixed style. Verdi is not to be condemned because his "Requiem" is not modelled upon that of Mozart; is not to be depreciated because he has followed the dictates of his own genius instead of having bent it in the direction of another's. The real question seems to us to be, does Verdi's music fairly express the sentiment and the spirit of the words to which he has set it? We believe it does,

and with wonderful power and effect. The true test of such a work is not the impression it makes on transcendental pedants who condemn the composer because his practice does not follow their theories; because he has not confined himself within the arbitrary limits within which they insist elevated imagination shall be confined. On the contrary, the test is the effect his achievement has upon refined natures, who do not feel it incumbent upon them to think by rule. At each performance of this work here, the audience that has listened to it, certainly as cultivated an audience as our city can produce, has been profoundly stirred and deeply impressed by the lofty sentiment of this masterly effort. The musical genius of our day can show nothing equal in combined power, grandeur, tenderness, true poetic feeling and tremendous energy. Verdi's manifest aim was to produce what seemed to him the most impressive effect. He accomplished his task with unquestionable genius, preferring to think and write as a man of his era instead of trying to think after the fashion of a bygone time, and after the manner of composers with whom his temperament had no affinity. The chief censure of the martinets of style, who believe that no serious music is born out of Germany, is that Verdi has not written as Bach, Handel and Mozart have written. That point may be safely conceded. He has written as an Italian, and a great one. As such let him be judged.

The interpretation of this work on Thursday evening was the best it has received here. The choruses as a rule were grandly sung, the only fault being a slight fatigue shown in the wavering of the voices, which may perhaps be accounted for by the tremendous pace at which that body had been driven by rehearsals and performances. The orchestra merits unqualified praise for the brilliant quality of its work. The soloists were Mrs. H. M. Smith, Miss Cary, Signor Campanini and Mr. Whitney. Mrs. Smith did but scant justice to the soprano solos, and her intonation was often painfully false. The great solo triumph of the evening was achieved by Signor Campanini, who sang the "Ingeniero" magnificently, exciting a frenzy of enthusiasm in his hearers. The concerted music was delightfully interpreted. Taken altogether, the performance, despite a few shortcomings, will be memorable for its brilliancy, its strength, and the profound impression it created.

(From the Sunday Courier.)

After hearing Verdi's *Requiem* for the third time, we can say, truthfully, that the work does not, as a whole, grow upon acquaintance. Its dramatic beauty thrills the first time—pleases the next—and leaves one unmoved the third. Its chromatic scales (of which there are dozens and dozens) show signs of wear, and its kettle-drums and sudden pauses become tame, since they no longer take one unawares. Of course, we have no intention of denying great beauty to some parts of the work as, for example, the opening number, the *Ingeniero*, the *Confutatio*, and others. The chromatic harmonies of *Quam Olim* are not widely different from effects which Mendelssohn introduces in his *Athalie*, and are more legitimate than the mere scramblings of double basses and brass in the other numbers. The chorus singing was not as good as when the work was previously given, and it only confirms the statement above, that the enthusiasm (of the chorus) seems to have evaporated. The attacks were not always prompt, the pianissimi never soft enough; but the broader portions, such as the *Dies Irae*, were strongly given. The solo quartet, was the best balanced of the festival. Mrs. Smith's voice rang out with telling effect throughout, and she really accomplished Verdi's requirement of singing softly and sweetly in *alutissimo*. Once or twice only, was there a wavering and indecisive tone, but her general work was excellent. Miss Cary sang her solos with electric power. To our mind, hers was the most artistic singing of all. Mr. Whitney sang the *Confutatio* finely, except at the passage, after the agitated chromatic runs, at the words *Veni Me*, where pathos (a quality which his grand voice lacks), was wanting. Campanini sang the *Ingeniero* very

dramatically and with pathos. He committed one blunder which would have raised biases in Italy; at the final phrase, he forgot where to take breath, and (wind failing) he cut the word *Dextra* in two, breathing in the middle of the first syllable. He was encored and repeated the song, but not the mistake. L. C. E.

#### LADY PIANISTS.

Pretty much the same principle holds good in pianoforte virtuosity at the present day in Germany as of novel-writing in England—both are almost entirely in the hands of women. On looking through the lists of English bookellers, we find at most only one romance from a masculine source to ten or twelve by female writers. A survey of our concert-bills gives about the same proportion between female and male pianists. Nay, in many a concert season, such as that just over, for instance, the male pianists seem to vanish altogether before the preponderance of their key compelling sisters. That this universally established and daily increasing supremacy of young ladies over the pianoforte does not greatly benefit them or the pianoforte is an opinion we have already often expressed. The similarity with female novelists does not entirely cease, even with regard to quality. We have many very excellent and some eminent lady pianists, while one here and there attains the height of accomplished male art. But this is an exception, only proving the rule that women, owing to their more tender organization, physical and intellectual, are restricted to a less extensive domain of art, mostly that of small, delicate delineation; and, even in the case of their most brilliant representatives, we miss a last decided something in grandeur and depth, in soaring boldness and free humor. We will not to-day again give utterance to our serious and unfortunately quite useless warning against the practical and social disadvantages attendant on the increasing number of young ladies who select as their career that of a virtuosa; we will merely mention the simple fact that, during the present scholastic year, out of some four hundred paying pianoforte pupils received at the Vienna Conservatory, more than three hundred and fifty belong to the gentler sex. To what is this to lead?—EDUARD HANSLICK, in the *Neue Freie Presse*.

#### Dwight's Journal of Music.

SATURDAY, MAY 22, 1880.

#### THE FIFTH TRIENNIAL FESTIVAL.

SECOND CONCERT WEDNESDAY EVENING, MAY 5.

THE audience was even larger than on the opening night for *St. Paul*. Two strongly contrasted works were given: Spohr's *Oratorio*, *The Last Judgment*, for the first time here in twenty-five years, and Rossini's rather too familiar *Stabat Mater*. Both works are full of melody, though of a very different style. The general impression of the former corresponded essentially to the description which we have already given. All found the music sweet, melodious, delicately refined and finished; wrought out with a rare, peculiar subtlety of harmony, with much contrapuntal skill, and with a perfect mastery of orchestral means,—modest compared with the orchestras of to-day. The sweetness, however, with the perpetual chromatic and even enharmonic modulation, while everything was beautiful in detail, was cloying on the whole. A few bars, now and then, of plain diatonic harmony would have been so refreshing! whereas at each harmonic step we have an accidental flat or sharp, or double

flat or sharp, either in the upper or the lower part, if not in both! Spohr never could divest himself of his mannerism, great musician as he was.

Then, as a treatment of an awful theme, this whole music, with hardly an exception, is extremely mild and amiable, as we have said before; and for the most part the texts selected justify it. Only one of the choruses: "*Destroyed is Babylon*," in the second part, taken with the (not immediately) preceding Bass recitative: "*The day of wrath is near*," contains any hint of anything appalling. There are several grand, majestic choruses, like the opening, "Praise his awful name," and the final, "Thine is the kingdom, Hallelujah," etc. But there are more of tender sentiment and beauty, some of which are heard occasionally in churches. The chorus singing and accompaniment was all admirably well done.

The solos, as we have said before, form rather a secondary element in the work. Miss Ida W. Hubbell, the soprano, sang with intelligence and taste, as well as with zeal and fervor; she has a clear and telling voice, sometimes a little strident in the highest tones, — a voice which holds its own against full orchestra and chorus, but not particularly sympathetic. Miss Winant's rich, sympathetic alto was very serviceable in several quartets. Mr. Courtney, the tenor, was in better voice than commonly before, and sang, as he always sings, with true style and expression. Mr. M. W. Whitney was more fully himself, more thoroughly alive, and less the passive slave of his grand bass voice, than in *St. Paul*.

The orchestra throughout was satisfactory, and it has really the most important part. Besides the long overture, which is serious and impressive, and contains many beauties, there is a yet longer introductory symphony to the second part, where, if anywhere, one would expect to feel a dark and terrible foreboding of the wrath to come. On the contrary, it is almost festive, — at least the larger part of it; it moves with a gay, buoyant rhythm, and seems like the prelude to some gorgeous pageant. Does it perhaps mean (we heard the question asked) that "in the midst of life we are in death," that in the midst of joy and merriment the great doom may overtake us unawares? Think what we may of Spohr's oratorio, it certainly added, in the way of contrast and of knowledge, to the interest of the Festival. We should not wholly forget Spohr; even in this form he is worthy of revival now and then.

If any musical work of equal magnitude and merit can be called hackneyed, it is Rossini's *Stabat Mater*. It is the one thing always put up by the travelling Italian and other opera troupes, when they wish to utilize a Sunday evening by giving a "sacred" concert. We have performances of it, good, bad and indifferent, without end. It cannot be called a profoundly serious and impressive work; Rossini himself, in a conversation with Ferdinand Hiller, spoke of it as only *mezzo serio*. But it is beautiful, it is genial music; it abounds in melody, — clear, spontaneous, original, and full of sensuous charm, while portions of it go deeper and are almost sublime, particularly the opening and the *Inflammatus* (this time wisely made the closing piece, omitting the weak fugue). All the singers like it, because it affords fine opportunities for their voices.

On this occasion, so good was the performance, the work seemed to have received a fresh lease of life; we listened to it all with unexpected pleasure; it was an agreeable surprise to find that after all it had still something interesting to say to us, — nay, positively fascinating after such overstrained efforts as the *Manzoni Requiem* and the *Deluge*.

It was indeed an admirable performance as a

whole, and in nearly every part. The choruses rolled out with a clear, full, satisfying volume; light and shade, accent, color, were carefully regarded, and the accompaniment was excellent. The great sensation of the performance was Signor Campanini's singing of the *Cujus animam*. The wonderful power and sweetness of his tenor voice, so evenly developed throughout its great compass, his perfect method, great endurance, sure and finished execution, were only equalled by the fervor and the freedom with which he gave out his best. And it was all unimpeachable in point of taste. He did not, like most tenors, shout this aria in a loud, aggressive style, making it a mere display of startling power; there was much of delicacy, of tender and fine feeling, revealed in his subdued, expressive rendering. Miss Annie Cary (her first appearance in the Festival) was perfectly at home in the contralto parts, and never were her noble voice, her consummate execution, her whole honest, hearty style of singing shown to more advantage. Miss Fanny Kellogg had hardly the physical strength for the *Et inflammatus*, though it was an intelligent and creditable effort; but in the rest of the soprano part she was eminently successful. Mr. J. F. Winch, too, proved himself quite adequate to the trying *Pro peccatis*, and the requirements of the bass parts generally.

#### THIRD CONCERT, THURSDAY AFTERNOON.

Beethoven's Choral Symphony, with the miscellaneous selections that preceded it, drew an overflowing audience. First came (for the third time in Boston) Mr. Chadwick's Overture to *Rip Van Winkle*, heard with new interest from the fact that the young composer, who had recently returned from his studies in Germany, conducted it in person. He held the orchestra well in hand, and was warmly received as soon as the public became aware who the conductor was. The work loses nothing upon renewed acquaintance.

Then Carl Zerrahn resumed his wonted place, and Mr. Charles R. Adams sang the *Eri-King*, Schubert's Op. 1, with orchestral accompaniment, by no means overpowering or extravagant, by Berlioz. The singer was not in so good voice as he was in *St. Paul*; yet we think justice has hardly been done to the fine qualities of his singing, which was certainly artistic and dramatic, although the contrasts of the three voices in the ballad fell short of the interpreter's intention. Then appeared Miss Thursby, whose sweet, light, birdlike tones were by no means destitute of pathos in the scene of poor, crazed Ophelia from the *Hamlet* of Ambrose Thomas. It was a charming, and a touching piece of vocalization, and seemed admirably suited to her; the audience were delighted. Miss Cary, in the fullness of her voice, and in her noblest style, with perfect ease of execution, sang the jealous Juno's Recitative: "*Awake, Saturnia*," and Aria: "*Hence, Iris, hence away!*" from Handel's *Semele*, superbly.

The short Psalm, without orchestra, by Mendelssohn: *Judge me, O God*, which we have described elsewhere, was very impressively sung by the great chorus, the unison passages being firm and massive, and the responses prompt and sure. It must henceforth be a favorite work in choral societies and large church choirs.

As for the *Ninth Symphony*, it will never cease to be decried for the "unvocal" character of the "*Hymn to Joy*" portion, its overtaxing of average human voices by straining them up to an exceptionally high pitch, and keeping them there; nor will it ever cease to excite the desire of all who know, or have had assurance, of its wonderful beauty, its inspired sublimity, its glorious expression of the sentiment of human brotherhood, and the pure, spontaneous, free religion of the universal heart. The number of the latter class of hearers is continually increasing, while the critics one by one have had to yield to the triumphant efficacy of not a few mainly successful, and altogether inspiring performances. On this last occasion we even

thought the chorus more successful than the orchestra. The prime condition of success, *enthusiasm*, clearly possessed the singers. In the most difficult parts, in the sustained high notes of the religious climax, it all sounded well, however inconsiderately (for voices) Beethoven may have written it. The high soprano tone was smooth and sweet, and hardly ever shrill, so that the ideal of the tone-poet made itself felt for once, if never before. The quartet of soloists, Miss Thursby, Miss Cary, Mr. Adams and Mr. Dudley, were, with occasional momentary short-comings in one part or another, more nearly equal to their arduous task than any we remember to have had before, even in that almost impossible quadruple cadenza. Mr. Dudley has a manly, powerful, telling bass voice, which he wields to good purpose, and led off in the vocal work, after the suggestion of the orchestral basses, very nobly, giving a spirited impulse to the entire chorus. The orchestra, of over seventy, played the three purely instrumental movements on the whole very finely, especially the heavenly Adagio. The first movement might perhaps have been made a little clearer; and we are not sure that the Scherzo, especially where the rhythm changes to 4-4 in the Trio, did not suffer from the extremely rapid tempo. The double basses burst their horns and talked out very effectually where the need of human utterance makes itself first felt. Certain we are that the great mass of the audience — those who gave themselves simply up to the music and the thought — found it a delightful, glorious experience, and went home edified, and in a happy, hopeful and believing frame of mind. If *St. Paul* was the best achievement of the Festival, this was the other best.

FOURTH CONCERT, Thursday evening. — Verdi's *Manzoni Requiem*, preceded by Mr. Dudley Buck's Symphonic Overture on Sir Walter Scott's *Marmion*, formed the programme. On a first hearing, the Overture appeared to be a good square piece of orchestral writing, largely laid out, clear and symmetrical in form, effectively and richly instrumented, with several good themes well developed, although perhaps at too great length. It is the work of a clever and experienced composer, one perfectly at home in all the routine of his art, to whom the plastic faculty of form has become almost second nature. Yet it did not impress us as very original in ideas or treatment, but rather as an essentially commonplace, though outwardly imposing specimen of clever, good musicianship. Mr. Buck can do better things. We speak of it purely from the musical point of view; our recollection of Scott's *Marmion* is not distinct enough to warrant any judgment as to how far the music is a successful illustration of the poem.

Verdi's *Requiem* (heard here for the third time) seemed to call forth the best energies of the orchestra and chorus, and to prove highly satisfactory to the great mass of the very large and eager audience. Of the composition itself, its merits and defects, its great ingenuity and skill, — in some respects originality; the beauty of the opening and many of the middle portions; the preponderance of graphic, realistic and occasional portrayal of the terrors of the Day of Wrath; the artificial, labored show of contrapuntal learning; but the vivid, splendid, picturesque effects of highly colored instrumentation, we have recorded our impressions before, not do we find them in any way essentially changed or modified. It is not a question of form; that Verdi has not written like a German, but like an Italian as he is, is of no consequence. The question is one of sentiment, of beauty, of poetic and artistic feeling: is the music genial and refined, or is it coarse and artificial? Does it appeal to the deepest feelings of the soul, or only to the sense of wonder? Does it inspire and elevate, or does it only startle? We feel that just here is its weakness; its appeal is not to the best that there is in us; it does not — or only seldom — touch the springs of deep religious love and aspiration, but it appeals to fear. Those texts of the old Latin hymn, which offers the best chance for great sensational display of orchestral effects, are the texts chiefly dwelt upon; it is not so with the greater masters like Mozart, Donizetti, Cherubini, —



the last two Italians just as much as Verdi. If it were a question of mere *form*, then it would readily be seen that Verdi himself has made it so, for, next to the sensational element in this work, is it not the struggling effort to compete with the old masters in this very matter of form, in fugue, and polyphonic treatment, which lends a novel interest to this *Requiem*? No one will ask him to write like Bach, like Mozart or Beethoven, like Cherubini even; but it is fair to ask whether he has written anything as good, as beautiful and true, as independent of the moment's popular impression.

The performance on the whole was excellent. Chorus and orchestra were very seldom at fault. The grander scene-painting came out vividly and strongly. Light and shade were for the most part carefully regarded. The arias and concerted pieces were mostly satisfactory. Mrs. H. M. Smith's clear and powerful soprano voice did good service, though sometimes its effects were overstrained and marred by impure intonation. Miss Cary was altogether equal to her part. Signor Campanini made another great success in the aria: "Ingemisco," and was applauded to the echo. Mr. M. W. Whitney sang the bass solos with grand sonority and dignity.

**FIFTH CONCERT, Friday evening, May 7.**—The "Spring" and "Summer" from Haydn's *Seasons* offered the greatest possible contrast, most refreshing and most soothing, to the unpeaceful *Requiem* of the night before, and the overwhelming *Deluge* that immediately followed. The fresh, spontaneous, lovely melody served to restore the healthy tone of life again. The music is so uniformly beautiful, flows so easily and naturally, is everywhere so smooth and exquisite, so altogether musical, so free from anything at all forced or sensational, that for this very reason some spoiled appetites are apt to find it commonplace, conventional and dull. The fault is in themselves. To the most musical, to the more deep poetic natures, it was the most delightful. Composed by an old man of seventy, it is the happiest expression of a most genial, child-like sympathy with nature. Its flowing honey does not cloy like that of Spohr. It presents a varied picture nowhere over-colored, nowhere weak or tame. All is characteristic, free from startling contrast and extravagance. The chorus of the thunder storm, so naturally prepared by passages descriptive of the intense midsummer heat, may be a puny tempest by the side of Saint-Saëns's picture of the *Deluge*, but intrinsically it is more near to Nature and more powerful.

It was sung and played *Con amore*. All the choruses went well except the first, "Come, gentle Spring," which was a little scrambling. The soprano melody was particularly suited to the voice and graceful, naïve style of Miss Thursby, who sang most charmingly. Mr. Adams was again in better voice, and with his true artistic instinct gave a most expressive rendering of the tenor part; especially in the Recitative and Air descriptive of the summer heat and its effects: "Distressed nature fainting sinks," he realized the full intention of the music in the most complete and tasteful manner. It is always a pleasure to listen to so true an artist, even if his voice be not in its best condition. Mr. Whitney sang the song of the "Husband-man," and indeed all that fell to his share, very finely.

The general verdict on the Cantata, *The Deluge*, by Saint-Saëns, was, it must be confessed, upon the whole unfavorable, and for once, we think, the popular verdict was about right. The vocal writing seems to have interested very few, while plentiful praise and admiration have been lavished on the transcendent brilliancy and power of its descriptive instrumentation. All the usual and unusual means, to be sure, of the modern orchestra are employed to work up the actual description of the rising of the waters to a fearful and extraordinary climax. It begins suggestively with a faint, watery tremolo, and presently a bubbling and gurgling sound of flutes, and a chromatic whistling of the wind, all quite exciting to the imagination, till finally the great deeps are unloosed with universal, stunning tumult, the like of which in intensity, variety and

cumulative persistency of noise, still kept within the bounds of music, was never realized before. Of course the culminating point of rest, and the subsiding of the waters, is turned to good account by the ingenious composer. But taken as a whole, the work, instrumentally as well as vocally, is to our feeling weak, coarse, wilful, wanting dignity, unequal to the subject, and unworthy of a composer who in other things has shown so much genius, though of an idiosyncratic character, and so much musical learning and *savoir faire*.

The orchestral prelude, (which, strange to say, was much applauded, probably for its mere sensuous charm of sound) is but a vague, creeping, wandering, monotonous, tiresome piece of "endless melody," to use the Wagnerian phrase, which we found singularly dreary and which seemed to come to nothing. Was it meant to represent the spiritual inanity of a race hopelessly lost in sin? This is further explained, and feebly, in a few vocal solos which follow; and then comes the central motive of the whole first, and indeed the second part, upon the words: "This race I'll exterminate surely!" It has an undignified and jig-like rhythm, which it is almost blasphemy to put into the mouth of the Almighty; yet it is first sung as a tenor solo, and then worked up in chorus, to reappear occasionally in emphatic trombone blasts in the midst of the great deluge scene. A few sentences of bass recitative, simple and majestic, would have conveyed the idea more impressively. Then comes a short sing-song chorus in recognition of the upright Noah, about as commonplace and homely as the song "Old Grimes is dead, that good old man."

After the great flood has begun to subside, we have in Part III. most interesting and suggestive themes for an imaginative composer: the scattering of the clouds, the sending out of the dove, the olive branch, the descent from the ark, the rainbow, etc., etc., and here indeed we find the gentlest and most pleasing portion of the music. But again all is spoiled by what should be a sublime conclusion. The command: "Increase and multiply" naturally suggests a fugue. But what a fugue we get! Learned enough, ingenious enough it may be, but desperately dry and uninspiring; the second phrase of the theme is most undignified and scrambling.



The English words are often difficult to sing, and no wonder, for it is commonly a thankless task to turn French vocal texts into anything like singable English.

The performance on the whole was as good as could reasonably be required, especially the orchestral work. And the principal vocalists (Miss Hubbell, Miss Winant, Mr. Adams and Mr. Dudley) did themselves as much credit as could be expected in such music.

—Want of room compels us to postpone our review of the last two concerts.

### BERLIOZ'S "FAUST."

Mr. Lang's great zeal and energy in bringing out *La Damnation de Faust*, for the first time in Boston, on Friday evening, May 14, were crowned with success. The means employed were adequate: an excellent orchestra of sixty (Mr. Listemann at their head), a select, well-trained, efficient chorus, of two hundred and twenty mixed voices, and four good solo singers. The rehearsals had been thorough, the reports from New York had excited eager interest in advance, and the Music Hall was crowded with the best kind of an audience. The result was in the main most satisfactory. Hundreds came away convinced of the inventive genius and originality, the many-sided power, the rare musicianship and learning, the consummate *savoir faire*, of Berlioz. Pieces, in every form, of tender or romantic beauty, of startling and terrific power, of vivid portraiture and scenic suggestion, were found in abundance. It is a mingling of many elements: the sentimental; the deep brooding, thoughtful, discontented; the comic and grotesque; the airy, fairy, trickery, will-o'-the-wisp; the martial and exhilarating; and, more than all, the fiendish and the terrible. One quality pervades it all, — intensity; and this alike whether it spring from real feeling, as when it expresses the brooding melancholy of Faust, and the love of Faust and Marguerite, or from a mere passion for effects

as in the "Racoczy March," the "Ride to Hell," etc. What Berlioz does, he does with all his might. The strangeness of his genius, on the other hand, was felt: its bizarre and sometimes repulsive traits, the hard side that it has, the defiant, wilful, almost cruel pleasure in humiliating contrasts and surprises, the singular sympathy with the unbelieving, scoffing, Mephistophelian element; and consequently the frequent sacrifice of musical charm, as such, to this sort of indulgence. This Mephistophelian element is after all the main-spring and motive of the whole work, in spite of any formal apotheosis of Marguerite. Not so with Goethe; his *Faust* is optimistic.

But the music, in all its moods, is almost always interesting, and takes hold with a certain strange magnetic power. The orchestral alone, of which Berlioz is a consummate master, would make it so, however weak it might be otherwise. We must wait for room and leisure to enter into anything like an analysis of so remarkable a work, and doubtless opportunities will be furnished by more than one repetition of the *Faust* in the next fall or winter. For the present a few first impressions must suffice.

We thought the opening portion, Part I., where Faust is wandering in the Plains of Hungary, musically one of the best. The orchestral accompaniment to his soliloquy, so suggestive of the sunrise and the verdure, and the scents and sounds of the woods and fields, with now and then literal bird-like imitations from the piccolo and horns, is very beautiful; only perhaps too rich and overloaded, suggesting a heavy atmosphere and an overpowering tumult of sweet sounds. But from a subjective point of view, to Faust himself, the very breath and smile and song of Nature might be depressing. The chorus of peasants is thoroughly naïve and charming, one of the most beautiful things in the whole work. Now comes the distant sound of approaching soldiers, and the Racoczy March (a separate inspiration, for the bringing in of which this scene is placed in Hungary) breaks out. We like it best in the simplest form as he first gives it; but it is worked up to a wonderful orchestral climax as it goes on.

Part II. opens with Faust brooding in his study; the introduction is sombre and impressive, but Gounod has surpassed it in that prelude which in the theatre is always thrown away upon an inattentive audience. The Easter hymn is very beautiful, a pure, religious piece of harmony, lifting the mind upward; and it was finely sung. With a sudden sharp orchestral figure, like a flash of lightning, appears Mephistopheles, and in like manner he is always heralded. The chorus of drinkers (in Auerbach's cellar), Brander's "Song of the Rat," with its provokingly short, vulgar rhythm, the satirical but regularly built, ecclesiastical "Amen" fugue which follows, the fiend's "Song of the Flea," with all the dialogue, are grotesque enough, and wonderfully clever; but Faust soon shakes of such specimens of "low life," and the scene changes to the banks of the Elbe, where Faust is sung to sleep by a most exquisite chorus of gnomes and sylphs, worthy of Mendelssohn, or of the opening scene in *Oberon*, but very different. This too was charmingly sung. And then the orchestral Dance of Sylphs, which follows, shows an almost inexhaustible vein of fairy fancy. On the way to the home of Marguerite, whom he has seen in dream, choruses of soldiers and carousing students are heard, finally mingling their 6-8 and 3-4 rhythm in a skilful manner, making a bustling, noisy contrast to the quiet, tender scene that follows.

Part III. Faust in Marguerite's chamber. Here is some of the loveliest music in the half-hushed, expectant aria of Faust, and the wonderfully expressive wandering melody of the violin alone, as he walks slowly about the room, examining with passionate curiosity what he sees. As a whole, however, the love scene did not impress us as the best part of the work. It has many delicate and lovely passages; but the "King of Thule" ballad, conceived as an old Gothic song, lacks real melody, and has a hard and artificial character. So, too, further on, Marguerite's "Meine Ruh ist hin" lacks simplicity, being elaborately composed through, with change of rhythm and accompaniment for every stanza. Here, in the first meeting and the sacred privacy of the dream-acquainted lovers, comes some of the most fascinating, and at the same time most uncanny, music. Mephisto conjures up his will-o'-the-wisp (*Irrlichter*, "lights that do mislead"), to weave their fatal spell, in an intoxicating and bewitching minuet, around the unsuspecting hearts and senses of the innocents, entranced by the young miracle of love. It is a weird, wondrous, and invigilating piece of instrumental music. And then Mephisto's serenade, borrowing a text from poor, crazed Ophelia's love-lorn ditty, is absolutely fiendish, with the ringing *ha-ha* of the spirits. The duct of the lovers is beautiful and tender, until the interruption of the fiend, and the

infernal taunting chorus of the gossips whom he has gathered round the house.

One of the grandest passages is Faust's "Invocation to Nature," in the scene entitled "Forests and Caverns," one of the noblest parts of Goethe's poem. Here we reach the climax of the fateful drama; here, at the acme of Faust's discontent, the Evil one steps in, informs him of poor Marguerite's imprisonment and condemnation, and persuades him, under the delusion that he thus may save her, to sign the fatal scroll. No time is lost, he summons his two black steeds, and instantly begins the more and more terrible and breathless "ride to Hell." The galloping rhythm has an alarming persistency; on their way they pass and frighten off a group of peasants singing to the virgin; skeletons and monstrous shapes crowd round them, with hideous, appalling sounds; Faust is horror-struck; but the demon urges on his steeds, and suddenly the fatal plunge is made into the sulphurous abyss; and it is all wrought up with such imaginative power, that the listener almost seems to make the plunge himself. This all reminds one of the ghastly ride in Raff's *Le-morte symphony*; but it is far superior to that and very probably suggested it. The scene called "Pandemonium," the welcoming chorus of the demons in an outlandish tongue, was wisely omitted, and the performance closed with the Apotheosis of Marguerite, in a chorus of aerial and celestial harmony.

Mr. Lang had orchestra and chorus well in hand, and all was complete except that the two harps were replaced by two pianos. The only drawback of importance was, that the orchestra too frequently covered up the voices. This was particularly the case (where we sat) with the part of Mephistopheles, although Mr. Clarence E. Hay has a sonorous bass voice, and sang extremely well. Mrs. Humphrey Allen's pure, clear, sweet soprano, and chaste, tasteful and expressive style of singing, were singularly well suited to the part of Marguerite. Mr. William J. Winch sang the tenor part of Faust with true expression and with fine effect, although he was obliged now and then to spare himself in a sustained high passage. Mr. Schlesinger, an amateur, showed disinterested good nature in undertaking the thankless little part of Brander, of which he made perhaps as much as any singer could expect to make.

**CROWDED CITY.**—The Festival and Berlin monopolize all our available space. Meanwhile there have been some highly interesting concerts to which we must revert hereafter; for instance, those by Mr. Perabo, Mr. Preston, Mr. Tucker; above all, the two admirable programmes of Jossely, with the aid of Adamowsky and Wulf Fries; the successful concert of Madame Capitani and her pupils; the Apollo and the Boylston Club, etc.

Our concert calendar has nearly run out. There yet remain, however, the third Jossely concert, for this afternoon, in which, with the exception of one piece with Mr. Lang, the entire programme—an extremely rich and varied one—will be performed by the wonderful Hungarian pianist; and, on Monday evening, the repetition by the Cecilia, with orchestra, of Max Bruch's *Olympus*.

**MILWAUKEE, Wis., May 6.**—The Heine Quartet closed its series of Chamber Music Recitals, April 23rd, with the following programme:

String Quartet (B flat), . . . . . Mozart.  
Sonata for Piano and Violin, op. 47, . . . . . Beethoven.  
Andante con Variazioni, Finale, Presto.  
Misses Mary and Lizzie Heine.  
Trio for Violin, Viola and 'Cello, op. 9, No. 3, Beethoven.  
Quartet for Piano, Violin, Viola, 'Cello, op. 23, J. Brahms.  
Andante con moto, Romo alla Zingaresca.

The performances have been exceedingly creditable, and it is a good sign that six such concerts could be given here in one season by local talent. The audiences, though not large, have been fair in size, and enthusiastic in temper.

The 27th concert of the Musical Society presented a composition for solos, chorus and orchestra, by Geo. Vierling, a composer not yet well known in America, but one of high standing in Germany, both for talent and manliness. The text of this work is founded on the familiar episode known in legendary Roman history as *The Rape of the Sabine*. After the orchestral prelude, Romulus opens the action in a short recitative announcing that all quarrels between the Romans and the Sabines are amicably settled. Then follows at once a joyous chorus of the two peoples, rejoicing over the cessation of strife, giving thanks to the gods and invoking their blessing on the newly sworn compact. Annus, a Roman, whose love-episode with Claudia is to form a main interest of the story, invites to festal pleasures. A chariot race follows, in

which Annus is victor, the crowd celebrating his praise in a spirited double chorus. Then the Sabine maidens dance and sing, while the Romans look on enchanted, and Annus declares his love for Claudia in a passionate aria. The Romans join in the chorus of the Sabine women. Then comes a wrestling match in which Annus's victory is again celebrated in an exciting double chorus. At the end of this the Romans begin to warn each other that the time approaches for their plan of seizing the women to be carried into effect. They watch for the signal, which Romulus gives by striking on his shield. He gives the order, and the women are at once seized and hurried within the walls, protesting, and calling on their fathers and brothers for help. This chorus forms the climax for the first part, and with it, the "Rape of the Sabines" is completed. Part II. deals with the unsuccessful attempt of the Sabine men to rescue their women, but the main interest of it centres upon the loves of Annus and Claudia. Claudia reproaches Annus with bitter scorn for his treachery, and declares that, though a weak woman, she will never become the wife of a man who has sought to obtain her by violence. Annus replies passionately that he cannot regret what he has done; his passionate love for her drove him to his act of violence. She grows more and more disdainful, assures him that he has only sown her hatred, not her love, and that she will kill herself sooner than wed him. At last, stung to the quick, Annus gives her his own sword, bidding her kill him, since she hates him so; he will at least die loving her. She takes the sword, but she has at last reached the end of her paroxysm of passion, and a reaction has already begun; his behavior has already softened her, and a terrible inward struggle ensues between her old hate and her dawning love. Annus notes the signs of her change of feeling, and, confident that he has won her, he goes out to beat off the Sabines, who have assembled to rescue their women. While the Romans are gone, the women assemble in the temple of Diana and pray for deliverance, but Claudia watches the progress of the fight from the walls. She sees the Romans victorious, but Annus slain, and over his corpse she acknowledges her love for him in a burst of passionate grief. The whole ends with a new reconciliation of the Romans and Sabines, the former keeping their booty, and all joining in celebrating the kingly race which is to spring from the union of the two peoples.

This text might have been made into an extremely effective opera, instead of a dramatic cantata. It is, however, exceedingly effective in its present form. Both choruses and solos are characteristic of the situations and of the dramatic moments of the play. The composition is musical-like, and the instrumentation is as good as the rest of the technical treatment.

The performance was, on the whole, a good one. The choruses went mostly with spirit, in spite of some timidity in attack on the part of the ladies, who are comparatively inexperienced singers, and also in spite of fatigue due to over-rehearsal. Mr. Loening's enthusiasm led him into this mistake. He needs to temper his zeal slightly, but is nevertheless entitled to great credit.

J. C. F.

**BALTIMORE.**—(Letter of May 3, concluded from page 80).—The following works have been performed during the fourteenth season of the Penbody Students' Concerts:—

J. S. Bach:  
a. Air from the Whitmanite cantata.  
Miss Lizzie Kruger.  
b. Tocata, E minor. For piano.  
Miss Agnes Hoen.  
Beethoven:  
a. Piano-trio, G. Work 1. No. 2.  
Miss Agnes Hoen, Messrs. Fincke and Jungnickel.  
b. Serenade, D. Work 8. For string trio.  
Messrs. Allen, Fincke, and Jungnickel.  
c. String-trio, G. Work 9. No. 1.  
Messrs. Fincke, Schaefer, and Jungnickel.  
d. Piano-trio, B flat. Work 11.  
Miss Nora Freeman, Messrs. Lanier and Jungnickel.  
e. Piano-quartet, E flat. Work 16.  
Miss Helen Todhunter, Messrs. Fincke, Schaefer and Jungnickel.  
f. String-quartet, C minor. Work 18. No. 4.  
Messrs. Allen, Fincke, Schaefer, and Jungnickel.  
g. Sonata, A. Work 30. No. 8. For piano and violin.  
Miss Helen Todhunter and Mr. Fincke.  
A. String-trio, C major. Work 97. (three times).  
Messrs. Allen, Fincke, and Schaefer.  
i. Piano-trio, B flat. Work 97. No. 6. (three times).  
Mrs. Isabel Dobbin, Messrs. Fincke and Jungnickel.  
j. Fragments from opera "Fidelio."  
Miss Emma Berger, Miss Lizzie Kruger, Misses Seldner, and Barrett, Messrs. Glass and Lincoln.

Cherubini:  
a. String-quartet, E flat. No. 1. (twice). 179-180.  
Messrs. Fincke, Allen, Schaefer, and Jungnickel.  
b. Cavatina, from the opera "The Water Carrier."  
Mr. William Lincoln.  
B. Franz:  
Songs, with piano. 1815.  
Mr. H. Glass.  
Gale:  
Novellets, A minor. Work 38. For piano and strings.  
Miss Sarah Schoenberg, Messrs. Fincke and Jungnickel.  
Asger Hamerik:  
Love Song, from work 25. Transcription for piano.  
1943.  
Miss Mabel Latham.  
Handel:  
a. Recitative and Air, from "Joshua."  
Mr. Wm. Byrn.  
b. Theme, with variations. "The Harmonious Blacksmith."  
Mr. Adam Itzel.  
c. Duet, from "Israel in Egypt."  
Messrs. Wm. Byrn, and J. Doherty.  
Emil Hartmann:  
a. Serenade, A. Work 24. For piano and strings. 188.  
Miss Sarah Schoenberg, Messrs. Fincke and Jungnickel.  
b. Piano-trio, B flat major. Work 10.  
Miss Mabel Latham, Messrs. Fincke and Jungnickel.  
Haydn:  
a. String-quartet, F. Work 3. No. 3.  
Messrs. Allen, Fincke, Schaefer and Jungnickel.  
b. String-quartet, B flat. Work 71. No. 1.  
Messrs. Allen, Schaefer, (Hoen and Jungnickel).  
c. String-quartet, B flat. Work 78. No. 1.  
Messrs. Allen, Fincke, Schaefer, and Jungnickel.  
J. N. Hummel:  
Piano-trio, E flat. Work 12. No. 1. 178-187.  
Mr. Adam Itzel, Messrs. Fincke, and Jungnickel.  
Et-student, Edwin A. Jones:  
String-quartet, F. Work 1.  
Messrs. Fincke, Allen, Schaefer and Jungnickel.  
Fr. Lachner:  
Piano-Quintet, C minor. Work 145. No. 2. 180-189.  
Mr. Ross Jungnickel, Messrs. Fincke, Schaefer and Jungnickel.  
Fr. List:  
Mignon, song with piano. 1811.  
Miss Mary Kelley.  
Mendelssohn:  
a. Prelude and Fugue, E minor. Work 83. No. 1.  
Mr. Adam Itzel.  
b. Variations Sceriusus, D minor. Work 54.  
Miss Lizzie Boltshover.  
c. Songs, for two sopranos. Complete.  
Miss Kate Dickey, Miss Ida Crow.  
Mozart:  
a. Piano-quartet, G minor. No. 1. (twice).  
Miss Mabel Latham, Miss Esther Murdoch, Messrs. Fincke, Schaefer, and Jungnickel.  
b. Piano-trio, E flat. No. 7. (twice).  
Mr. Ross Jungnickel, Messrs. Fincke, and Schaefer.  
c. String-quartet, E flat. No. 14.  
Messrs. Allen, Fincke, Schaefer and Jungnickel.  
d. String-quartet, C major. No. 17.  
e. Song, from "Figaro's Wedding."  
Miss Kate Dickey.  
f. Countess air, from "Figaro's Wedding."  
Miss Marie Becker.  
g. Cavatina, from "Figaro's Wedding."  
Miss Rose Barrett.  
h. Recitative and Air, from "Figaro's Wedding."  
Miss Mary Kelly.  
Schubert:  
a. Impromptu, C minor. Work 98. For piano.  
Esther Murdoch.  
b. Trout-quintet, A major. Work 114.  
Miss Agnes Hoen, Messrs. Fincke, Schaefer, Jungnickel, and Leuthecher.  
c. Songs, with piano.  
Miss Kate Dickey.  
d. Song, from Shakespeare's "Cymbeline."  
Miss Nellie Murdoch.  
Schumann:  
a. Carnival. Work 9. Fragments.  
Miss Helen Todhunter.  
b. Songs, with piano.  
Mr. H. Glass.  
Arthur Sullivan:  
Songs, with piano. (twice). 1842.  
Miss Lizzie Kruger.  
Verdi:  
Scene and Cavatina, from "Attila." 1814.  
Miss Helen Wintermats.  
H. Wagner:  
Spring Song, from "The Valkyria." 1810.  
Mr. H. Glass.  
Weber:  
a. Recitative and Air, from "The Freischütz."  
Miss Rose Barrett.  
b. Scene and Air, from "Oberon."  
Miss Rose Seldner.

c. f.

**Musical Instruction.****MR. CHAS. K. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1874, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).  
RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS WILLIAM GARRETT,**

VOCAL CULTURE.

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 144 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LAY'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LINTMANN**

Gives Instructions in

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 30 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERARO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address: PETERSILEA'S ACADEMY OF MUSIC,  
270 AND 281 COLUMBIA AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

**MADAME RUDERSDOFF,**

30 BOYLSTON STREET, BOSTON.  
Up to May, 1880 for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHAKLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 5, 175 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of Corelli, Arthursen, Mmes. Arnauld and Mottis.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Severade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.

{ Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT 8vo. paper, 61 pp.

For sale by all Booksellers. Sent, post-paid on receipt  
of price by the publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*. For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

### LIST OF NEW BOOKS.

- Odd, or Even?** By MRS. A. D. T. WHITNEY. 16mo. .... \$1.50
- Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. .... 1.25
- The Golden Legend.** By H. W. LONGFELLOW. New Edition. .... 1.00
- Complete Works of T. B. Macaulay.** Riverside Edition. Including the  
History of England. 4 vols. .... 5.00  
Critical and Miscellaneous Essays. 3 vols. .... 3.75  
Speeches and Poems. 1 vol. .... 1.25  
The set, 8 vols., in box. .... 10.00
- Adirondack Stories.** By P. DENNIS. 18mo. 0.75
- Gleanings from Pontresina and the Upper Engadine.** By HOWARD P. ARNOLD. 16mo. .... 1.25
- American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With introductions and Notes. 16mo. .... 1.25
- Ballads and Lyrics.** Arranged by H. C. LUNES. 18mo. .... 1.25
- A Graduated Russian Reader.** With a Vocabulary. By HENRY KOSIA. 16mo. .... 4.00
- A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. .... 2.00
- The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. 12mo, gilt top, \$1.00; paper. .... .25
- Problems of Life and Mind.** Third Series. By GEORGE H. LADD. 8vo. .... 3.00
- Labor.** Seventh volume of Boston Monday Lectures. With Preface on Current Events. By JOSEPH COOD. 12mo. .... 1.50
- Confidence.** By HENRY JAMES, JR. 8vo. .... 1.40
- Rocky Mountain Health Resorts.** An Anecdotal Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DEVLIN, A. M., M. D. With Climatic Map. Cloth, \$1.50; paper. .... 1.00
- The History and Traditions of Marblehead.** By SAMUEL ROADS, JR. Illustrated. 8vo. .... 3.50
- Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. .... 1.25
- Miscellaneous.** By J. D. CATON, author of "The Antelope and Deer of America." 1 vol. 8vo. .... 2.00
- The Army of Virginia.** By GEN. GEO. H. GORDON. 1 vol. 8vo, with five maps. .... 4.00
- Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. .... 3.50
- Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. .... 4.00
- The Waverley Novels.** By SIR WALTER SCOTT. Globe Edition. With steel portrait and many steel plates. 15 vols. 16mo. .... 15.25
- Dickens's Complete Works.** Globe Edition. With 55 illustrations. 15 vols. 16mo, \$1.25 each. The set. .... 18.75
- The Works of James Fenimore Cooper.** New Globe Edition, uniform with the Globe Waverley and Dickens. Sold only in sets. 16 vols. 10mo 30.00
- Sealed Orders, and Other Stories.** By ELIZABETH STURGE PHELPS, author of "The Gates Ajar," "Arcturion," etc. 16mo. .... 1.50
- The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full Index. Crown 8vo. 3 vols. .... 5.25
- Old Friends and New.** By SARAH O. JEWETT, author of "Deephaven," and "Play Days." "Little Classic" style. 16mo. .... 1.25
- An Earnest Trifler.** A Novel. 16mo. .... 1.25
- HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## BACON'S WORKS AND LIFE.

The Works of FRANCIS BACON, Baron Verulam, Viscount St. Albans. Collected and edited by JAMES SPEDDING, M. A., ROBERT LESLIE ELLIS, M. A., and DOUGLAS DENON HEATH. *Riverside Edition.* With two steel portraits of Lord Bacon, and a complete Index. 15 vols. crown 8vo, \$33.75; half calf, gilt or antique, \$60.00.

This edition of Bacon's Works is, beyond comparison, the best ever published. The scholarly and critical labor devoted to it by the editors is almost without parallel in the history of literature. The works are divided into: — 1. The Philosophical and Literary. 2. The Professional. 3. The Occasional.

My name and memory I leave to foreign nations, and to my own countrymen after some time be passed over. — FRANCIS BACON.

Lord Bacon was the greatest genius that England, or perhaps any other country, ever produced. — POPE.

Hitherto there has been no complete, popular, well-arranged, and properly annotated edition of Bacon's Works coming within the range of moderate prices. The present edi-

tion is conceded by the most competent authorities to be the best ever published. — *Commercial Advertiser* (New York).

The introductory preface by Mr. Spedding would alone make the edition necessary to every scholar, even if he possesses Bacon's Works as edited, lovingly but clumsily, by Basil Montagu. — E. P. WHIFFLE, in *Boston Transcript*.

**BACON'S WORKS. Popular Edition.** Based upon the complete edition of Spedding, Ellis, and Heath. 2 vols. crown 8vo. 1. Philosophical Works. 2. Literary and Religious Works. With two steel portraits of Lord Bacon, and a complete Index. \$5.00; sheep, \$6.50; half calf, \$9.00.

This edition of Bacon's Works omits the Latin writing, except the *Noctum Optimum*, of which a careful English translation is given. It contains all the prefaces and introductions of the complete edition. This abridgment embraces all the most valuable features of the former publication, and is amply sufficient for such knowledge of the author as may suffice for a very large class of readers. An edition of the character has long been needed, and it

will doubtless attain a permanent place among standard works for the library. — *New York Tribune*.

This plan will commend the works of this great thinker — so profound and versatile that no expression of human knowledge was thought to be beyond him — to a larger circle of readers than any other that publishers have ever before attempted. — *Boston Post*.

**BACON'S LIFE.** An Account of the Life and Times of LORD BACON.

Condensed from the Life by JAMES SPEDDING. Uniform with the Popular Edition of Bacon's Works. 2 vols. crown 8vo, \$5.00; half calf, \$9.00.

The issue of the popular Edition of Bacon's Works met with so hearty a reception from the public as to indicate that there is a large body of readers interested in Bacon and his writings, who would gladly avail themselves of an opportunity to read a biography which should present the result of the most thorough criticism and inquiry, and include so much of contemporary history as is needed to give the life its proper setting.

With this view the present work was prepared. It is condensed from the exhaustive work of Mr. Spedding, and presents a connected and complete story of Lord Bacon's life and remarkable career, and narrates the political and literary history of England sufficiently to make clear Bacon's position, circumstances, and influence. This work is issued with Mr. Spedding's sanction and coöperation.

\*. For sale by all Booksellers. Sent, post-paid, on receipt of price, by the Publisher,

HOUGHTON, MIFFLIN AND COMPANY, Boston, ?

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1021.

BOSTON, SATURDAY, JUNE 5, 1880.

VOL. XL. No. 12.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## McPhail Pianos.

The Commonwealth says: "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register and standing in tune, excels any instrument of similar grade that we have ever listened to. This declaration has been the study of Mr. McPhail for many years, and, with true Scotch persistence becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instruments. Not only is all that creates the harmony of faultless construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 630 Washington Street, Boston.

### BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

#### BALLADS AND LYRICS.

Selected and arranged by HENRY CABOT LODGE. 16mo. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics in English and American Literature. Hardly any striking poem of these classes, from "Cherry Chase" to "The Wonderful One-Hose Shay," is omitted from this book, which is equally desirable for use in schools and in the family circle.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

Houghton, Mifflin & Co., Boston.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The latest styles are.

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying. For Prices and other particulars, send for Circular.

**Music Publishers.**

**FOR SUNDAY-SCHOOLS!**  
**FOR TEMPERANCE!**  
**THE BEST NEW BOOKS!**

**TEMPERANCE JEWELS,** by J. H. TENNEY and Rev. E. A. HOFFMAN, has every qualification to be a Standard Temperance Song Book. Choice hymns and songs, and music in excellent taste, are found throughout. There are nearly a hundred songs. Specimen copies mailed for 25 cts. \$3.80 per dozen.  
(The older and larger book, HULL'S TEMPERANCE GLEE BOOK (40 cts.) retains its great popularity).

**White Robes!** The purest, sweetest, and best of Sunday-School Song Books. Mailed for 30 cents. **White Robes!** Mailed for 30 cents. **White Robes!** \$3.00 per dozen. **White Robes!** Mailed for 30 cents. **White Robes!** Mailed for 30 cents. **White Robes!** Mailed for 30 cents.

**TEMPERANCE LIGHT,** By G. C. HUGG and M. E. SERVOS. Is a perfect "electric" light for radiance and beauty. Has 32 of the very best song, by 27 of the very best authors, and sells for \$10 per hundred. Mailed for 12 cts.  
(New High School Song Book, THE WELCOME CHORUS, is nearly through the press).

OLIVER DITSON & CO., Boston.

**NEW SONGS.**

**BABIES EYES.** A. E. Ropes.  
**BREAK BREAK.** J. F. Rudolph.  
**EAST GREETING.** H. Levi.  
**OH, FINER BOY, MY OWN.** Geo. L. Osgood.  
**STAY AT HOME.** J. Barnett.  
**SPRINGTIME.** R. Becker.  
**THE OWL AND THE PUSSY CAT.** Wm. F. Aphorpe.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

**VOCAL CULTURE.**

*The Cultivation of the Voice in Elocution.*

By JAMES E. MURDOCH & WILLIAM RUSSELL.  
Price, . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

**Normal Musical Institute,**  
CANANDAIGUA, N. Y.

A SUMMER SCHOOL. THIRD SEASON, FROM  
JULY 7 to AUGUST 10, 1880.

A delightful summer resort. Good board at low prices. The instruction of ten eminent musicians, including

W. H. SHERWOOD, Piano,  
EUGENE THAYER, Organ,  
HARRY WHEELER, Voice,  
L. H. SHERWOOD, Theory.

A full course, not equalled anywhere outside the largest cities, for only \$15.00, including at least fifteen piano, organ, song, violin and cello recitals. All interested in music should send for circular to

WM. H. SHERWOOD, Director,  
187 Tremont St., Boston, Mass.

**VASSAR COLLEGE,**  
POUGHKEEPSIE, N. Y.

**School of Art.—Department of Music.**

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

**THE GOLDEN LEGEND.**

By H. W. LONGFELLOW. New Edition. \$1.

A new, tasteful, inexpensive edition of this beautiful dramatic poem, which has been admired and enjoyed all over the civilized world.

For sale by booksellers. Sent, post-paid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

Successors to Houghton, Osgood & Co.

**SOME FAMOUS SONGS.**

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

**WOMAN AS A MUSICIAN.**

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

**MUSIC AND MUSICIANS.**

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.

WILLIAM REEVES, London.

**The Bernhard Listemann Concert Party.**

B. LISTEMANN,

F. LISTEMANN,

E. M. HEINDL,

ALEX. HEINDL,

JOHN MULLALY,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

**KNAPP'S THROAT CURE**

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable; vigorous in their action; harmless to infant or adult; and invaluable in singers and speakers. Convenient to carry and use. From thirty-five to fifty cents; or address E. A. GLENN, P. O. Box 5000, New York.

"The History of a Voice Lost and Won," by Rev. H. F. Knapp, D. D., sent, post-paid, on application.

**WRITINGS OF MRS. A. D. T. WHITNEY.**

Mrs. Whitney has succeeded in domesticating herself in a great number of American homes. It is a great triumph for an authoress to plant herself, through her books, as a welcome guest at such a number of Christian fireplaces. . . . The purity, sweetness, shrewdness, tenderness, humor, the elevated but still homely Christian faith, which find expression in her writings, endear her to thousands who will never be her companions in this world. — E. P. WHIFFLE.

**ODD, OR EVEN? A New Story. 16mo, \$1.50.**

This new story is finely characteristic of Mrs. Whitney. The persons, the scenes, the incidents, the conversations, the sunlit philosophy, are such as Mrs. Whitney's admirers delight in.

**Faith Gartney's Girlhood. \$1.50.**

If there is any other American writer who so thoroughly understands girls as Mrs. Whitney, we have yet to see the evidence of his or her knowledge. She writes as if the experiences of her own youth were as fresh in her mind as if that time were only yesterday, and puts herself in the place of her heroine with an aptness and a fidelity that command the reader's constant admiration. — *The Literary World*.

**Hitherto: A STORY OF YESTERDAYS. \$1.50.**

Mrs. Whitney always writes with a purpose; and her works go right down to the innermost soul of all earnest readers. . . . Her stories are of the highest and best order of fiction. — *Louisville Courier-Journal*.

**Patience Strong's Outings. \$1.50.**

A charming story for girls, teaching in the most engaging manner some of the most important lessons of life, yet mingling the story and the lesson so skillfully and with so much humor as to lure the reader on with the most benedict fascination.

**The Gynceothys: A STORY OF THREADS AND THROWS. \$1.50.**

Accompanying a rare sympathetic comprehension of her subject, there is an air of purity and refinement surrounding all Mrs. Whitney writes, that we have not detected in any other writer for the young. . . . All her writings are permeated with a spirit of heartening purity, a sort of moral atmosphere, that is most delightful to recognize. — *Literary World*.

**Real Folks. Illustrated. \$1.50.**

The author takes the girls of two families. One group of them is brought up in artificial, superficial, fashionable, hot-bed way, and turn out weak, mischievous, insipid characters, running through aimless, wishy, unceremonious careers. The other group of girls is trained into solid, honest, real ways, and come out into true, substantial, wholesome, real characters, thoroughly serviceable, and every way refreshing to look upon. It is a grand book, and will do a world of good among real, sensible people. — *Watchman and Reflector* (Boston).

. . . We place this book first in the list of those sure to interest girls just becoming women, and we take pleasure in recommending it. — *Louisville Courier-Journal*.

**We Girls: A HOME STORY. Illustrated. \$1.50.**

Who that was introduced to *Lois Goldthwaite*, that charming summer among the White Mountains, will not gladly seize the opportunity of renewing the acquaintance as she takes her place with "We Girls," how pleasant, more quiet, perhaps, than when exhilarated by the mountain breezes, but even more thoughtful, and carrying out into life, and magnetizing by her lovely example, all that come within her influence? — *Christian Register* (Boston).

A bright, wholesome story, sure to do good, but with nothing gaudy about it, and worthy to stand on the same shelf with Miss Abbott's "Little Women." — *Boston Advertiser*.

**MME. BERTHA JOHANNSEN,** *Professor of the Art of Singing,*  
178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

**MADAME CONSTANCE HOWARD,**

PIANIST,

213 East Tenth St., New York City.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**The Other Girls. Illustrated. \$1.50.**

A pure, sweet story of noble, self-sacrificing lives it would be hard to name. Mrs. Whitney describes the heartiest gratitude of all young girls, and all parents of young girls, for her efforts to teach them the true meaning and character of life, to show them that duty, however humble, needs only to be performed to make it exalting. — *Hartford Post*.

Of all the conceptions of young womanhood which fiction has given us, we know of few so natural and lovely as *Red Blue*. — *Eastern Journal*.

**A Summer in Leslie Goldthwaite's Life. Illustrated. \$1.50.**

This is a lovely story, full of sweet and tender feeling, kindly Christian philosophy, and noble teaching. It is pleasantly spiced, too, with quaint New England characters, and their odd, shrewd reflections. — *Utica Observer*.

A truly beautiful story of mingled country and city life, pleasant, thoughtful, full of delicate touches of description and feeling, with enough of romance and fun to season the whole. — *Hartford Courant*.

**Sights and Insights: PATIENCE STRONG'S STORY OF OVER THE WAY. 2 vols. \$3.00.**

One would suppose that nothing new could be said about the Alps, St. Peter's, the Pantheon, Westminster Abbey, or a score of other things, which every traveler sees, and every traveler writes about; but Mrs. Whitney has looked each and all with a charm and freshness that make them seem like revelations of new realities. — *Boston Transcript*.

The love-story that runs like a golden thread through the narrative of travel will be, to many, one of its chief charms. — *New York Observer*.

**Pantries. A Volume of Poems. 16mo, \$1.50; half calf, \$3.00; morocco, \$4.00.**

A book which is singularly free from artistic commonplace, and everywhere breathes a spirit of refined taste and thoughtful earnestness, which should commend it to all true sympathies, even if it were not matched by so rare a degree of poetical merit. — *New York Tribune*.

A deep plot is one of Mrs. Whitney's poetic characteristics; and we should have to seek far, this side of George Herbert, for poems in which the Christian muse finds keener expression. — *Buffalo Courier*.

**Just How: A KEY TO THE COOK-BOOKS. — \$1.00.**

A person entirely ignorant of cooking could, it seems to us, go into her kitchen with this book in her hand, and be confident of success in all the simple forms of cooking. It is not possible to speak too strongly in praise of the peculiar method and methods of the book. — *U. S. A. in Detroit Tribune*.

We never saw a receipt-book so conspicuous for its sensible arrangement, its system, its wise advice, and its path for the economy of time, as this. — *Central Presbyterian* (Richmond).

For sale by all Booksellers. Sent, post-paid, on receipt of the price by the P.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON



BOSTON, JUNE 5, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$5.50 per year. For sale in Boston by CARL FRUEBE, 30 West Street, A. WILLIAMS & Co., 25 Washington Street, A. K. LOWING, 20 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 27 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

THE MUSICAL VERSIONS OF  
GOETHE'S "FAUST."BY ADOLPHE JULIEN.<sup>1</sup>

## I.

THE "FAUST" OF JOSEPH STRAUSS, OF G. LICKL, OF THE RITTER SEYFRIED, OF BISHOP, OF CARL EBERWEIN, OF BEAUCOURT, OF BARON PEEL-LAERT, OF SCHUBERT, OF Mlle. LOUISE BERTIN, AND OF LINDBAINTNER.

*Faust* was the constant and favorite occupation of Goethe, the work of his whole life. "Here it is more than sixty years since I conceived the *Faust*," he says to William von Humboldt, on the 17th of March, 1832, in the last letter that he wrote: "I was young then, and I had already clearly in my mind, if not all the scenes with their detail, at least all the ideas of the work. This plan has never quitted me; throughout my life it has quietly accompanied me, and from time to time I have developed the passages which interested me for the time being." . . . The poem of *Faust*, as everybody knows, is divided into two very distinct parts. The first appeared in 1807; the second, commonly called *The Second Faust*, only saw the light in 1831, after being the preferred labor of the great poet to the decline of his days. But music did not wait so long. Scarcely had seven years passed since the appearance of the first *Faust*, when it resolutely attacked this gigantic work.

Joseph Strauss<sup>2</sup> was the first to enter upon the career. A musician of merit, pupil of Teyber and of Albrechtsberger, and a very able violinist, Strauss was by turns first violin at the theatre of Pesth, musical director at Temeswar in Hungary, and finally capellmeister at Mannheim. It was towards 1814 that he brought out in a province of Transylvania, where he was director of the German Opera, his opera, *The Life and Actions of Faust*.

One year later another musician, George Lickl,<sup>3</sup> distinguished as a professor of the piano and organist, got hold of the same subject, and lengthening the title, to distinguish himself from his predecessor, gave his opera, *The Life, the Actions, and the Descent of Faust to Hell*, at the Theater Schikaneder, in Vienna.

Five years rolled away between this attempt and the next. In 1820 the Chevalier Ignaz-Xavier von Seyfried<sup>4</sup> had represented at Vienna, under the title of *Faust*, a melodrama of which he had composed the music. The Chevalier was no novice. He had had

the honor of being a pupil of Mozart for the piano, of Haydn for harmony, and of Winter for dramatic composition. Of these three illustrious masters he had retained, it seems, only an unparalleled zeal for labor; and, if he was destitute of all originality, he had at least the reputation of an indefatigable worker.

Another interval of five years, and an English composer, Bishop,<sup>5</sup> pupil of Bianchi, brought out in London, at Covent Garden Theatre where he was musical director, an opera *Faust*, which, although signed with his name, was in reality only a more or less successful arrangement of Spohr's *Faust*. This kind of work, indeed, was the not very meritorious specialty of this author, who after the same fashion wrote a considerable number of dances, vaudevilles, melodies and *pastieci*.

About the same period, Carl Eberwein, the same who, while a very young man, charmed the leisure hours of Goethe by his talent on the piano, composed an overture and some melodramatic music for *Faust*, at the same time that he wrote entr'actes for several dramas of the poet and an overture for his monodrama of *Proserpine*; these various works were given with success at Weimar. This composer, who became musical director of that city, where he was born in 1784, had learned music under the direction of his father, while he made his literary and scientific studies at the gymnasium of Weimar. Later, he received lessons in harmony and composition from his older brother Maximilian; but he possessed ideas more original than his brother, and a richer fund of invention. These gifts of nature vanished as his admiration for the works of Mozart grew; he contented himself with imitating, as closely as possible, the style and formulas of his favorite master.

At length, in 1827, the tragedy of Goethe was transported for the first time upon the French stage, but under what a form and with what music! *Faust*, an opera in three acts, words by Théaulon and Gondelier, music by Beaucourt, was played Oct. 27, 1827, at the theatre des Nouveautés. The music shall not have the privilege of arresting our attention; let it suffice to know that it was drawn from various French operas. But what a pitiful *scenario* was this of Théaulon, what a miserable parody! Those of our readers who would like to form an idea of it, have only to open the journals of the time, especially the *Constitutionnel*; there they will find a very amusing recital of a piece which was very little so itself. Four actors of talent were charged with interpreting this lyrico-burlesque drama: Bouffé and Armand played Mephistopheles and Frederic (read Faust), Mme. Albert impersonated Marguerite, and Casanoue represented her father, the goodman Conrad, a retired old soldier, whose figure is often found in the vaudevilles of the period.

Such is the charm inherent in the creations of genius that, even when disfigured by the

most vulgar arranger, they preserve the gift of attracting and seducing real artists. Thus it was with Goethe's drama. Although cut up and travestied as we have seen, it had still the singular power of tempting a man sincerely fond of musical matters. The Baron de Peelaert<sup>6</sup> was the son of an ancient Chamberlain of Napoleon I.; he had been sub-lieutenant of infantry, was then attached to the staff, and was decorated at the siege of Antwerp. Unfortunately he could only consecrate to Art the moments of respite which the military career allowed him; but he was passionately fond of work, and, in the want of librettos, he wrote the poems of his first operas himself. Finally he had performed at Brussels several works which were not without merit, notably his *Faust* (March 1834), which obtained a real success, being very well sung by Chollet and Mlle. Prévost for the parts of Faust and Marguerite.

Without composing an opera of *Faust*, Franz Schubert has set to music some scenes of the drama, and four of his melodies are exact transcripts from the text of Goethe. The best known, *Gretchen at the Spinning Wheel*, which he dedicated to Count Moritz von Fries, renders in a touching manner the grief of Marguerite and the bitter joy she experiences in retracing the happiness that has vanished. The musician has found admirable accents to convey all the phases of delirium, of passion, from the beginning, sad, calm, resigned, to the instant where the poor girl cries out with a voice broken by emotion: "And the charm of his voice, the clasp of his hand, and, ah! his kiss!" . . . to that last transport of love: "Ah! that I cannot seize him and embrace him forever!"

The ballad of *The King of Thule*, which Schubert wrote in 1816, is as touching in expression as it is simple in form. A year later he composed his *Marguerite imploring the image of the Virgin*, a page dramatically treated, which begins with a song full of unction, and grows more and more animated as the sinner, full of grief and of repentance, repeats her prayer more fervently and drags herself to the feet of the Mater Dolorosa. Three or four years earlier, Schubert had set to music the *Scene in the Church*, conceived exactly after the original text, but which may be sung by a single person, the chorus being written for one part. In imposing upon himself so restricted a canvas, Schubert could not pretend to compose a great dramatic page; but he knew how to lend true accents to each of his personages. The acrid irony of the demon, the burning despair of the ruined girl, the terrible grandeur of the religious chant, are there expressed with equal felicity, and Marguerite's cry for "Air!" is of heart-rending truth. This picture in miniature must not be compared to any of the creations which this scene has inspired in other composers, but it contains the sketch of a picture *hors ligne*.

These last two melodies, though comparatively little known, may count among the most beautiful of the celebrated composer;

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, ses Influences, Les Œuvres qu'il a inspirées." Par ADOLPHE JULIEN, Paris, 1880. — Ed.

<sup>2</sup> Born at Braun in 1798; died at Carlsruhe, Dec. 1, 1868.

<sup>3</sup> Born in Lower Austria in 1789; died in 1843 at Faust-Musiken after being Capellmeister in Hungary.

<sup>4</sup> Born at Vienna in 1778; died there in 1841.

<sup>5</sup> Bishop (Henry Rowley), born in London in 1762; died there in 1835.

<sup>6</sup> Born at Bruges in 1793; died at St. Josse-Ten-Noodeles-Bruxelles in 1876.

but pages so pathetic are not so much melodies as they are veritable scenes of the drama, to which the orchestra alone is wanting. These four fragments of *Faust*, augmented by an unpublished chorus of angels (probably that of the Easter Festival), form, taken together, an ensemble of sufficient consequence to justify our title of the *Faust* of Schubert.

On the 8th of March, 1831, the Opera Italien of Paris announced the first performance of an opera called *Fausto*. It was in fact the first serious attempt in France to translate the work of Goethe. On this account it deserves to occupy our attention for a moment. The author was a woman, but a woman keenly interested in her art, and who had learned from the best masters the science of harmony and the art of composing. She held the pen with a practised hand, and her works, of a learned texture, bore in no way a feminine impress. Like a true artist, Mlle. Bertin had not consented to put into music a deformed *pasticcio* of the German work; she professed a too profound respect for the great name of Goethe. Accordingly the *scenario* which she adopted was a faithful reproduction of the capital situations of the drama. She had even the happy idea of preserving an episode disdained by those who came after her, and which lent itself singularly to the most fantastic colors. It is the scene entitled *The Witches' Kitchen*. It is midnight; gnomes, dwarfs, goat-footed devils, sprites, apes and monkeys proceed to their frightful mysteries and dance a Sabbath rondo round the flaming cauldron. The demon and his pupil arrive. Faust wishes to ask of the sorceress the magic potion which will give him back his youth; and while Mephisto, reclining on a couch and playing with a sprinkler, sneeringly says: "Behold me like a king upon his throne; I hold the sceptre; I want nothing but the crown," Faust, handling a mirror, distinguishes there the ravishing image of Marguerite. "What do I see? What celestial apparition shows itself in this magic mirror? Love, oh lend me thy most rapid wing and lead me where she lives!" etc.

The work of Mlle. Bertin met in the journals only kindly judges, who knew how to render justice to its merit, and also to dissemble wise criticisms under compliments quite flattering for a young woman. With regard to a person of consideration and good birth, an exaggerated praise would have been as much out of place as a too sharp criticism. There was a rock which the journalists turned with a great deal of address. See, for example, what was said by the *Revue de Paris*:

"Enlightened judges have appreciated and will yet appreciate this music, too new, too much out of the beaten track to be all at once popular. . . . For the rest, the anticipations of the public, as it always happens, have been completely deceived. One expected from a young lady pure and graceful strains, sweet and perhaps tame melodies; one was afraid to see so grave, so powerful a subject thrown into feeble hands which it might crush. Great was the surprise to hear an instrumentation constantly new and varied,

at times graceful, but more frequently energetic and sombre.

Meanwhile musical Germany was far from letting alone the masterpiece of Goethe. In 1832, Lindpaintner<sup>1</sup> brought out with abundant success, at Stuttgart, a *Faust*, which was taken up at Berlin in 1854. The overture especially, is a piece of grand dramatic character and of a striking color. This creation does honor to this artist of talent, who, while remaining faithful to his post of Capellmeister to the king of Württemberg from 1817 to the year of his death (1856), gave an example of a constancy too rare not to be appreciated as it deserves.

(To be continued.)

#### MOZART'S SKULL.

ON the fate experienced by Mozart's skull, the *Vossische Zeitung* contains the following very interesting communication, by the celebrated anatomist, Prof. Hyrtle, living in Perchtoldsdorf, near Vienna, who could not suppress some bitter and sharply contrasted remarks on the occasion of the Mozart Celebration, that lately took place in Vienna, and was received with great applause by the art-loving portion of society, as well as the general public. When Mozart died, there was not enough money found to bury him, and he was laid in the section allotted to the poor of the community. Only three persons accompanied this truly melancholy funeral, among them Sebikander, the author of the *Magic Flute*. The most disagreeable, cold and rainy weather, undoubtedly had its share in the scant notice taken of the event.

When the sad train had arrived in the graveyard of St. Marx, near Vienna, a slip of paper, bearing the name of the departed, was as usual handed to the grave-digger, and it was now his concern to add it, as well as a mark for the grave in question, to the list in his books. Through a most peculiar combination of circumstances, the grave-digger had retained Mozart's name in vivid recollection. Once, namely, when he went as usual in the time of his boyhood, with his father, — who was butler to some magistrate, — to mass at St. Stephens, they found the Dom crowded with people. Mozart's first mass, which he wrote as a boy of sixteen, was being performed. At that time, his father had held up Mozart so impressively before him, as the model of an ambitious youth, the imposing celebration made so powerful an impression upon him, that he retained the name vividly in his memory. And this gifted man, who was the highest ornament to his country, now received so miserable a burial in the "section for the poor!" Shaking his head, and much incensed over the fact, the grave-digger now put down more particularly in his journal: "A. W. Mozart, in the section for the poor, No. 4, last row, the first by the fence."

In these common graves, there were generally placed six rows of coffins, ten beside and over each other, together sixty in all. After about ten years, the remains were exhumed, and when this took place with the grave in question, the grave-digger gave strict orders to go to work carefully, as he was anxious to know how "the great musician might look now!" He found Mozart's head fallen under his left arm, took the skull with him to his house, wrapped it carefully in paper, and preserved it, again noting everything down. The man fell sick, and left to his successor, among various possessions, also Mozart's skull, which to

this successor was of double value, as he was himself a musician.

At about this time died Prof. Hyrtle's mother, and was buried in the same graveyard. Hyrtle's brother, a very capable engraver in copper, and a still better violoncellist at the Beethoven Chapel, was an eccentric character, living alone, and possessing a kindly, childlike heart. Daily when his duties were ended, he betook himself to the churchyard, to spend a few moments reverently at his mother's grave. The grave-digger had remarked him for some time, and when once a violent torrent of rain came down while he remained in the churchyard, the grave-digger very cordially invited him into his house, to wait for the passing of the storm. He did so, and the two men became friends, since both, as good musicians, instantly found in a common object of sympathy a like interest in each other. After the visit to the mother's grave they now played together, views and experiences were exchanged, and thus it happened that one day the friend gave his friend the joyful surprise of presenting him with Mozart's skull as a gift. Prof. Hyrtle immediately received an invitation to come to his brother, where to his unspeakable joy and surprise he heard of the event. As an experienced anatomist, he immediately proved the harmony between the lines of the skull, and the portraits of Mozart, wrote a pamphlet in order to communicate the glad news to the art-loving world, and requested his brother to procure for him exact information as to the name of that grave-digger, his family, etc., and the latter betook himself for that purpose to the magistrate, where he was very politely shown to that official in the registry who had such matters in charge.

Here the story turns. The official, unpleasantly touched in the first place by a demand requiring his time, — asks for what purpose this name and date are demanded, listens to the report, and then remarks very indignantly that a grave-digger is under his oath of office, and has no right whatever to appropriate to himself any object, though it be only an exhumed bone. This remark was quite sufficient to fill the mind of Hyrtle's brother with all the horrors of an illegal transaction, in which he was now himself involved, so that he turned about immediately, wished to hear nothing more of the pamphlet and the glad sensation; nothing of publication, but peremptorily demanded the skull to give it up to the waters of the Danube. No prayers, no arguments were of any avail! The poor man was in such great excitement that the Professor, with a bleeding heart, was obliged to give up the precious relic. From that time a certain estrangement arose between the brothers.

"When my poor brother died," said Prof. Hyrtle, at the close of his interesting episode: "I had his musical instruments and different objects sold. I was present at the sad task of clearing out his room, when one of the men presented to me some object wrapped in paper, with the jeering remark that here was something very rare! That it was in truth! for beside, myself with joy, I recognized the Mozart skull, which I have since then preserved like a holy relic. In my will, I have made it over to the city of Salzburg, for the Mozarteum erected there, and have already informed the city of that fact. The Edinburgh Museum of arts and curiosities has offered me three hundred ducats for the skull, and with this another strange story is connected. Haydn was court musician to Prince Esterhazy, Ambassador in London at the time of the Congress. When the Congress was assembled at Vienna, Esterhazy invited the Englishmen to a hunting party, to his estates in Hungary, and there, — Haydn had then been dead for some time, — one of the Englishmen expressed the wish that Esterhazy

<sup>1</sup> Lindpaintner (Pierre-Joseph), born at Coblenz in 1791, pupil of Wozska, of Winter, and above all, of Joseph Grätz, who taught him counterpoint and the art of writing, died at Nonszenhohn in 1856.







Gerster, Madame Marie Roze, Mrs. Osgood, Sterling, and Herr Henschell have been on one side, and their absence will, except in one or two instances, be little regretted. It is sufficient that the Crystal Palace authorities have been able to put forth a very strong list of vocalists without needing the services of others than those of British nationality; and in these days when indifferent foreigners are preferred to efficient English artists, the public spirit of the Sacred Harmonic Society and the Crystal Palace Directors is to be recommended. The arrangements for the choir of 4000 voices, which will, as usual, be composed of the best choristers throughout the United Kingdom, are now fairly on their way to completion, and, under the direction of Sir Michael Costa, the Handel Festival bids fair to be as successful as it ever was.

There seems to be a strong "Know-Nothing" party in the musical world of England; witness, also, the recent outcry about the appointment of Max Bruch, a "foreigner," at Liverpool.

Herr Hans Richter, the Wagnerian conductor, of excellence, has commenced a series of concerts, of which the *Musical World* (May 15) says:

The concerts, of which the first was given on Monday, are to be nine in number, with one extra for the benefit of Herr Franks, the leader of the orchestra and "artistic director." In each of the nine programmes a Beethoven symphony figures, but examples of Wagner's music appear in only four, while the selections from Schumann are two, from Schubert two, and one each from Mendelssohn, Spohr, Haydn, Cherubini, Liszt, Berlioz, Mozart, Chopin, Bach, Brahms, and Volkmann.

With the selections from foreign masters, we are not disposed to quarrel. As regards some of them, Schubert is well represented by his Eighth and Ninth Symphonies, Mendelssohn by his "Italian," and Brahms by his No. 2; while, generally speaking, the difficulties of choice amid many equal claims have been fairly surmounted. Turning to the executive means placed at Herr Richter's disposal, we find that the orchestral strings number sixty-five—e. g., first violins, fifteen; second violins, sixteen; violas, twelve; violoncellos, twelve; double basses, ten. Adding the usual complement of wind and percussion instruments, the grand total reaches nearly to 100. A glance at the list of names in this strong band shows that a large majority are foreigners. Thus the principals in all the string departments are Germans, and most of the *chefs de pupitre* among the "wind" have un-English patronyms.

The same critic says of Mr. Parry's Concerto in F-sharp minor, which was played in the first concert:

Mendelssohn refers with good-tempered sarcasm, in one of his letters, to certain ambitious composers of that day who "wrote pieces in F-sharp minor." Mr. Parry is their legitimate successor, not only as regards choice of key, but in respect of the qualities which Mendelssohn suggested without expressing. He is a pretentious composer, and unites to pretence a degree of cleverness sufficient to "carry on" reasonably well before a public more sympathetic than discriminating. We are far from wishing to deprecate Mr. Parry's ability—indeed, seeing that he is an Englishman, we would magnify it in the eyes of the world. But, unfortunately, here is, to judge by the concerto, an Englishman gone wrong. Educated in Germany, Mr. Parry has fallen in love with some of the worst features of modern German music, and now, gravely purporting to speak as an artist, he shows himself vapid in gentle mood, incoherent in passion, eccentric in construction, and in effect irritating. We stand in amazement before such a production as this concerto, and ask ourselves under what strange delusion it was conceived and written down. An answer might, perhaps, be found in the depths of the philosophy, so called, which is now disturbing the serenity of our art with its sounding but senseless jargon. We are told to recognize the origin of music in the direct revelation of the Will—with a capital "W"—to the outer world by means of the cry, or shriek, or groan, or any other inarticulate and involuntary noise. The composer it seems, is only an organizer of these sounds, which, in their nature, are unconnected with exterior things, and become intelligible by conceding something to human weakness, and permitting themselves to be controlled by rhythmic measure.

The other numbers of the programme were: Wagner's *Meistersinger* Overture, Beethoven's Symphony in C, No. 1, and Schumann's Symphony in D minor. Of Herr Richter's conducting, the writer, after questioning none of his *terapi* on the score of slowness, says with regard to the Schumann Symphony:

"Never before in our experience, did the beauty and

meaning of that fine work stand out so clearly. There was confusion nowhere—no distortion nor excess of color, nor sentimental device. As the master thought, so Herr Richter, knowing well his thoughts, assisted him to speak. In truth, the conductor was beyond praise. Able to dispense with a book, his eyes were all over the orchestra, and the players seemed to be aware of it, and to feel their inspiration and authority. Wherefore every man became in his degree a Richter—and Richter may be said to have played the symphonies. If we knew any higher testimonial than this, we would give it to the Napoleon of the baton.

Besides songs and other unimportant pieces, 68 works of primary interest have been performed in the course of the recent Crystal Palace season. Of these, 34 works are entirely new to the Crystal Palace. The chief novelties produced during the season in the section of symphonies are Haydn's in E flat, No. 8 of the Salomon set, "La Chasse" in D, Hofmann's "Frithjof," Raff's "Frühlings Klänge," and Rubinstein's "Dramatic." In overtures, the novelties have been Bazzini's "King Lear," Dr. Heaps's "Birmingham," and Verdi's "Aroldo." In concertos, Beethoven's violin allegro in B, Gitz's violin concerto, Jonheim's variations for violin, Molique's A minor violin concerto, Parry's piano concerto in F-sharp, Saint-Saëns's third piano concerto in E flat, Schumann's violoncello concerto, Shakespeare's piano concerto, and Spohr's twelfth violin concerto in A, have been the chief novelties, and there have besides been many new miscellaneous works for orchestra. Some of these novelties are, however, new only to Crystal Palace audiences, and have been heard elsewhere. But the total result is most satisfactory, and it may be said that, thanks to the ability of Mr. Mann, his orchestra, and his soloists, and to the liberality and wisdom of the directors, the Crystal Palace Saturday Concerts have worthily upheld their fame, and have contributed largely to the diffusion of musical knowledge, and to an increased love of the divine art.—*Figure*.

Sir Michael Costa has resigned the post of conductor at Her Majesty's Theatre, owing to a pecuniary dispute with Mr. Mapelson, which began some years ago. For some time past a cabal has existed against Costa, who, besides being autocratic and unbending in his deportment, is accused of that lethargy which must accompany age. "You can't stir Costa," has been the cry and the excuse for the non-production of novelties. Sir Michael Costa's resignation has been followed by those of many leaders of the orchestra, and notably M. Saindon, Mr. Weiss Hill, Mr. Lazarus—and others who invariably follow Costa.

During to-day *pourqu岸* are inactive progress for the engagement at Her Majesty's, of Herr Hans Richter, to conduct Wagnerian and a few other operas. Richter has obtained the necessary permission from Vienna, and the only reason why he hesitates is because it is feared his acceptance of the post would damage the success of his concerts. Still, it is admitted on all sides, that his engagement is devoutly to be wished; and it is not unlikely, if he occupies the conductor's desk at her Majesty's, the course of opera in this country would be changed for the better.

Meanwhile, Signor Arriti is acting as conductor-in-chief, and he will open the season, with Nilsson in *Fant*, on Saturday. Signor Boito has consented to come over to England, to direct the rehearsals and the first few performances of his opera, *Meistofele*, at Her Majesty's Theatre.—*Curr. Mus. Review*, May 11.

The performances at Covent Garden have hitherto excited but little interest, and people are beginning to ask whether Mr. Ernest Gye would not have done better to follow the example of Mr. Mapelson, and make his summer season as short as possible. Madame Albani sang in "Sonnambula" on Saturday, and in "Faust" on Tuesday, and on Thursday she was announced to resume her famous character of *Ella* in "Lohengrin." Meyerbeer's "L'Africain" is to be attempted to-night, with Mlle. Turilla in the part of *Selika*—made famous by Madame Pauline Lucca and Madame Adeline Patti. Happily, the last named prima donna will reappear on May 15 (the evening of the opening of Her Majesty's Theatre), and this will, it is hoped, infuse some new life and spirit into the season.—*Figure*, May 8.

Of Mr. Mapelson's Opera we further read:

In the soprano list Misses Nilsson, Gerster, Marie Roze, and Crossmond, Misses Minnie Hanck, Marloun, Van Zandt, and Salla, are among the better known names, while Mme. Robinson, Mlle. Martinez, Mrs. Mary Swift, and Mlle. Nevada are debutantes. The contralto list is more than usually strong, including Mme. Trebelli, Mlle. Tremelli, Madame Demerle, and Miss Annie Louise Cary, the last an old favorite at Drury Lane. Of tenors the list includes Signori Cam-

panini, Fancelli, Lazzarini (from the American troupe), Mnas, Candidus, Frapelli, and Rancio. The baritones are few in number, and these will probably be added to; while among the basses is Signor Papini, a buffo. The return of Mme. Cavallazzi will afford unalloyed pleasure to lovers of the dancer. Boito's "Meistofele" will, it has already been announced, be produced for Mrs. Nilsson, and "La Forza del Destino" for Mrs. Swift and Signor Campanini.

VIENNA.—A magnificent statue of Beethoven, the cost of which was defrayed by a subscription among music-lovers all over the world, was unveiled on Saturday in front of the square of the Academical Gymnasium at Vienna. Beethoven is represented as sitting on a rock, his hands across his knees, his cloak fallen from his broad shoulders to his hips, and his body in the attitude of one listening to distant music. Prometheus gnawed by the eagle and the Goddess of Victory are at the left and right, respectively, of the pedestal, which is surrounded by nine geniuses. The word "Beethoven," in large Roman characters, is the only inscription. The monument, which is, altogether, twenty-five feet high, was designed by Herr Kaspar von Zumbusch, Professor of Sculpture at the Academy of Vienna, and it has been executed by that celebrated sculptor and his best pupils.

ROMA.—The Società Musicale Romana is studying the music to be given at the inauguration of Palestrina's statue in the grand hall of the Palazzo Panfilii. The list includes several works composed expressly, among them being a Psalm, by Bazzini; an "Agnus Dei," by Pedrotti, a "Laudate Pueri," by Platania; a "Miserere," by Gounod; a "Prelude, for orchestra and organ," by Ambrose Thomas, etc. Richard Wagner contributed a Psalm of Palestrina's, arranged by himself, but the regulations of the festival not admitting any non-original modern composition, it will not be performed; in fact, to use a well-known expression, "it is declined with thanks." Can "The Master's" refusal of the Municipality's invitation for the first performance of *Lohengrin* in the Eternal City have had ought to do with this strict adherence to "regulations."—*Land. Mus. World*.

BONN.—The monument to Robert Schumann has just been inaugurated in the presence of Madame Clara Schumann and her family. Brahms directed the music, from a conductor's desk improvised on the monument, and the number "Schlaf nun und ruhe," from *Paradies und Peri*, re-orchestrated by Brahms, was the leading feature of the programme. In the evening a concert was given, at which the E flat Symphony, No. 3, the *Requiem for Mignon*, and part of the *Manfred* music, were performed, with the violin concerto of Brahms, played by Herr Joachim. Next day the string quartet in A minor, the piano quartet, and the "Spanisches Liederspiel" of Schumann, were performed by Brahms, Joachim, and others. A banquet terminated the festival.

## Dwight's Journal of Music.

SATURDAY, JUNE 5, 1880.

### THE FIFTH TRIENNIAL FESTIVAL.

(Concluded from Page 87.)

#### SIXTH CONCERT, Saturday Afternoon, May 8.

—This was in one sense the gala-day of the Festival, although the givers of the feast, the old Handel and Haydn Society as such, in their own choral capacity, figured less than in any other concert. It was the people's day, when thousands from the country, far and near, thronged to the Music Hall, attracted by the array of famous solo singers. The great crowd is always drawn by a certain interest in the personal performer, more than by the beauty or the grandeur of the music in itself. Hence, such a day and such a programme are dear also to the solo artists; it gives to each an opportunity to shine in pieces of their own selection; each rides in upon his own hobby-horse, with which he has won before, and still feels sure to win. The consequence is, that nondescript affair, a *miscellaneous programme*. But in this case the miscellany was a remarkably good one. Ten out of the fourteen numbers were vocal solos; there were no instrumental solos or concerted pieces; no full symphonies; but the

orchestra played one overture and one intermezzo; and the great chorus sang a *Jubilate* by Handel, and a very short, but splendid chorus by Bach—all that the whole week's Festival allowed to that great master! The crowd was overwhelming; every seat was occupied and hundreds of applicants were turned away. The order of the programme was excellent:—

1. Overture, "Rabenhul," op. 27 . . . . . Von Weber.
2. Utrecht Jubilate, . . . . . Handel.
- Solos by Miss Cary, Mr. Courtney, and Mr. Whitney.
3. Romance from "La Forza del Destino,"  
"O tu che in seno agli angeli," . . . . . Verdi.  
Signor Campanini.
4. Song, "La Calandrina," . . . . . Jomelli.  
Miss Thursby.
5. Aria from "Il Duca d'Edro,"  
"De giorni miei," . . . . . Da Villa.  
Mr. Courtney.
6. Grand Duet from "William Tell,"  
"Non fuggire," . . . . . Rossini.  
Signor Campanini and Mr. Whitney.
7. Intermezzo from Symphony in F major, op. 9. . . . . Goetz.
8. Air from "Le Nozze di Figaro,"  
"L'oi che sapete," . . . . . Mozart.  
Miss Cary.
9. Miriam's Song of Triumph, . . . . . Reinecke.  
Miss Hubbell.
10. Air from "Die Meistersinger von Nürnberg,"  
"Jerum," . . . . . Wagner.  
Mr. Whitney.
11. Siegmund's Love Song, "Winterstürme,"  
from "Die Walküre," . . . . . Wagner.  
Signor Campanini.
12. Aria from "Giulio Cesare," . . . . . Handel.  
Miss Winant.
13. Aria from "L'Etolle du Nord,"  
"Non s'ode alcuno," . . . . . Meyerbeer.  
Miss Thursby.
- (Flute accompaniment played by Messrs. Schlimper and Rietzel.)
14. Quartet and chorus from the "Cantata per ogni tempo," . . . . . Bach.  
The quartet by Miss Hubbell, Miss Winant, Mr. Courtney, and Mr. Whitney.

The performance, singly and collectively, was most satisfactory. The two great choral pieces—which we have before described—were given with great spirit, especially the final chorus of the *Jubilate*, and Bach's "The Lamb that for us was slain," which, with the full power of five hundred voices, orchestra and organ, formed two of the climactic points of the Festival. The orchestra of seventy,—as good a one as Mr. Zerrahn ever conducted in this city—was at its best in the *Rubenzahl* (or "Ruler of the Spirits") overture of Weber, and the charming intermezzo from the Symphony by Goetz.

The solo singing reached its climax in the magnificent duet from *William Tell*, which unites all the fervor of passionate love and of great-hearted heroism. Sig. Campanini's wonderful voice rang out superbly, with electric force, and seemed to inspire his companion, so that a new vitality was felt in his ponderous deep tones. The Italian tenor was almost equally successful in his two other selections, particularly in Siegmund's "Love Song," which he sang with feeling and with delicacy, saving the Italian liberty he took, for mere vocal display, with the concluding phrase. Mr. Whitney brought out the clumsy humor of Hans Sachs's comic air in a way that amused and pleased the audience. Mr. Courtney, the English tenor, always sings with true artistic style and feeling; but all the interest of his single Aria lay in his singing and not in the composition, which is commonplace and sentimental.—written, it is said, by a teacher of singing in Cincinnati.

We should have begun with the ladies; but it is not a bad rule to keep the best for the last. Miss Thursby, with her exquisitely sweet, light, limpid voice, was in her element in the bright and florid melody of Meyerbeer, in which she was finely seconded by the two flutes; as well as in the quaint and dainty little "Canary" song, by Nicolo Jomelli, which proved a fascinating bit of sunshine. Miss Cary took young Cherubino's love song a little too seriously, but her noble alto voice was very effective in the short passages of solo,

duet, and trio in the *Jubilate*. Miss Hubbell threw a wonderful amount of sustained brilliancy and fervor into Reinecke's "Miriam" song, which both vocally and instrumentally, is an exceedingly effective composition; her clear soprano had just the telling quality for that. Miss Winant, with her rich and sympathetic contralto voice, sang an Aria: "Empio dirò" from Handel's Italian opera, *Giulio Cesare*, with faultless manner and expression; it was one of the most truly artistic specimens of singing in the Festival.

SEVENTH (LAST) CONCERT, Sunday evening, May 9.—There was some falling off in the attendance, the evening being very hot, and *Solomon* being understood to be not one of Handel's greatest oratorios. The effect produced essentially accorded with the description we have already given of the work, based on our impressions after hearing it twenty-five years ago, as well as more recent examination of the score. One great obstacle to its success lay in the fact that the sketchy instrumentation of the original score required such completion as was made by Mozart for the *Messiah*, and by Franz for several works of Bach and Handel, to fit it for performance. It was found impossible to procure Sir Michael Costa's parts from England, and at the last moment, when the Society were committed to the work, some parts for the clarinet were written, and those for bassoon and horn were amplified by Mr. J. C. D. Parker, Mr. Zerrahn preparing parts for the trombones. But this was not enough. Of course the organ in the background became all the more important, and Mr. Lang put in some good work there. Under the circumstances it was a pity that the work was undertaken at all.

Yet in spite of its tiresome length of solos of the old conventional cut, in spite of the comparatively small number of the grandest kind of choruses, and in spite of meagre instrumentation, there was much in *Solomon* to charm and to impress, much of the Handelian tenderness and sweetness in the airs, much of his graphic power, as well as majesty and lofty inspiration in its choruses. The latter were perhaps hardly sung with all the spirit shown in some preceding concerts, for naturally the singers had become fatigued; but the great hymns of praise at the beginning and the end, the charming epithalamium: "May no rash intruder," with its sound of nightingales, and the descriptive series in the last part, especially the mournful one: "Draw the tear from hopeless love,"—a piece of solemn harmony in which Handel is at his very best—were all well rendered, and produced a fine impression.

Of the solos the chief part, the alto part of Solomon, was carefully and smoothly sung by Miss Cary, though her noble voice showed some signs of fatigue. The same may be said also of Miss Thursby, whose sweet voice, finished style, and intelligent conception feebly expressed the tenderness and pathos of the parts of the Queen, and the First Woman. Miss Fanny Kellogg's greater voice and greater earnestness, in the parts of the Queen of Sheba, and the vindictive Second Woman, were in strong contrast with the other. Mr. Courtney sang in a thoroughly artistic manner in the part of Zadoc, rendering the long stretches of roulades with perfect evenness and grace; and Mr. J. F. Winch was fully equal to the trying bass songs in the character of the Levite.

The Festival was in every sense an unquestionable success. To Carl Zerrahn, who trained the great chorus and the orchestra, both separately and together, and who conducted the whole, working with gigantic energy and endurance, in season and out of season, until all was ready and accomplished, inspiring all the forces with his own enthusiasm, the first praise is due. But to

the rare organizing faculty of the Secretary of the Society, Col. A. Parker Browne, and to the President and whole board of directors, who so wisely planned the whole, we must give almost equal credit. In some respects, to be sure, the programme was not in point of grandeur and intrinsic musical importance, quite up to the high standard which the Handel and Haydn Society had set in previous festivals. At this stage of our musical progress it really seems strange that there could be a whole week's festival of music, mostly sacred, without some one important work of Bach; for it is in this direction that true progress must be sought. Former festivals, too, have given us more in the form of great orchestral music; and there was a pretty general desire to hear Mr. Paine's new Symphony on this occasion; but room could not be made for it after the whole festival was planned. The Cincinnati festival certainly undertook greater work than our own in two important features: the *Missa Solennis* of Beethoven, and the cantata: *Ein Feste Burg*, of Bach. Let us comfort ourselves with the assurance that the Handel and Haydn Society propose to work upon the former during the coming year.

## MUSIC IN BOSTON.

### DEFERRED NOTICES.

JOSEFFY.—The three concerts in the Music Hall, arranged by Mr. Peck for the great Hungarian pianist, draw large audiences, especially the last. There was no orchestra, and they were essentially chamber concerts (in too large a place), Herr Joseffy's only assistants being Messrs. Adamowski and Allen, violins, Heindl, viola, and Wulf Fries, cello, and neither of these appeared in the last concert, of which the programme was essentially remodelled. In the first concert (May 17), Mr. Adamowski's violin was heard to good advantage in the E-flat Trio, op. 100, of Schubert, which opened, and in the "Kreutzer" Sonata, which closed the programme. The young violinist's solos—a bright, fantastic Scherzo by Spohr, and a broad *cantabile* cavatina by Raff—were played with admirable technique, manly style and feeling, and were received with enthusiasm, which rose to a greater height on his playing for an encore, a transcription of a Nocturne, by Chopin. Mr. Joseffy's solos were, first, the eight numbers of Schumann's *Kreideriana*, very moody and fantastic, as well as very difficult pieces. The slow movements are far more enjoyable than the quick ones, which have a certain wilfulness and puzzling vagueness. The execution and interpretation were singularly perfect. Next he played three of Mendelssohn's Songs without Words, and Liszt's *Venezia e Napoli* (Tarantella), all in the clearest, most delicately finished, and most brilliant manner, especially the Tarantella, a kind of thing in which he is at his best.

The second concert (May 18) was the most satisfactory, both in programme and performance, of the three. It opened with the bright and cheerful little Trio, No. 1, by Haydn, which was charmingly rendered by Messrs. Joseffy, Adamowski and Fries, so far as the Andante and the Adagio *Cantabile* were concerned; but the *Rondo Ongarese* suffered from the extremely rapid tempo at which the pianist took it up, compelling the violin to scramble through it at an uneasy pace.

After a Prelude and Bourrée from a Suite of Bach in A minor, played with wonderful grace and neatness, Joseffy quite astonished even those who had not been entirely satisfied with his interpretations of Beethoven, by the splendid fire and pathos, as well as the delicacy, the subtle finesse, and the superb bravura which he threw into the *Sonata Appassionata*. Something seemed to have roused in him a spirit he had scarcely shown



before; he played like one inspired, and with a magnetic influence on the audience. That Sonata we could not desire to hear better played by any artist.

Mr. Adamowski won new favor by his artistic and effective rendering of an interesting fantasia on Gypsy dances (*Zigeunerreisen*) by the gifted Spanish violinist, Sarasate.

Then came a remarkably interesting group of pianoforte solos, chief of which in magnitude and intrinsic value was the *Variations Sérieses* by Mendelssohn, which Joseffy played most admirably. Two of the little one-movement Sonatas (in G minor and F minor) by Domenico Scarlatti, arranged by Tausig, and a quaint Gavotte by Kirnberger, of Bach's and Handel's time, made a genial impression. But nothing more perfect in its grace and delicacy has yet come from Joseffy's fingers than the Nocturne in E flat by John Field, the inventor of that form, and Chopin's model. A minuet by Schubert, from a sonata, was delightfully rendered; and two flowery Etudes, graceful enough, but too much alike, composed by Joseffy and dedicated to Liszt, of course were faultless in the execution. The great Schumann Quintet, in E flat, for piano and strings, saving some accidents, due again, we fancy, to the tendency to hurry rapid movements, brought the concert to a noble close.

The programme of the farewell matinee (Saturday, May 29) consisted, with only one exception, of performances by Herr Joseffy alone, as follows:—

1. a. Chromatische Fantasie and Fugue. . . . . J. S. Bach.  
b. Passaport, E minor. . . . . Beethoven.  
c. Gavotte, G minor. . . . . J. S. Bach.  
d. Sonata, Op. 51, C major. . . . . Beethoven.
2. a. Menuet. . . . . Mozart.  
b. Etude. . . . . Beethoven.  
c. Transcendental, No. 3, E major. . . . . Schumann.  
d. Two Preludes. . . . . St. Heller.
3. a. Prelude (D flat major) Impromptu (A flat). . . . . Chopin.  
b. Mazurka (A minor). . . . . Chopin.  
c. Four Etudes, Op. 25, (A flat), (F minor), (C sharp minor), (A minor). . . . . Chopin.
4. Variations on a Theme by Beethoven. . . . . Saint-Saens.  
Herr Joseffy and Mr. J. B. Lang.
5. a. Valse caprice. (Schubert). . . . . Liszt.  
b. Au bord d'une source. . . . . Liszt.  
c. Consolation, No. 3, E major. . . . . Liszt.  
d. Campanella. . . . . Liszt.
6. a. Menuet. . . . . Rubinstein.  
b. Sérénade. . . . . Rubinstein.  
c. Près du ruisseau. . . . . Rubinstein.  
d. Midsummer Night's Dream. (Paraphrase). . . . . Liszt.

Here was a marvellous amount of work in a single concert, for one pair of hands! That the interpreter was equal to it, all passes without saying; and it is useless to try to invent new terms of praise and admiration for the faultless technique, the light and shade, the delicacy and the strength, the exquisite finish, etc., etc., which he again displayed under so many forms. At the same time it must be admitted that the impression of his art lost, rather than gained by that afternoon's experience. Left now to himself, and also, perhaps, unconsciously prompted by the anticipation of the long list of pieces to be gotten through with in a given time, it is no wonder that his tendency to rapid tempos had full swing. It showed itself in the smaller things by Bach, in the Beethoven Sonata, and in many of the following selections. To be sure, such an artist can execute such *tempi* evenly and clearly, and without a flaw, where others might have to scramble; but is the mere fact that one can perform a certain feat a valid artistic reason for his doing it? There were, moreover, some instances of affectation and sophistication in certain renderings, as, for instance, the Minuet from Mozart's E-flat Symphony, and Schumann's *Träumerei*, which Theodore Thomas has in a questionable sense made "everlasting." Besides, the audience were wearied and bewildered by so many pieces so alike in florid elegance and so much fairy arabesque. By no means would we intimate that many of them were not played wonderfully well, while, naturally enough, some in such a long procession of pictures seemed to be passed before us quite perfunctorily and coldly. In the variations by Saint-Saens, which went at a rational and steady time throughout, it must have been very hard for any listener to discover that the two pianists were not capitally well matched.

(To be continued.)

## MR. MASON IN JAPAN.

It will be remembered that Mr. L. W. Mason, late Supervisor of Music in the Boston Schools, left three or four months since for Japan to undertake the introduction of the study of music into the schools of that Empire.

Letters lately received announce his arrival at Tokio, and the cordial reception extended him there. A banquet was given in his honor, at which were present all the high officials, including his Excellency the Minister of Education, with the Vice Minister, the President and Vice President of the Imperial University, and the heads of the Normal Schools, sixteen in all; Mr. Mason being the only foreigner.

No one, perhaps, of any nation has been furnished at the start with means so liberal as have been provided him. A building has been erected purposely for Normal instruction in Music, with a view to preparing teachers in this branch of study for all the common schools. When in operation, this institution is intended to be connected directly, not only with the two Normal and Training Schools, but with all the public schools of Tokio, which are to serve as patterns for the rest throughout the Empire. From this movement will probably result a National Conservatory of Music.

For the present, Mr. Mason will confine himself chiefly to labor in school music, believing that the beginning is to be made with the children. Their ears, it must be borne in mind, have yet to be attuned to our *scale* even—as their own consists only of five sounds; do, re, mi, sol, la. A year or two ago, while giving instruction in singing to a couple of Japanese pupils here in Boston, Mr. Mason happened to play over a song which attracted their attention, and seemed to give them special delight. This little air was none other than the familiar tune:

"We have come from a happy land  
"Where care is unknown!"

A melody involving, as will be seen, only the sounds of the Japanese scale. No doubt it reminded the young men of home.

Mr. Mason does not conceal from himself either the magnitude or the difficulty of the work he has undertaken. He recognizes, however, the very favorable auspices under which he has commenced, and hopes not to lose, in this new field of labor, the good wishes and kindly remembrance of his friends in America.

N. L.

## NOTES AND GLEANINGS.

The Handel and Haydn Society held its annual meeting May 31, in Barnstead hall, and elected the following officers: President, C. C. Perkins; vice-president, George H. Chickering; secretary, A. Parker Browne; treasurer, George W. Palmer; librarian, John H. Stebbins; directors, Henry M. Brown, M. G. Daniell, F. H. Jenks, George F. Mitten, George T. Brown, Eugene B. Hagar, W. S. Fenollosa, Josiah Wheelwright. The report of the treasurer showed that \$3,300 had been added to the permanent fund, —\$2,500 earnings of the society during the year, \$800 a donation from a generous friend who does not desire his name to be made public, and the remainder interest; music to the value of \$1,000 has been added to the library, and \$500 remains in the treasurer's hands. The receipts of the recent Festival, in round numbers, were \$20,500, and the expenses \$19,300. The profits of the three concerts given previous to the festival were \$800. The amendment of Mr. Daniell, in which it was proposed to admit the ladies of the chorus to the privileges of honorary membership, after twenty years' service, and to excuse them from further attendance on rehearsals and concerts, was not adopted.

The Harvard Musical Association, finding the result of the past winter's Symphony Concerts in all respects encouraging, have re-elected the same committee (Messrs. J. B. Dwight, C. C. Perkins, J. C. D. Parker, Augustus Flagg, B. J. Lang, S. L. Thorndike, S. B. Schlesinger, W. F. Apthorp, Charles P. Curtis, Arthur Foote and G. W. Sumner) to prepare another series (the sixteenth) of eight or ten concerts.

At Wellesley College the 73d concert (fifth series) was given on Monday evening, May 10, by the following performers: Miss Louise Elliott, *Soprano*, Mr. A. L. De Ribas, *Oboe and English Horn*, Mr. E. Strasser, *Clarinet*, Mr. E. Schormann, *Horn*, Mr. Paul Eltz, *Baritone*, and Mr. Charles H. Morse, the musical Pro-

fessor at Wellesley, *Pianoforte*. The programme was as follows:

- Quintet for Piano and Wind Instruments, in E flat. . . . . Mozart.  
(*Largo*, *Allegro Moderato*—*Larghetto*—*Allegretto*).  
"Ave Maria." . . . . Schubert.  
(English Horn).  
Songs—*a. "Jays of Home"*. . . . . Schumann.  
*b. Sérénade*. . . . . Gounod.  
Quintet in E flat, Op. 16, for Piano and Wind Instruments. . . . . Beethoven.  
(*Grave*, *Allegro ma non troppo*—*Andante cantabile*—*Allegro ma non troppo*).

Mr. Wm. H. Sherwood's Normal Musical Institute, which has been so successful in the past two summers, will be resumed at Canandaigua, N. Y., (one of the pleasantest spots imaginable) on the 7th of July next, and the session will continue five weeks, ending Tuesday, Aug. 10. The corps includes for the piano: W. H. Sherwood, Eugene Thayer, and Miss Grace Sherwood; vocal culture: Harry Wheeler, Eugene Thayer; *Musical Theory, Harmony, Counterpoint, Musical Form and Sight-Singing*, L. A. Sherwood; *Organ, Church Music, Oratorio*: Eugene Thayer; *Violin*: Gustav Dannreuther; *Violoncello*: Chas. F. Webber. Lectures will be given on Vocal Physiology and Culture, by Mr. Wheeler; on piano-playing, by Mr. Max Piatti; on various musical topics, by Mr. Thayer; on the Physical Theory of Sound, by M. Armand Gûys; on Elocution, with dramatic readings, by Miss Jennie Morrison. The opportunities to hear the pianoforte and organ compositions of the best masters both analysed and played by such able interpreters as Mr. Sherwood and Mr. Thayer, will be numerous.

## MUSICAL CORRESPONDENCE.

### THE FOURTH CINCINNATI MAY MUSICAL FESTIVAL.

It is a pleasure to be able to record that the progress which has been noticeable in each succeeding festival was again apparent this year. The programmes in general design were far in advance of those of the past festivals, while the principal works they contained gave evidence that the musical director had reason to expect material, both in the chorus and orchestra, superior in quality and quantity to that formerly at his disposal. The sequel proved that he was not mistaken in assuming this, for it is acknowledged on all hands, that these principal requisites were present and achieved a remarkable success, notwithstanding the extraordinary demands which several of the works performed made on them.

The central figure around which the other choral works were symmetrically grouped, was of course Beethoven's *Missa Solemnis*, in D. It is not surprising that this great work is so seldom performed, for it contains difficulties which under ordinary circumstances are almost insurmountable. When, in the year 1824, four parts of it were given under the personal direction of Beethoven, he was fairly besieged by the soloists and chorus director, with requests to allow them to make alterations in passages which they claimed could not be sung. The composer, however, made not the slightest concession, but insisted on the original reading. The physical exertion which is required of the chorus and soloists almost throughout the entire work, can only be overcome by earnest determination and never-failing enthusiasm. The intervals are frequently unsingable, while many of the passages which occur it is almost impossible for the chorus singer to execute in a manner technically correct. Whatever may have been his reason for so doing, it is certainly true that the composer has completely disregarded the ordinary rules of vocal composition. But in this case the end justifies the means.

As is well known, the Mass was composed for the installation services of the Arch-duke Rudolph, as Archbishop of Olmutz. While it was evidently the purpose of the composer to adapt the work to the ritual of the Catholic church, he could not long remain under the restrictions thereby imposed upon him. It is interesting to note how in the course of the composition the musician Beethoven cast off these fetters. Thus it happens that the Mass is not a church composition in the strict sense of the word. Beethoven was not a believer in dogma. In his work we find expressed in music the general ideas which the texts suggests, such as humility, adoration, omnipotence, wonder at a supernatural occurrence, as for example in that exclamation of, which

introduces the *et incarnatus est*, and again the *et homo factus est*. The narrative of the crucifixion, death and resurrection of Christ is treated dramatically; likewise the *Agnus Dei* in the solo recitative, and, after the remarkable symphony in the thrilling phrase for the chorus. Frequently the meaning of the words is almost realistically illustrated in music. In the *Gloria in excelsis*, for instance, the voices ascend in a rapid scale passage to the outermost limits of their compass, suddenly to sustain full chords in the lowest register with the words *et in terra pax*. The *et ascendit* is interpreted in much the same way, while in the *et sepultus est*, the darkness of the grave is vividly depicted. From these few examples it is evident that Beethoven construed the text, not in an ecclesiastical but in a general sense. Whatever there was in the words calculated to give rise to musical ideas, he made use of to the fullest extent. He did not hesitate to represent violent emotions which are foreign and antagonistic to the traditional conception of the Mass. This also accounts for the prominence which he gives to the instrumental accompaniment. In the Mass, the preference with which Beethoven, during his so-called last period, made use of the highest forms of counterpoint, is very evident. Here, as in his last string quartets and piano sonatas, he does not permit the treatment of a musical idea to be in any way affected by a consideration of the technical difficulties which may arise. In the *Gloria* fugue these are very great. Skips of augmented and diminished intervals, of major sevenths and ninths, are not unusual. These difficulties, however, fade from sight in comparison with those of the *Credo* fugue. The composer seems to have had no regard for the compass of the different voices, or for technical possibilities. In view of this, it is really astonishing that the chorus sang not only well, but with excellent effect. Almost in every instance the phrases were attacked with precision and confidence. The intonation was very good, even in the most difficult and sudden modulations, of which there occur many. A remarkable feature of the chorus singing was the intelligent way in which the principal themes of the fugues were made prominent, as well as the discretion with which such parts as, for instance, the violin solo and solo quartet in the *Benedictus*, were accompanied. So close and constant was the attention paid to the conductor, that by the slightest sign he could control the entire body of six hundred singers. It was this thorough discipline which enabled Mr. Thomas to infuse life into the work of the chorus. The signs of expression were observed not so much because they had been learned by rote, as because the singers had become accustomed to exercise their own judgment, and to catch the idea of the conductor by giving him their undivided attention. The parts were excellently balanced. The tenors and basses were especially good, owing in a great measure to the fact that there was present in these voices a large German element. The two solo quartets consisted of Miss Sherwin, Miss Cary, Sig. Campanini, Mr. Whitney, and Miss Norton, Miss Cranch, Mr. Harvey, Mr. Rudolphsen.

Next to the Mass in importance was the Bach Cantata: "A Stronghold Sure" (*Ein feste Burg*), with which the Festival opened. It is one of the most effective of the several hundred composed by the great master, for the Sundays and Festivals of the church year. Luther's grand choral yields the subject matter for the whole work. Its first line, with slight melodic and rhythmic alterations, constitutes the first subject of the grand opening fugue; in remarkable contrast to which, the second line is introduced in its original weighty and incisive rhythm. The second verse of the choral: "Our utmost might is all in vain," is sung by the solo soprano accompanied with an uninterrupted running figure of the solo bass. Much after the general plan of the "Passions," there follows a moral reflection, an admonition, called forth by the preceding words of the choral: "Consider then, Child of God, all the wondrous love." To this the soprano, representing the Christian soul, replies in an Aria: "Within my heart of hearts, Lord Jesus, make thy dwelling." Then follows the third verse of the choral: "If all the world with fiends were filled."

The voices sing the melody in unison, while the orchestra storms and rages round about them. The order of the first part of the Cantata is now followed again. The tenor pronounces the admonition: "Then close beside thy Saviour's blood-sprinkled banner, my soul, remain," to which in a duet for alto and tenor comes the reply: "How blessed then are they, who still on God are calling." The last verse of the choral in beautiful sustained harmony, sung *a capella*, forms the fitting close. In accordance with the custom followed by Bach, a prelude written and played by Mr. Whiting, the Festival organist, formed the introduction. The laborious task of adapting the work from the mere sketch left by the composer, for a performance with grand orchestra, Mr. Thomas was compelled to undertake himself. He made use of all the resources of the modern orchestra; but, as the result showed, with good judgment. No foreign elements were introduced. Only such motives and passages as are to be found in the original were employed. The original reading was retained wherever practicable. In the duet for alto and tenor, for instance, the only change made was in giving the part of the *choro da caccia* to the English horn.

The chorus sang the Cantata almost faultlessly. The choral in unison was rendered with the greatest precision and accuracy, notwithstanding the confusing orchestral accompaniment. In the last verse, for voices alone, a beautiful, sustained, yet powerful volume of tone was developed, and the pitch from beginning to end held without the slightest deviation. In Handel's *Jubilate* the chorus did most excellent work. The final *Adagio* in the last chorus, with the mighty *crescendo*, made an overwhelming impression.

The prize composition, "Scenes from Longfellow's Golden Legend," by Dudley Buck, was the novelty of the third evening concert. The work consists of fourteen scenes which comprise the principal and salient points of the entire poem. Of these, three are wholly instrumental. It would lead too far to attempt detailed analysis. There is apparent throughout a perfect knowledge of instrumental effects, alone, as well as in combination with voices. While the work contains but little that is strikingly original, the author can lay claim to the merit of having carried out successfully and satisfactorily all he has undertaken to do. There is no attempt to accomplish things which are beyond his power. Of contrapuntal writing and elaborate work there is but little to be found in the choral numbers. There is almost throughout a sameness of rhythm in the different voices which borders on monotony. There are, however, many effective passages to be found which more than offset the weak points of the work. Its reception at the hands of the vast audience was most flattering. Every scene was warmly applauded, and several were demanded *encore*. At the close of the performance the composer was called for by the chorus and audience. Mr. Buck was conducted upon the stage and introduced by Mr. Pendleton, President of the Festival Association, and received an ovation which must have been a source of great satisfaction and pleasure to him.

Of the work done by the soloists and orchestra at the evening and afternoon concerts it is impossible to speak in detail. The band consisted of one hundred and sixty performers, and it was the general opinion that the like of orchestral playing has never before been heard in this country. The richness and power of tone which came from the army of strings, under the most perfect discipline, and in the most perfect harmony with the conductor, were grand beyond expression. The corps of wood and brass instruments was composed of solo artists who knew how to produce a large volume of tone without forcing their instruments and sacrificing its beauty.

The Fourth Musical Festival was certainly a grand success, and beyond a doubt will prove a landmark in the history of the musical development, not only of Cincinnati and the West, but of the whole country.

CHICAGO, May 20.—The interests of the musical season have had two centres of culmination in this country, in the great Festivals of Boston and Cincinnati. In our own city, the musical entertainments have been placed so far in the shadow by these great attractions that your correspondent felt that he had better not trespass upon the space of the *Journal*, when others had far more interesting matter to offer, and had a just claim upon the columns of the paper.

Since my last note, we have had a visit from Mr. E. B. Perry, the blind pianist of your city, who gave us the pleasure of bearing him in two recitals. His programmes contained interesting music, and he played with a fine appreciation of the interest of the com-

posers he was interpreting. Indeed his accomplishments are of such a high order, that one is hardly able to understand how it is possible, without sight, to obtain such a command over the pianoforte. In this respect, his energy, and the result of his work, are lessons to many a pianist who has the full use of all his powers; for when one can accomplish so much under the perplexities that the want of sight must produce, I am sure a man with his whole powers ought to be ashamed of any ordinary progress. In the West, we need many lessons upon the proper development of talent, for the superficial is often taking the places which belong to real attainment.

Sensationalism was again the active power in one of our recent concerts. Madame Rive-King, Miss Litta, Miss Sherwin, Messrs. Fritsch, Conly, and Fischer, with Mr. Dulcken, came here for a single concert, when a pleased enthusiastic manager to call the entertainment a "Musical Festival." That your readers may have some idea of what this gentleman calls a Festival, I annex the programme:—

1. Flotow—Duo from "Martha."  
Messrs. Fritsch and Conly.
2. Servais—Fantasie Brillante.  
Mons. Adolph Fischer.
3. Mozart—Aria from the "Magic Flute."  
Mr. George A. Conly.
4. Meyerbeer—"Vane, Vane," (?) from "Roberto."  
Miss Amy Sherwin.
5. a. Chopin—Prelude in D flat, from Op. 28.  
b. Mendelssohn—Andante and Rondo, from the Violin Concerto, Op. 61, transcribed for the piano by Miss Rive King.  
Mme. Rive King.
6. Donizetti—Aria from "Lucia."  
Miss Marie Litta.
7. Verdi—Trio from "I Lombardi."  
Miss Amy Sherwin, Messrs. Fritsch and Conly.
1. Saint Saëns—Second Concerto in G minor, Op. 22.  
Andante sostenuto—Allegro Scherzando—Presto.  
Mme. Rive King.
- Orchestral parts on Second Piano, with Organ Obligato written by Mr. Dulcken.  
Mr. F. Dulcken.
2. Puccini—"Havri un Dio," . . . . . (Pugliese).  
Miss Amy Sherwin.
3. Fischer, a. "Au bord du Rhin," (?)  
b. "Caprice Espagnol."  
Mons. Adolph Fischer.
4. Benedetti—"Carnival of Venice."  
Aria and Variations.  
Miss Marie Litta.
5. Rossini—"Romanza."  
Mr. C. Fritsch.
6. Braga—Concertante.  
Mons. Adolph Fischer.
7. Berlioz—Trio, from "Damnation de Faust."  
Miss Marie Litta, Messrs. Fritsch and Conly.

The idea of so great a musical gathering as a "Festival," beginning with so important a work as a Duo from *Martha*, may make the lovers of music, or of propriety, smile. The usefulness of the thing must have also become apparent to the singers, for at the last moment they substituted "the Fishermen," by Gahnel, but unfortunately the work had not received that rehearsal that its importance demanded, for Mr. Conly made many false notes, and at one place lost himself completely, but the tenor came in with much promptness, and helped over the difficulty, and the selection was ended with more effect than we had reason to expect. Yet it was a rather sad opening to a "Festival." But seriously, the concert, notwithstanding its very bombastic announcements, had a number of good points. Mme. King played well, and gave as much pleasure. Also Mr. Fischer, the cellist, and Miss Litta won the applause of the audience for her brilliant singing. Miss Sherwin sang with much taste, although her voice upon the high notes was not as pleasing as one might wish. Perhaps she was not in her best voice.

On Tuesday evening last, the Beethoven Society closed its season with a concert, presenting the following works:—

- The Erl-King's Daughter, Ballad, . . . . . Gade.  
The Fisherman's Grave, A Ballad Cantata for Solo, Quartet and Chorus, with Orchestral and Piano Score, . . . . . J. Maurice Hubbard.  
Finale from 1st Act of "Lohengrin" . . . . . Wagner.

This society has not had the support that it deserved this winter; for, although the houses have been well filled at each concert, I am inclined to believe that the financial return has not been as large as it ought to have been. This society has undertaken to depend upon home talent in producing the many works they have given us this and past seasons, and unfortunately our people do not seem willing to encourage efforts made to aid musical development in our city, but demand the attraction that foreign artists present, in order to be led to pay full tribute to enterprises in the concert direction. It is a pity that such is a fact, for we have many musicians in our city, who should be encouraged more than they are.

At Hershey Music Hall, a number of popular matinees have been given, at which our home artists have appeared. They have been reasonably successful.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN, VIOLINIST,**

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the PIANO-FORTE, HARMONY, AND COUNTERPOINT, Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEL,**

(Leipzig, from 1870-1873, inclusive). TEACHER OF PIANO, ORGAN, AND HARMONY, Organist at HOLLY ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE, 149 (A) TREMONT STREET, CORNER OF WEST, BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS. MUSIC ROOM AT 154 TREMONT STREET. Mr. Hill is assisted in the Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRANK.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS, CONCERT ENGAGEMENTS, ETC. Is in care of Messrs. CHICKERING & SONS, BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to ADVANCED PUPILS ON THE VIOLIN. Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE At his Music Rooms,

No. 10 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON. CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43, BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO, Address CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER. Address: PETERSILEA'S ACADEMY OF MUSIC, 370 AND 381 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE, 149 (A) TREMONT STREET, BOSTON, MASS.

**MADAME RUDERSDOFF,**

Up to May, then for five months at her country residence, LAKE-SIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST, AND TEACHER OF THE PIANO-FORTE, 149 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School of Singing.

Pupil of Corelli, Arthursen, Mmes. Armandi and Melis.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET, BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 150 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra FOR PARADES, CONCERTS, PARTIES, WEDDINGS, "THE GERMAN," AND ALL OCCASIONS WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.

{ Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND, SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 17 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT, Esq., paper, \$1.00.

For sale by all Bookellers. Sent, post-paid on receipt

of price by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING	
NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

## BRITISH POETS.

### RIVERSIDE EDITION.

A Complete Collection of the Poems of the best English Poets from Chaucer to Wordsworth, embracing all the Poems of the most distinguished Authors, with Selections from the Minor Poets; accompanied with Biographical, Historical, and Critical Notices. Edited by Professor FRANCIS J. CHILD, of Harvard University. Steel-plate portraits of the Poets accompany many of the volumes. The Riverside Edition is an elegant library edition, in sixty-seven volumes, printed on tinted paper, and tastefully bound. Crown 8vo, cloth, gilt top, per volume, \$1.75; half calf, \$3.50. The edition comprises the following authors:

Akenside and Beattie, 1 vol.  
Ballads, 4 vols.  
Burns, 1 vol.  
Butler, 1 vol.  
Byron, 5 vols.  
Campbell and Falconer, 1 vol.  
Chatterton, 1 vol.  
Chaucer, 3 vols.  
Churchill, Parnell, and Tickell, 2 vols.  
Coleridge and Keats, 2 vols.  
Cowper, 2 vols.  
Dryden, 2 vols.  
Gay, 1 vol.  
Goldsmith and Gray, 1 vol.  
Herbert and Vaughan, 1 vol.  
Herrick, 1 vol.  
Hood, 2 vols.  
Milton and Marvell, 2 vols.  
Montgomery, 2 vols.  
Moore, 3 vols.  
Pope and Collins, 2 vols.  
Prior, 1 vol.  
Scott, 5 vols.  
Shakespeare and Jonson, 1 vol.  
Shelley, 2 vols.  
Skelton and Donne, 2 vols.  
Southey, 5 vols.  
Spenser, 3 vols.  
Surrey and Wyatt, 1 vol.  
Swift, 2 vols.  
Thomson, 1 vol.  
Watts and White, 1 vol.  
Wordsworth, 3 vols.  
Young, 1 vol.

These volumes are of so high and even a style of excellence that it would be impossible to say that any one poet has fared better or worse than his brethren, as to the details of editorial labor, or the minute fidelity of the press. — *North American Review*.

This series of the British Poets is by far the best collection we have anywhere met with. — *New York Times*.

The series of British Poets, in its present form, cannot fail to win the favor of book lovers. It is admirably adapted for the library, printed on delicately tinted paper with clear type and wide margin, attractively and substantially bound. — *Providence Journal*.

In no other shape is it possible to secure so complete an edition of the standard British poets so well made or at so moderate a price. — *New York Evening Post*.

This edition of the standard British poets is in every way worthy of a permanent place in every library which is not already supplied with these literary treasures. — *Boston Advertiser*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## WRITINGS OF T. B. ALDRICH.

As a writer of brief and thoroughly entertaining stories, sparkling with natural humor, and always delightfully poetic in the descriptive passages, he is not surpassed by any other of our authors. — *New York Tribune*.

I have been reading some of the poems this evening, and find them rich, sweet, and imaginative in such a degree that I am sorry not to have fresher sympathies in order to taste all the delight that every reader ought to draw from them. I was conscious, here and there, of a delicacy that I hardly dared to breathe upon. — NATHANIEL HAWTHORNE.

## THE STILLWATER TRAGEDY,

Now appearing in *THE ATLANTIC MONTHLY*.

The Story of a Bad Boy. 16mo, \$1.50.

Illustrated by SOL. EYTINGER, JR.

Tom Bailey has captivated all his acquaintances. He must be added hitherafter to the large gallery of favorite characters, side by side with "Robinson Crusoe," and the "Swiss Family Robinson," and "Tom Brown at Rugby." — *New York Tribune*.

An admirable specimen of what a boy's story should be. — *Boston Advertiser*.

The best story of a boy ever written in America, and one of the most popular witty and readable books. — *Hartford Courant*.

Marjorie Daw and Other People. 16mo,

\$1.50; paper, \$1.00.

"Marjorie Daw and Other People" is, in its way, a marvel of ingenuity. . . . Apart from the special and remarkable talent he displays in taking in his readers, his literary power is undeniable; and his descriptions of New England life are among the best that have appeared. — *London Athenaeum*.

Mr. Aldrich has a very high reputation on the other side of the Atlantic, and this volume should do much to extend it on this. — *London Spectator*.

Cloth of Gold and Other Poems. 16mo,

\$1.50; half calf, \$3.00; morocco, \$4.00.

The qualities which make Mr. Aldrich's prose so charming are the very ones which insure success to his poetical writings. Full of vivid pictures, delicate imaginings, and dainty conceits, they cannot fail to delight the lover of poetry. — *Worcester Palladium*.

Enough to give him a lasting reputation as one of the most eminent American poets. — *The Independent* (New York).

We think of no American poet, unless it be Edgar Poe, who surpasses him in richness of imagination, in quaintness and delicacy of expression. — *The Liberal Christian*.

The Story of a Cat. Translated from the

French of Emile de la Bedollière, by T. B.

ALDRICH. Illustrated with a profusion of

silhouettes. 4to, \$1.00. An admirable trans-

lation of a thoroughly entertaining story, which is made still more amusing by the many humorous pictures.

Prudence Palfrey. With a picture of

Prudence by MARY HALLOCK FOOTE. 16mo,

\$1.50; paper, \$1.00.

They have an exquisite treat before them who have not yet read "Prudence Palfrey." It is Mr. Aldrich decidedly at his best, — the plot well elaborated and sufficiently exciting, and the story unfolded with delicacy, wit, dramatic suggestiveness, and in English altogether perfect and sweet. — *Christian Union*.

While in the undercurrent of thoughtfulness it displays, and in artistic finish and in poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own. — *Revue des Deux Mondes*.

The Queen of Sheba. 16mo, \$1.50.

The story is one of singular freshness and interest, and from first to last it is treated with a certain charming respect for its rare qualities. . . . To say that it is witty and full of a genial spirit is to say that it is Mr. Aldrich's work. — *W. D. Howells*.

Aside from the beauty and fascination of the story itself, the latter half of the book contains one of the most charming records of travel experience in Switzerland to be met with in recent literature. — *Utica Herald*.

Flower and Thorn, and Later Poems.

16mo, \$1.25; half calf, \$3.00.

Possess the characteristic qualities of his verse — delicate play of fancy and exquisite finish and precision of language. Mr. Aldrich has heard more subtle tones than any other American poet, and not even Tennyson has a keener feeling for the artistic value of verse. — *Appetans' Journal*.

What Mohammed said so many times about the Kurn is just as true of this little volume. "There is no doubt about this book." None whatever. It is as certainly a book of poetry as it is a book, — poetry of the most airy, delicate, fanciful sort; as dainty and delicious as can be. — *Christian Register* (Boston).

Baby Bell. A Holiday Volume. Fully

illustrated. Small quarto, cloth, full gilt,

\$1.50; morocco, or tree calf, \$3.00.

A beautiful edition of this exquisite ballad, illustrated with rare feeling and artistic skill.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

JUN 21 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1022.

BOSTON, SATURDAY, JUNE 19, 1880.

VOL. XL No. 13.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## McPhail Pianos.

The Commonwealth says: "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register, and standing in tune, equals any instrument of similar grade that we have ever listened to. This declaration has been the study of Mr. McPhail for many years, and, with true Scotch persistence becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instruments. Not only is all that creates the harmony of fanfare construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 630 Washington Street, Boston.

### BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

#### BALLADS AND LYRICS.

Selected and arranged by HENRY CAMOT LODGE. 18mo. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics in English and American literature. Hardly any striking poem of these classes, from "Cherry Chase" to "The Wonderful One-Hoss Shay," is omitted from this book, which is equally desirable for use in schools and in the family circle.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 23 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reproduction, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-chairs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.  
For Prices and other particulars, send for Circular.

## Music Publishers.

THE

## Welcome Chorus!

A NEW SONG BOOK FOR HIGH SCHOOLS,  
ACADEMIES, AND SEMINARIES.

By W. S. TILDEN.

Price \$1.00, or \$9.00 per Dozen.

A grand good book, of 256 pages, well filled with the best part songs, a large collection of sacred music for practice, and opening and closing exercises, also the elements on a new plan. Specimen copies mailed, postfree, for \$1.00.

Take with you to the seashore or the mountains, one of *Pitts & Co's* splendid volumes of *Popular Music*, *hitherto* than thirty are published. Some of them are—

Arthur Sullivan's Vocal Album . . . . .	\$1.00
Gems of English Song. 68 songs. . . . .	2.00
Gems of German Song. 79 songs. . . . .	2.00
Sunshine of Song. 68 songs. . . . .	2.00
Gems of Strauss. 40 Waltzes, etc. . . . .	2.00
Cluster of Gems. 43 Pieces. . . . .	2.00
Home Circle. Vol. 1. 170 Pieces. . . . .	2.00

Also take for the summer THE MUSICAL RECORD, which will bring new music every week. \$2.00 per year.

OLIVER DITSON &amp; CO., Boston.

## NEW SONGS.

BABIES EYES. . . . .	A. F. Hayes.
BREAK BREAK. . . . .	J. F. Rudolphsen.
LAST GREETING. . . . .	H. Leyl.
OH, FISHER BOY, MY OWN. . . . .	Geo. L. Osgood.
STAY AT HOME. . . . .	J. Barnett.
SPRINGTIME. . . . .	H. Becker.
THE OWL AND THE PUSSY CAT. . . . .	Wm. F. Apthorp.

Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

## VOCAL CULTURE.

The Cultivation of the Voice in Elocution.

By JAMES E. MURDOCH &amp; WILLIAM RUSSELL.

Price . . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, MIFFLIN &amp; CO., Boston.

Normal Musical Institute,  
CANANDAIGUA, N. Y.A SUMMER SCHOOL. THIRD SEASON, FROM  
JULY 7 to AUGUST 10, 1890.

A delightful summer resort. Good board at low prices. The instruction of ten eminent musicians, including

W. H. SHERWOOD, Piano,  
EUGENE THAYER, Organ,  
HARRY WHEELER, Voice,  
L. H. SHERWOOD, Theory.

A full course, not equaled anywhere outside the largest cities, for only \$15.00, including at least fifteen piano, organ, song, violin and cello rentals. All interested in music should send for circular to

WM. H. SHERWOOD, Director,  
157 Tremont St., Boston, Mass.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## THE GOLDEN LEGEND.

By H. W. LONGFELLOW. New Edition. \$1.

A new, tasteful, inexpensive edition of this beautiful dramatic poem, which has been admired and enjoyed all over the civilized world.

For sale by booksellers. Sent, post-paid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN &amp; CO., Boston.

Successors to Houghton, Osgood &amp; Co.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH &amp; CO., New York.

WILLIAM REEVES, London.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

E. M. HEINDL,

JOHN MULLALLY,

F. LISTEMANN,

ALEX. HEINDL,

H. A. GREENE.

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

KNAPP'S THROAT  
CURE

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable, vigorous in their action, harmless to infant or adult, and invaluable to singers and speakers. Convenient to carry on hand. From Druggists, price 50 cents; or address E. A. GLENN, P. O. Box 2000, New York.

"The History of a Voice Lost and Won," by Rev. H. W. Knapp, D. D., sent, post-paid, on application.

## MR. HOWELLS'S NEW STORY.

## THE UNDISCOVERED COUNTRY.

1 vol., 12mo, tastefully bound, \$1.50.

It is impossible not to discover in this work a deliberate and very noteworthy advance upon its author's past to a higher plane of fiction than he has hitherto attempted. The conception of Mr. Boynton is a bit of masterly work, evincing a subtlety of psychological observation and a keenness of psychological penetration wholly unmatched in American fiction literature outside the pages of Hawthorne. — *New York Evening Post*.

It makes a very interesting use of the element of Spiritualism. — *N. Y. Times*.  
The "Undiscovered Country" certainly strikes deeper than any of his previous stories, without losing any of the charm of style or dith that has characterized them. — *The Golden Rule* (Boston).

The price of Mr. Howells's duodecimo books is reduced from \$2.00 to \$1.50 each.

## The Lady of the Armistock. 12mo, \$1.50.

Mr. Howells has done much for American literature; in this story he has done much for American social life, and with exquisite grace and delicacy makes plain how power is the atmosphere that is breathed by the American girl that which which pervades the Continent. Whole truth, every narrative, and the dullest humor combine to make the novel delightful on every page. — *Hartford Courant*.

## Their Wedding Journey. 12mo, illustrated by Hopkin, \$1.50. The Same. "Little Classic" style. \$1.25.

With just enough of story and dialogue to give to it the interest of a novel, it is also one of the most charming books of travel that we have ever seen. It is like hearing the story of his summer travel from the lips of an intimate friend. — *Christian Register* (Boston).

## A Chance Acquaintance. Illustrated, 12mo, \$1.50. The Same. "Little Classic" style, \$1.25.

One can hardly overpraise the charm and grace with which Mr. Howells has treated the "acquaintance," and the exquisite delicacy with which he has treated the love into which it ripened. His observation is close and accurate, his knowledge of women is simply marvelous. He is an artist in his description of scenery. — *Boston Advertiser*.

The above eight volumes, bound in uniform style, and put up in a box, cloth, \$12.00; half calf, \$28.00.

## Out of the Question. A Comedy. "Little Classic" style. \$1.25.

This seems to us one of the most charming of all Mr. Howells's works. — *Boston Advertiser*.

## A Counterfeit Presentment. A Comedy. "Little Classic" style. \$1.25.

In this comedy Mr. Howells gives new proof of his rare insight into character, and his ability to portray it by effective and discriminating touches of his fine sense of dramatic scenes and incidents, and of his exquisite literary skill.

## A Day's Pleasure. Vest-Pocket Series. II. Illustrated, cloth, 50 cents.

A delightful sketch, describing the adventures, incidents, and companionships of a day's pleasure down Boston Harbor, ending with the finding of a lost child, and restoring him to his father. It is told in Mr. Howells's most charming style.

## Poems. "Little Classic" style. \$1.25.

In his prose, Mr. Howells is a poet. In his poems there is all the grace of his prose, and a deeper sentiment revealed beneath the melodious lines. — *Cleveland Herald*.

MME. BERTHA JOHANNSEN, *Professor of the Art of Singing*,  
178rd Avenue, New York,  
Ladies prepared for the Opera or  
Concert Rooms.

## MADAME CONSTANCE HOWARD,

PIANIST,

218 East Tenth St., New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

## GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY,

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
25 Union Square,  
New York.

## A Foregone Conclusion. 12mo, \$1.50.

Mr. Howells has before this given us charming stories; but in this last book we have a very noble tragedy. There is the same grace of style, the same delicate portraiture and fine humor as in his earlier works. But in this one he has had hold of far deeper elements of character and life. . . . The kind of power it displays is rare, not even in American, but in any literature. — *Christian Union*.

## Venetian Life. Including Commercial, Social, Historical, and Artistic Notes of Venice. 12mo, \$1.50.

Mr. Howells deserves a place in the first rank of American travel writers. This volume has brought justice to this; it does give a true and vivid and almost a complete picture of Venetian life. — *Pitt Mail Gazette*.

## Italian Journeys. 12mo, \$1.50.

The reader who has gone over the ground which Mr. Howells describes will be struck with the folksy touch and accuracy of his sketches, while he will admire the brilliant fancy which has cast a rich poetical coloring even around the prosaic highways of ordinary travel. — *New York Tribune*.

## Suburban Sketches. 12mo, illustrated, \$1.50.

A charming volume, full of fresh, eloquent sketches, and to every was delightful pictures of life in the vicinity of a great city. — *New York Observer*.

## The Parlor Car. Farce. Vest-Pocket Series 50 cents.

A delightful little comedy.

## Choice Autobiography. Edited, with Critical and Biographical Essays, by W. D. Howells. "Little Classic" style. Per volume, \$1.25.

1. 2. Memoirs of Frederica Sophia Wilhelmina, Margravine of Baireuth.
3. Lord Herbert of Chesham, and Thomas Edmond.
4. Edward Gibbon.
5. Vittorio Alfieri.
6. Carlo Goldoni.
7. 8. Francois Marmontel.

This series of autobiographies is a real acquisition to that large class of readers who enjoy this most fascinating department of literature. — *Worcester Spy*.

We wish the reading public could be directly impressed with the interest and importance of the choice series of autobiographies. The subjects are chosen with great judgment and taste, and each life is presented by an essay from Mr. Howells's accomplished pen. — *Providence Journal*.

For sale by booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



BOSTON, JUNE 19, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEYER, 30 West Street, A. WILLIAMS & Co., 257 Washington Street, A. K. LORING, 20 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BOYER & Co., 1702 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

THE MUSICAL VERSIONS OF  
GOETHE'S "FAUST."BY ADOLPHE JULIEN.<sup>1</sup>

## II.

THE FAUST OF PRINCE RADZIWIŁŁ, OF RIETZ, OF CONRADIN KREUTZER, OF L. GORDIGIANI, OF JOSEPH GREGOIR, OF HENRY COHEN, OF HUGH PIERSON, OF BOITO, OF FERDINAND DE HODA, AND OF ED. LASSEN.

In 1835, Prince Anton Radziwiłł,<sup>2</sup> governor of the Grand Duchy of Posen for the king of Prussia, and for the rest a passionate amateur of music and a brilliant violoncellist, published at Berlin a musical poem of *Faust*, having perhaps the Capellmeister Wilhelm Schneider for a collaborator. This remarkable work, as Fétis says, has been executed in many cities of Germany, and represented many times at Berlin, where the Royal Academy often plays it on the anniversary of the Prince's death. Goethe has praised it in the year 1814 of his *Annals*: "The visit of Prince Radziwiłł awakened a desire difficult to satisfy; the original music which he has composed for *Faust*, this happy and entrancing music, gave us only a remote hope of bringing upon the stage this singular work."

Finally, toward the year 1836, Julius Rietz,<sup>3</sup> pupil of the celebrated Zelter, and a very able violoncellist, had *Faust* represented after his fashion in the theatre founded by Immermann at Düsseldorf. He had been expressly called there by Mendelssohn, who had confided to him the musical direction of that theatre. He soon succeeded Mendelssohn in the post of musical head of the city; then he became at once director of the Gewandhaus of Leipzig and conductor of the orchestra at the theatre, and finally Capellmeister of the king of Saxony.

At very nearly the same period, Conradin Kreutzer, whose works are more remarkable for qualities of technical structure and experience, than for richness of invention, composed and had executed at Vienna a series of pieces on the principal scenes of *Faust*. This renowned musician, who, of very low extraction, had known how to elevate himself to the first rank in his art by dint of perseverance and of labor, finished, as he had begun, under the patronage of Goethe. He had, in fact, composed his second theatrical work upon Goethe's comic opera libretto, *Jery und Bätely*, and had seen it played in the Court theatre of Vienna through the

miscalculation of the director, Weigl, who, always hostile to young débutants, had only given this piece under the conviction that it would have no success. The expectation of the envious man was deceived, and this representation recruited numerous partisans for the young musician. Goethe had served him favorably at his début; he inspired him equally well at the end of his career; for these two works may be ranked among the best which Conradin Kreutzer has produced for theatre or concert.

To adapt to the German poem the inspirations of the Italian muse was a perilous undertaking, only to be excused, in case of non-success, by the honor of attempting it. The Italian Opera, *Fausto*, by Gordigiani,<sup>4</sup> appeared in 1837 at the Pergola Theatre in Florence. The author had allowed himself to be seduced by a very bad libretto, and had finished his music in a very short time at a fixed date. The result was a flagrant *fiasco*, one of the few such to be counted in the history of theatrical revolutions. This check was due to the absurdities of the book, to insufficient rehearsals, to the negligence of the artists, and finally to the puerility of the machinery employed for the transformations and enchantments. The music, in which one remarked some facile melodies, was not of force enough to exorcize such a disaster. This unfortunate event was, as it were, a presage of the career of the author, who went on composing pieces of chamber-music, and vocal melodies, without ever being able to succeed upon the stage.

At the very period when Berlioz was writing the first scenes of his *Damnation de Faust*, in the midst of the noise and agitation of Paris, a young Belgian musician was polishing and repolishing a score inspired by the same subject, which he wished soon to produce in public. On the 27th of January, 1847, Joseph Gregoir had his work executed at Antwerp in a grand festival which he had organized with the aid of two hundred singers and as many instrumentalists. The début of the young composer made a great noise in his native country. The concert took place in the hall of the Cité, "all resplendent with lights," say the journals of the time. Ladies of the city sang the choruses, and so the tickets for the festival Gregoir were at a premium for some days at the Bourse. The author was received with acclamations, and was sung in verse and prose; then music and musician sank into oblivion.

The plan of this "musical poem" is very nearly that which the collaborators of Gounod afterwards followed in writing their libretto; for M. Gregoir has simply chosen the principal scenes of the first *Faust* of Goethe, and has put them into music. Strangely, he has conceived his subject in very nearly the same manner with Gounod, and has rendered it in the same amiable and discreet gamut, in that demi-tint which is like the moonlight of genius. He pauses by preference at the sentimental, touching and impassioned scenes which are met with in the philosophical drama

of the German poet; he is even so well quartered in this agreeable domain, that he has eliminated the person of the devil from his poem. A *Faust* without Mephisto is as bad as a *Faust* without Marguerite or without Faust.

In that same year, 1847, a French composer, M. Henry Cohen, had performed in the hall of the Conservatoire, at Paris, a lyrical poem, *Marguerite et Faust*, which met with a very good reception. One grand scene, entitled *The Triumph of Mephistopheles*, was especially applauded. This lyrical poem remains the principal work of the well-taught musician, who had learned harmony of Reicha, singing of Lali and Pellegrini, and who, after having twice gone to try his theatrical fortune in Italy, became director of the Conservatoire of Lille, a function which he soon resigned, on account of disagreements in opinion with an administrative commission which was joined to him as council.

Some years later, England paid a new tribute to the poet in the person of Hugh Pierson, an artist of merit (born at Oxford in 1816), who had devoted himself to music against the will of his father, titular preacher of King George IV., and who had made his musical education in rather a fragmentary manner, receiving lessons and counsels by turns from the organist Atwood, from Paër at Paris, Walmisley at Cambridge University, Tomaschek and Reissiger in Germany. When Bishop died, he replaced him for an instant at the University of Edinburgh; but he was soon tired of being professor, and returned to Germany, where his opera, *The Triumph of the Sylphs*, was played at Brünn with some success, while that of *Leila* raised a storm at Hamburg. He lived eight years in that city, then returned in 1853 to London, where he composed an oratorio of *Paradise*, and a second *Faust*, which passes for his best work. Pierson died at Leipzig in the beginning of 1873.

In March, 1868, an Italian composer, M. Arrigo Boito, who is, on the Peninsula, the most convinced partisan of the innovating theories of Richard Wagner, produced at La Scala, in Milan, a *Mephistofele* which must be counted among the musical *pastiches* of the drama of Goethe. This opera did not succeed, and the second representation raised a frightful tumult; it was for the work a sentence of immediate death. The principal reproach incurred by the young musician was the want of melody. Could it be otherwise, knowing his neo-German tendencies, his preferences, and his admiration for the "music of the future"? This check, then, did not imply that the opera was devoid of merit, and, by the admission even of the musical journals, it contained several pages of a fine conception and a powerful execution. Moreover, the merit of the author was recognized by all unprejudiced judges when his opera was resumed at Bologna, October 4, 1875. It was for the city, which was the first in Italy to admire and applaud *Lohengrin*, to render justice, not without passionate discussion, to the efforts and the talent of M. Boito, whose sole offence was being born in Italy.

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Œuvres qu'il a inspirées." Par ADOLPHE JULIEN, Paris, 1880. — Ed.

<sup>2</sup> Prince Anton Heinrich Radziwiłł, born at Posen in 1775; died at Berlin in 1838. The exact nomenclature of the scenes and pieces of his score will be found in the *Indication des Musiciens Polonoises et Slaves*, by M. Szwinski.

<sup>3</sup> Born at Berlin in 1812; died at Dresden in 1877.

<sup>4</sup> Gordigiani (Luigi), born at Florence in 1814. Died there in 1860.

It must be said, also, that this dramatic work is of a very singular conception, and of very unequal value. M. Boito, who appears to be a real worshipper of Goethe, and who surely has studied the commentaries written in many languages on *Faust*, has carved a poem for himself out of the drama of Goethe, just as Berlioz or Wagner might have done; but it is less an opera libretto, than it is a series of eight scenes badly dovetailed together,—the Prologue in Heaven, the Easter festival, the scene on the ramparts of the city, Faust in his study, the garden, the Witches' Sabbath, the death of Marguerite and that of Faust, these last two episodes borrowed from the second *Faust*. Furthermore, M. Boito, who is a philologist, and who, after the example of Wagner, attaches almost more importance to his verses than to his music, has prefaced his score with a note, in which he examines the different orthographies and explanations of the word *Mephistopheles*; finds himself authorized by Le Loyer's book on *Spectres* to make those invited to the Sabbath sing *Saboté*, while the witches sing *Hor Sabbath!* explains why he has adopted the metre of Greek verse in the scene of Helen, and how the Italian language lends itself better than the French to all the pomps and graces of the Greek metre, and the Latin, etc. Finally, he is so penetrated with his favorite author that, at almost every scene, he brings in evidence some verse, some tirade, in which he sees, not without reason, the essence, the knot of the entire scene. In Faust's study chamber, for example, that apostrophe of the doctor to the demon, "If I ever say to the passing moment, Stay, thou art so fair! then mayst thou surround me with chains; then I consent to annihilation"; and for the amorous *tête-à-tête* in the garden, that reply of Faust, "My love, who dares say, *I believe in God?* You may ask priests and augurs, and their answer will appear but a mockery of the questioner."

The score of M. Boito shows what efforts a composer trained in the Italian school must make to shake off those obsolete formulas, to conceive a truly serious work, and above all, to give it a severe form. Whatever pains he takes, so great is the influence of the artistic medium, that he only succeeds in producing a very unequal, very laborious work, in which certain parts clash with others, and of which the merit, very real on the whole, consists more in tentative efforts than in any realized effect. In general, the fantastic passages have served M. Boito better than the scenes of tenderness; in the latter his melody is for the most part common, and his orchestra but slightly interesting, while he treats the former with great power, and not without originality. Evidently it is toward force and dramatic passion that his natural talent urges him; but a composer of such merit ought to keep a severer watch over himself, and not fall back into the ruts in which a Petrella has dragged himself all his life.

At the beginning of 1872, March 7, Ferdinand de Roda, pianist, harpist, composer and professor of music at the University of Rostock, brought out in that city a new musical

drama of *Faust*, interpreted by the Academy of Singing and the united orchestras of Rostock and Schwerin. The author himself directed the execution of his work, which recommended itself, they say, by real dramatic qualities, and obtained a certain success. However that may be, this first hearing was also the last; and this musician, who had already produced oratorios, cantatas, a symphony, several piano pieces, died in September, 1877, at the Chateau de Bülow, near Crivitz (Mecklenburg-Schwerin), without ever having a chance to hear his *Faust* again. He would have been sixty years old on the 26th of March following.

Finally, in 1874, a Norwegian composer, Edouard Lassen, brought out at Weimar a new musical adaptation of Goethe's drama. Born at Copenhagen, but taken at the age of two to Brussels, having made his musical studies at the Conservatoire of that city, and having been several times laureate in the competitions in composition instituted in the principal cities of Belgium, Lassen made a grand tour in Germany, and was particularly well received by Spohr at Cassel, and by Liszt at Weimar. It was Liszt who caused his opera *King Edgar* to be represented on the Grand-Ducal stage, though it had been pronounced impracticable at Brussels, and with such success that Lassen was offered the place of director of the court music, and became attached to Weimar, where he fixed his permanent abode after the great success of his second opera, *Frauentob*.

His new work, which follows Goethe's drama scene by scene, is very important, for it comprises more than fifty pieces of all kinds; but it is also very interesting, and contains more than one page that is remarkable. The Prologue in Heaven, with which the score naturally opens, and then all the melodrama accompanying the meditations of the doctor in his study, are of an excellent color; and the Easter hymn is of a touching simplicity, with its persistent sound of bells. The scene at the gates of the city is very pretty, with its sad complaint of the mendicant and the animated rondo of the peasants; the murmur of invisible spirits in Faust's chamber, and their joyous whisper during the doctor's sleep, have inspired the musician with graceful thoughts of an altogether fairy lightness. The scene in Auerbach's cellar, on the contrary, is rendered with a great freedom and rare vigor; the short phrase in canon of the surfeited drinkers, "We are as happy as cannibals, and gorged like five hundred swine," is inexpressibly clumsy and stolid.

The scene of the Witches' Kitchen is no more wanting in color. But it is, above all, the chaste figure of Marguerite and the different episodes with which it is associated, that Herr Lassen has treated in a charming manner. So, too, the beautiful melody of the orchestra when she enters her chamber, the old song of the *King of Thule*, of which he has so well marked the archaic character; Dame Martha's lamentation of her absent husband; the brusque *entrées* of the devil, etc.; also many little pieces, simple phrases sometimes, very varied accents, leading to the promenade

in the garden, which the composer accompanies with a light rustling, the charm of which excites to reverie and to sweet confidences. The monologue of Faust dragging his disillusion through the woods and caverns is underlined by an orchestral piece which shapes the image of the wanderer, and seems to depict his repeated efforts to climb from height to height. As for the melodrama placed under Marguerite's invocation to the *Mater dolorosa*, it is impressed with a penetrating sadness, which brings out the strangeness of the devil's song in bolder relief; and the exact transcription of the *Dies iræ* in the scene of the cathedral produces a terrible effect. But the capital piece of this first part, that in which the author has displayed the most power and imagination, is, without contradiction, the romantic scene of the *Walpurgis Night*; there we find a rare strangeness of invention, served by a very skillful hand; and these two qualities united were not too much to measure them with this astonishing conception of the fantasy of Goethe.

These same qualities are found to an equal degree in all the fantastical scenes of the Second Part. But the prolongation of this kind of music, aiming always, by means slightly varied, at the fairy-like, the supernatural, can not fail to fatigue in the long run; and this monotony, it must be confessed, sprang perforce from the subject, music not having resources multiple enough to paint episodes of very nearly the same nature, with colors varying incessantly. There are, among the number, some delicious pieces of a vaporous lightness, like the chorus of Ariel and the elves which opens the *Second Faust*; like the song of the Sirens in the upper Peneus and the whirling refrain of the Lamie; like the intertwining dances of Euphorion and the young girls in the scene of Arcadia. This tableau begins with a pretty pastoral prelude; and two other orchestral pieces of great importance, very richly colored, are the grand *Bacchanale* which terminates the third act, and the *Polo-naise* which accompanies the masquerade in the palace of the Emperor.

The two fragments of the poem to which the author has given, by good right, the most musical importance, are the great scene of the *Classical Walpurgis Night*, and the charming episode of Helen; he has rendered them with a lightness of touch and a variety of tones truly remarkable.

In the second *Faust* still more than in the first, one meets with certain scenes which seem to demand some traits of purely descriptive music; and the author could hardly avoid painting the noise of the car of Pluto, the course of the centaur Chiron, the wriggling of the gnome Homunculus, the fall of Icarus-Euphorion, etc. But he notes only what is strictly necessary in this rather puerile kind, and passes on. He has done wisely also to adopt as it were a connecting thread, to bind these scattered pieces together; and he happily brings back from time to time two characteristic melodies, differing in kind,—that altogether graceful one which has signalized the first apparition of Helen in the scene of astrology, and the grave and sombre

melopœia upon which the demon has revealed to the doctor the origin of things, the existence of the primitive divinities, the Mothers.

In approaching the end of the second *Faust*, in reaching the scenes where Care blinds the presumptuous doctor, where the Lemures dig the grave reserved for Faust, in arriving at the *Chorus Mysticus*, the composer found himself, as in the initial scene of Ariel and the Sylphs, in the presence of pictures where music has nothing more to say after the admirable translation by Schumann. Accordingly Lassen has treated these scenes as briefly as possible without curtailing them, but also without developing them, so as not to appear to wish to enter into rivalry with a master whom he certainly admires, for he proceeds directly from him.

This valuable work, then, is the last attempt that has been made at a musical adaptation of *Faust*; or rather, it was the last five years ago; for, with the constant attraction which the bizarre conception of Goethe exercises upon composers, it would be indeed astonishing should no *Faust* have been hatched since that time in the brain of a musician. Whether it be hatched, or whether it only germinate, there surely will arise some other in a little while, and then another still, and that will never be the last.

(To be continued.)

#### ANNUAL MEETING OF THE HANDEL AND HAYDN SOCIETY, BOSTON, MAY 31, 1880.

##### PRESIDENT PERKINS'S ADDRESS.

Gentlemen: In October last we met at the first rehearsal of the season, with the hope that, though arduous, it would be in every way successful; and now at the end of May, being assembled at our annual meeting, we have the satisfaction of knowing that we did not hope in vain. Certainty is better than hope, gentlemen: and, pleasant as it was in the autumn to anticipate success, it is still more pleasant in the spring to be assured of it. The season has, indeed, been so exceptionally good, both in its artistic and its financial results, that I feel tempted to express my gratitude by pronouncing an indiscriminate eulogy upon it; but, although according to the proverb, nothing but good should be said of the dead, I shall refrain, knowing that it is wiser to allow of some falling short of perfection in the best of seasons as in the best of completed lives, since wholesale praise is apt to challenge criticism; and, being convinced that those who search for spots, will find them, even in the sun itself. Were I to say that the season of 1879-80 has been the best so far in the annals of the society, and that the fifth triennial festival which closed it far surpassed its predecessors, I might be contradicted; but when I say that no exertions were spared by the conductor, the singers, the organist and the board of management to make the concerts given before, and at the festival, as good as possible, I cannot be gainsayed, for this is strictly true. Beyond this I need not go. The public and the press have said all that we could desire in praise of our work, and, now that the grateful hum of applause has somewhat died away, it should be remembered not as a balm to our self-esteem, but as an incentive to self-examination. It is by studying the causes of such success as we have met with that we may learn what can be done to deserve a still greater meed of praise. Like the allegorical figure

of Prudence, whom Raphael represented in a fresco at the Vatican, according to the quaint fancy of mediæval symbolism, as a woman with two faces, the one aged and turned backward, as if looking into the past, the other, young and beautiful, gazing into the mirror of self-knowledge, so should we study the present in the light of the past, and thus prepare ourselves for better work in the future.

After the earliest period in the history of our society had been passed through, during which the footsteps of its founders were guided by the feeble rushlight of New England psalmody, it entered upon the study of works belonging to the higher levels of musical thought, which has ever since been unflinching pursued. Every year the horizon widened, and, as the society advanced, the public, to whom it revealed the new treasures of which it had possessed itself, advanced with it in appreciative power. By this means it helped to raise the standard of taste in music, and aided in bringing about that more general enjoyment and cultured appreciation of the best sacred music in which we now rejoice.

May we not justly claim that the Handel and Haydn Society has had some share in that impulse to advance in other fields of the divine art, which has brought about an improved state of public taste in what is distinctively, though obnoxiously, designated as profane music? It taught our people to love the Haydn of the *Creation*, and so made them eager to know the same Haydn in his symphonies and his quartets; it made them familiar with the Beethoven of the *Mount of Olives*, and thus prepared them to enjoy his great instrumental compositions. Thus, if we have today our excellent choral and symphony concert associations, it may be said that it is in some measure due to the initiative taken, by the Handel and Haydn Society so many years before they came into being. While we rejoice in their vigorous life, and wish them all prosperity, we must be watchful lest they surpass us in attainment. They have the public ear now as well as we, and what they teach it to appreciate will be demanded from us under pain of censure. Nor is this spur to exertion limited to our immediate vicinity. We have rivals elsewhere, rivals in our special domain, young and enterprising societies who surpass us in numbers and in resources. "Westward the star of empire takes its way." Let us look to it that its light is not quenched in the East. I say this in no other spirit than that of thankfulness that the love and study of the noblest music is spreading in all directions. The more choral societies spring up, North, South, East and West, the better, for their multiplication can only serve to keep up a spirit of healthy emulation, and insure the best general results.

As the progress of public taste is commensurate with our own, as each year increases the number of our judges, and as the better our performances are the stricter will be the account exacted from us, it is not only our duty but our best policy to labor faithfully to correct our defects and bring our performances up to the highest standard. At the end of every season we should ask ourselves, Have we made an advance? and to this question I think we may this year answer, yes. The excellent performance of *St. Paul* on the opening night of the festival proved it, as it seems to me. It was generally admitted that the chorus sang with a closer attention to light and shade; a higher comprehension of the more subtle shades of expression; a less frequent tendency to what a newspaper critic has called our "stalwart style" of singing; and, in short, approached nearer to that form of perfection, which consists in exactly weighing and rendering all those shades of difference in volume

of tone, which lie between the extremes of pianissimo and fortissimo. If it be difficult for the performer upon an instrument or a solo singer to do this with perfect evenness and accurate correspondence of result to intention, how much more so is it for a body of 500 or 600 singers, since it requires that each one should have perfect command of his voice, an identical conception of the quality of expression needed to give effect to the words sung, and that, collectively, they should be inspired with one will and one impulse! The perfect chorus, like the air around us, has mastery over the extremes of delicacy and power. "Didst thou feel," says Diogenes to Plato, in one of Landers' "Imaginary Conversations," "the gentle air that passed us? That air, so gentle, so imperceptible to thee, is more powerful than all the creatures that live and breathe by it." To sing softly as the zephyr blows; to "shake the dome" with the full resonance of united strength; to ask in hushed astonishment, "is this He? is this He who, in Jerusalem?" and to make the heavens ring with the "Hallelujah Chorus," so that the exact volume of sound intended by the composer will be given to each composition—this is only possible to a body of singers each one of whom has perfect command of his voice and a perfect comprehension of how it should be used. The more closely the singers watch the conductor and lose themselves in him, the nearer approach will they make to unity of style and feeling. They must yield to his every impulse, as the keys of a pianoforte to the pressure of a player's fingers, and thus embody the conception of the work which he has formed in his mind. When, then, you sing in the chorus, pay the closest attention to your leader and be plastic in his hands. Cultivate a sense of individual responsibility, ever keeping in mind that your work will mar or enhance the general effect; and endeavor to give the full meaning and expression to words and music, for it is certain that, unless you interpret them with feeling and intelligence, you will produce no effect upon your hearers. When your audience is before you, sing as if you thought that it depended upon you personally to rouse its enthusiasm, knowing that

"There is in souls a sympathy with sounds,  
And as the mind is pitched, the ear is pleased  
With melting air, or martial, brisk or grave.  
Some secret chord in union with what we hear  
Is touched within us, and the heart responds."

A rumor lately went abroad that our conductor, for more than a quarter of a century, had been tempted by the offer of an important post, to turn his back upon us and make his home elsewhere. To do him justice, I can honestly say that I never gave it a moment's credence. He has worked too well and too long with us to break the old ties, whose severance, when it takes place, will not probably be a matter of will on his part, nor on ours. We are all grateful to him for his unwearied efforts during the past season, and feel how much the success of the festival is due to him. Our thanks are also due to Mr. Lang for his most efficient aid, and to the members of the chorus, ladies and gentlemen, for their attendance at rehearsals, and their cheerfulness under necessary discipline and rebuke. I know that they have found their reward in the consciousness that they have well served the interests of the society to which they are so much attached, and ask for no other recompense.

In conclusion, I have to offer you the usual statistics relating to the events of the season. Fifty-four rehearsals have been held, with an average attendance of 360 members, and ten performances given, with an average attendance of 440 singers. Thirty-five new members have been admitted to the society, of whom two have not qualified. Fifty-five ladies have joined the chorus



and fourteen have been dismissed. Eight members have resigned, and three have been dismissed. The works performed before the festival were the *Prodigal Son*, under the direction of its composer, Mr. Arthur Sullivan; *The Messiah*, Christmas, and *Israel in Egypt*, at Easter. At the festival we gave Mendelssohn's *St. Paul* and *Forty-third Psalm*, Spohr's *Last Judgment* and Rossini's *Stabat Mater*, Verdi's *Requiem*, a portion of *The Seasons*, Saint-Saëns's *Deluge*, Handel's *Jubilate* and Solomon, Beethoven's *Ninth (Choral) Symphony*, a portion of one of Bach's Cantatas. The programmes of the miscellaneous concerts included a great variety of vocal as well as instrumental pieces, among which latter we must not omit to mention the two overtures of our countrymen, Messrs. Dudley Buck and Chadwick. This is a long list of works, gentlemen, whose variety of school and period says much for the liberality of our musical creed.

It is proper that I should ask you to remember those whom death has stricken from our list of members within the past year. They are six in number, namely: Charles Henderson, who joined in 1834; Henry A. Coffin, who joined in 1865; T. Frank Reed, who joined in 1866; Thomas Greeves, who joined in 1870; Leopold Lobsitz, who joined in 1876; and Philo Peabody, who joined in 1877. One among them, Mr. Reed, was a member of our board of government in 1870 and 1871. Actively interested in the cause of music, always conspicuous among those who were best capable of promoting it, genial, kindly and courteous to all who came in contact with him, Mr. Reed has been not a little missed by those who knew and valued him.

One thing more, gentlemen, and I have done. You are probably aware that, so long ago as 1867, Dr. Upham, the president of the society, suggested that some one should be appointed to write its history; that Mr. Farnham began the work, and that it was afterward committed to the highly competent hands of Mr. Samuel Jennison, who entered upon his arduous task with enthusiasm. Having collected a great amount of material through diligent research, and begun to collate and arrange it, he was obliged to turn his attention to other things, and finally to lay the work aside altogether. Several years having passed without hope of renewed leisure to resume it, Mr. Jennison informed the committee that to his great regret he must give up what he had so much desired to do, and asked that some one should be appointed in his place, to whom he liberally offered the materials which he had collected with so much labor. By vote of the board of government, the now vacant office of historian was offered to me, and I accepted it, after vainly endeavoring to break Mr. Jennison's resolve. I did so because I have so long been connected with the Handel and Haydn Society, that I felt I had no right to refuse, and, because incompetent as I feel myself to be to do the work as I could wish it to be done, I knew that whatever can be done through the stimulating force of affection for the Handel and Haydn Society I may hope to do. To serve it in any way is to me a privilege, and I therefore welcome the opportunity which now offers itself, of doing what I can to make its history accessible to the many who will wish to know it better than they can at present.

Wishing the society increasing prosperity, and offering you my congratulation upon the highly encouraging result of the last season, whose receipts, despite the great expense of the festival, have allowed us to add \$3,300 to the permanent fund, I offer you my thanks for the renewed honor of election to the presidency, and bring these all too long remarks to a close.

CHARLES C. PERKINS.

## BEETHOVEN AND VIENNA.

BY EDOUARD HANSLICK.

It was as a lad of sixteen that Beethoven came from Bonn on his first flying visit to Vienna. He carried home with him at least one inestimable advantage: that of having made the acquaintance of Mozart, who heard him play, and spoke prophetically of his future greatness. Five years later, in November, 1792, he once more entered Vienna, never again to leave it. It was an Austrian Arch-duke, the Elector Max Francis, son of the great Maria Theresa, who sent the much-promising young man to improve himself in the Austrian capital; an Austrian gentleman, Count Waldstein, the Elector's favorite, procured him the means for his journey to and residence in Vienna. At the very earliest part of his career, even ere he set foot on Austrian soil, Austrian influence was, therefore, actively employed in protecting him and advancing his interests. After his arrival in Vienna, he quickly amalgamated, socially and artistically, with the Austrian people. It was not Bach and Handel, but the great Austrian masters, Haydn and Mozart, who were his models in the task of creation, while Haydn, Albrechtsberger, Salieri, and Schenk were for a time his masters, though their pupil soon soared above all teaching. But it was not so much Beethoven the composer as Beethoven the pianoforte virtuoso who first afforded Vienna matter for wonderful stories. Though he soon renounced this kind of fame, his career as a pianist and concert-giver left a deep and permanent impression on the musical life of Vienna. His first public appearance took place on the 24th of March, 1795; he played in the Burgtheater, for the *Tonkünstler-Society*, his C major concerto, Op. 15, for the first time. The period of his career as a virtuoso is strictly comprised between 1795 and 1814. Wherever we cast our eyes, we come on landmarks in his artistic life. If we follow, till it has wound along a short distance further, the streamlet on which his monument looks down, we stand before the Theatre an der Wien, where his *Fidelio* and *Christus am Oelberge* were first performed, and many concerts, in which he himself conducted grand instrumental works, were given. For the opening of the Josephstädter Theatre he composed and conducted his overture: *Weite der Häuser*. In the inner town, the great Hall of the University reminds us of the remarkable first performance of the Seventh Symphony and the "Battle of Vittoria"; the Great Hall of the Redoute calls to mind the cantata: *Der glorreiche Augenblick*, and the concert of 1824, the last he conducted; the Burgtheater, his ballet of *Prometheus* and the share he took in the concerts of the *Tonkünstler-Society*: the Kärntnerthor Theatre, *Fidelio*, as re-arranged, and the first performance of the Ninth Symphony. Even the modest rooms "zum römischen Kaiser," "auf der Freilung," and "zur Mehlgasse," could boast of works by him being played at concerts there. At the Morning Concerts in the Augarten were first heard the D minor Symphony and the C minor Concerto. Lastly, on May morning in 1814, Beethoven played in the Prater, with Schuppanzigh and Linke, his grand Trio in B flat major; this was his last appearance as a pianist. Who can calculate the amount of happiness, joy, consolation, and elevation of mind, which, from his "Adelaide," his Septet, and his earlier Sonatas, down to his last Symphonies, he lavished on mankind! And Vienna was first to possess and enjoy all these works. It was a publisher of Vienna who issued his Opus 1, and it was a publisher of Vienna who issued his Opus 137 (the last). Like one of the mighty Nibelungs, who migrated from the Rhine to the Danube, Beethoven came here

and amassed an incalculable treasure. But it was not hidden away or buried; it flowed as current gold from Vienna over the entire globe.

The smiling villages which surround Vienna in a garland of forest-green, were, so to speak, his workshops, the garrets of the poet. Trees under which he thought and created still send forth their leaves. Sauntering among the vineyards of Baden and Merkenstein, he thought out his Ninth Symphony; at the foot of the Kahlenberg in Heiligenstadt, he conceived the Pastoral and the C minor Symphony; in Hetzendorf and the Park of Schönbrunn, *Fidelio* and *Christus am Oelberge*; and at Moding, the grand "Festmesse." The cool, cozy, summer haunts so familiar to us are all distinguished and immortalized by his having repeatedly staid there; it was in their woods and their gardens that the precious fruit of his mind germinated and ripened. As it was in Vienna that he found the stimulus to his mightiest efforts in art, so it was Vienna over which his genius first diffused its fructifying light and warmth. We will name only the incomparable One, Beethoven's son in spirit, Franz Schubert! Not more than a few paces from Beethoven's grave is that of Schubert in the Währinger Cemetery, and—as we can now joyously add—only a few paces separate to-day Schubert's Monument among the green bushes of Town Park from the Statue of Beethoven.

Who could ever calculate and name all the mighty results which emanated directly from Beethoven! There is the immense influence exerted by him on modern pianoforte playing. Young Viennese virtuosos, Czerny, Moscheles, Ries, Bocklet, etc., after studying under his own eyes, publicly performed his works for their instrument, and, when they had themselves ripened into mastery, were able to hand down the tradition of the style. Through his Sonatas, which, for the first time overstepping the limits of five octaves, turned to account a greater range of sound and demanded a more powerful tone, he exercised a decisive influence on the gradual amelioration in the manufacture of pianofortes at Vienna, and distinguished by marks of friendly attention the best representatives (Streicher, Stein, and Schanz) of the trade. Through Beethoven, whose new chamber-music was immediately studied by the Razumowsky Quartet, quartet playing in Vienna attained a height of which no one had previously any conception. Schuppanzigh was the first violinist to organize in Vienna regular Quartet Concerts, and Vienna was, moreover, the first city which could boast of such concerts. This we owe to Beethoven, because the public were eagerly anxious to hear his quartets, while none save professional musicians could perform them. From Schuppanzigh the tradition was handed down to his pupil Maysecker, and from the latter partially to the artists of the Vienna of to-day. The seed Beethoven strewed about here has come up well, the crop growing thicker and higher with each successive year. If musical matters among us are immeasurably superior, as regards sterling purport and admirable execution, to what they were fifty years ago, to Beethoven is the credit directly owing. In his days, amateurs executed his orchestral works, in the vast majority of cases, at the Sacred Concerts and the concerts given by the Society of the Friends of Music, etc. The increasing desire to enjoy his difficult instrumental works rendered in a way worthy of them led subsequently to the establishment of our Philharmonic Concerts, to the engagement of professional musicians at the Society's Concerts, and to the stability and increase of Quartet Associations among us. We have penetrated more and more deeply into Beethoven's innermost being; we have extended more and more the circle of his works for performance; and we have

raised higher and higher the standard of executive perfection. Our great concert institutions and our Quartet Associations cultivate his music above all other, and at domestic musical rites his songs and sonatas are heard in every family of Vienna. The most palpable proof of the Beethoven cultus existing in Vienna and ever increasing in depth and consciousness, stands to-day proudly erect before us: His Monument.

For ever will the view of the majestic bronze figure awaken in the spectator devout emotions, strong pure feelings and bravely aspiring thoughts. The bronze Beethoven shall work on us through the eye as his music works through the ear; it shall master and elevate us, so that, in his own words, 'we may be freed from all the wretchedness which other children of this earth drag about with them.'—*Neue Freie Presse*, May 1.

### MUSICIANS IN MOTLEY.

The great event of the evening was the production, under peculiar and distinguished auspices, of Romberg's "Toy Symphony." Haydn, who dearly loved a joke, is credited with being the first to burlesque symphonic music by associating toy instruments with those of a graver sort; and Romberg follows his example, while not a few other composers since the time of these pioneers into the region of musical fun have allied the nursery to the concert-room. But of all toy pieces, Romberg's was, perhaps, the best for last night's purpose. It is heavily "scored" for the toys, and, therefore, best adapted to convey the lesson intended by the managers of the concert. We assume that the managers intended a lesson, arguing with themselves that when the audience witnessed the pleasure derivable from toys by grown-up people, they would reflect upon the infinite delight those can get out of them to whose "kingdom" they properly belong. It would be a charming result of performing Romberg's piece if an avalanche of toys were to descend upon the Children's Hospital, making Great Ormond Street echo the wild charivari of St. James's Hall. The moral of the nursery instruments was well pointed by the distinction and gravity of the artists who played them. Messrs. Manns, Cousins, Carl Rosa, and Santley, with violins in their hands, supported by Mr. Gunz (viola), Mr. Daubert (violinello), and Messrs. Cowen and Barnett (pianoforte), though a rare, could hardly be called a remarkable spectacle. But Mr. Arthur Sullivan imitating a cuckoo, Mr. Charles Hallé peacefully piping the note of a quail, Mr. Joseph Barnby emulous of the nightingale, Mr. Arthur Chappell throwing his energies into the part of a woodpecker, Sir Julius Benedict ringing bells, Mr. Randegger beating a baby drum, Mr. Blumenthal "pleased with a rattle," Dr. Stainer and Mr. Kuhe lustily blowing tiny trumpets, and Mr. Louis Engel throwing the whole force of his nature into the tintinnabulation of a triangle! This was, indeed, a striking and suggestive sight. One may be permitted to speculate upon it a little, and ask whether the toy performers were influenced by any law of "natural selection" in making choice of their instruments. It is a fair inference that they were. The sight of the toys would naturally revive in each manly breast the fresh and unsophisticated feelings of childhood. For a moment the warping forces of the world would relax their strain, and the genuine individuality be drawn at once to the toy best adapted for refreshment and consolation. Yet we cannot in every case make out the link between last night's players and their instruments. Why should Mr. Sullivan affect the cuckoo? The cuckoo is a lazy bird, that builds no nest, and hatches its young vicariously. Yet we know that American publishers and managers consider Mr. Sullivan as having been rather too solicitous about the personal incubation of the latest operatic egg. Then the idea of Mr. Charles Hallé's affinity with a quail, which has only one note, is absurd; while nothing in the course of Mr. Barnby's useful life suggests the nocturnal "goings on" of Philomel. Considering that the director of the Monday Popu-

lar Concerts has "tapped" the British public to some purpose, we admit the fitness of his playing the woodpecker; and, having in mind a recent happy event, there was decided propriety in the bell-ringing of Sir Julius Benedict. But why should Mr. Randegger, who is what Lord Bacon would call a "full man," love such an empty thing as a drum; or Mr. Kuhe, who is modesty itself, find happiness in a blatant trumpet? These are the psychological mysteries of the occasion, which the thoughtful among the audience carried away to ponder. But whatever the facts as to affinities, it is certain that each performer played his instrument as though to the manner born. The amount of expression in Mr. Sullivan's cuckoo might have revealed to the bird itself an unsuspected possibility of pathos; Mr. Randegger's drumming could not have better shown how sometimes great results flow from an apparently disproportionate cause; Mr. Blumenthal, grasping two rattles, wore a smile so "child-like and bland" that obviously he was in the nursery again, and the glowing countenance of Sir Julius Benedict as he jangled his bells did one good to see. Of course the infection of innocent enjoyment spread to the audience; St. James's Hall burst into smiles; the smiles soon became laughter, the laughter ended in applause, and the applause secured an encore for Mr. Henry Leslie, who had conducted the performance with a due sense of his responsibilities. It is a pity all this could not have been telephoned to the Great Ormond Street wards. The little inmates there would easily have discerned that the rich and happy folk in St. James's Hall were not far removed from their own poor suffering selves.—*London Musical World*, May 22.

### Dwight's Journal of Music.

SATURDAY, JUNE 19, 1880.

#### "SCIENTIFICALLY!"

There are more things in Heaven and earth, Horatio, Than are dreamt of in your philosophy.—*Hamlet*.

THE number of persons who derive more or less enjoyment from hearing music is, undoubtedly, very great. The great art of tones makes itself felt, and hence is understood, in a certain mystical and transcendental sense of the word, by very many who are by no means musicians. It were an interesting psychological study to discover exactly what the larger mass of listeners find in music; to find an answer to the question: in how far is the evident enjoyment with which such and such a person listens to the Fifth Symphony intrinsically musical, and in how far is it a vague sense of being in the presence of something undefinably great? Is this enjoyment based upon even an approximate appreciation of specifically musical beauty, or does it spring from a sort of mystic revelation of the individuality of the composer or performer through the medium of tones? Is it music, or is it animal magnetism that is at work?

Certain it is, however, that the art appeals strongly to a vast number of people who, by the way they talk about it, would seem to the musician to be utterly incapable of receiving musical impressions. Yet let him but play to them, and he holds them spell-bound. But only let him try to talk to them about music, and it is almost impossible for him to make himself understood. Here is the paradox: they enjoy the music, but can give no account of their pleasure; they cannot even have their pleasure accounted for. They enjoy they know not what.

It is often curious to note by what a slender and, at times, undiscoverable thread, music connects itself with the consciousness of many an entranced listener. How subtle this connection is, is shown by the exceedingly odd conjectures people make concerning the nature of the difference between their own enjoyment of music and that of the musician. Exactly what their own

enjoyment is, they do not rightly know; what the musician's enjoyment is, they have not (or think they have not) the faintest conception. But as people are not long comfortable in dealing with the unexplained, they cannot but try to fathom the mystery in their own way; the upshot of their reasoning is usually this:

"The musician's enjoyment cannot be what mine is; mine is emotional, *ergo* the musician's must be intellectual." And then grasping at random among the various fields in which the human intellect exerts itself, they pounce upon science as one of the most universal and imposing, and say: "I do not enjoy music *scientifically*, as you do." This italicized word is much in favor.

"Don't you think Mr. X—played the Moonlight Sonata beautifully?"

"I am sorry to say, that I do not."

"Don't you think he played with expression?"

"Oh, yes! with a great deal of expression, with no end of expression, in fact."

"Then I suppose his execution was not good, and that he played wrong notes; but you know that poor I do not know enough about it to notice such things."

"On the contrary, his technique is superb at every point; his execution is positively wonderful."

"But if his execution is good, and he plays with expression, why don't you like his playing? Ah! I suppose he did not play *scientifically*."

Now let it be said, once for all, that, no matter what trying positions unkind fate may place people in, it is never absolutely indispensable for a man to make a fool of himself. But as surely as he tries to make a long word do duty for an unknown something, he inevitably will perform that undesirable feat.

Music is not Science; people neither play music nor enjoy music *scientifically*. The very people who so misuse the word, feel in their hearts that it must mean sheer nonsense in this connection. When a person says, with apparent modesty: "You enjoy music *scientifically*, but I do not," it is always with the secret reservation: "But I enjoy it *psychically*, and that is better."

Come, admit it; is it not so?

Now what this peculiar something is which people try to explain away by calling it *scientific*, is hard to describe. It has more to do with what we call cultured perception than anything else. But one thing is certain; *scientific* or *scientifically* have nothing to do with it. Listen to music *scientifically* (if such a thing be possible), and you at once kill its whole charm. I can never hear people speak of scientific music without having a suspicion that their æsthetic capabilities are very much on a par with those of a man I once met in Switzerland. He was a fellow countryman. I had just come from Porlezza to Lugano, and was standing on the quay trying to console myself for two hours spent on the deck of the little steamer under a burning mid-day sun, by looking out over the beautiful lake at the entrancing scenery. It was one of those slightly hazy summer days when the thermometer's scoring 90° in the shade gives but a faint idea of the all-subduing heat. But the thin haze, impregnated with the sun's rays, threw a golden glory over the distant hills, and everything seemed to invite one to lazy enjoyment of the divine landscape. The hero of my story came up to the water's edge, and stood beside me a few moments; I recognized him as one of the passengers on board the boat, and thought at first that he was probably enjoying the scene in peace and quiet, as I was. Feeling particularly lazy, I did not speak to him at first, but he soon opened the conversation with: "There ain't much enterprise about here!"

The anecdote has not much relevancy, but I give it as showing an example of æsthetic vacuity unsurpassed in my experience. Anybody, however, is at liberty to equal it by speaking of enjoying music *scientifically*. W. R. A.

## MUSIC IN BOSTON.

## DEFERRED NOTICES.

(Continued from page 95).

Among the various performances which occurred while our columns were pre-occupied with musical festivals here and elsewhere, as well as by the Faust of Berlioz, were a number of interesting Pianoforte Concerts, or Recitals. We have already recalled our impressions of the three given by Joseffy in the great Music Hall; it remains to gather up, if only by way of record, some of the more important ones which were enjoyed in a more modest way in smaller halls, — Chamber Music in a proper place. We begin with the concert given by Mr. JOHN A. PRESTON, at Mechanics' Hall, on Saturday evening, May 16. There was a goodly number of appreciative listeners to the following programme:—

Theme with variations, Op. 26 (first time). Anton Dvöřák. Song, "Adelaide". . . . . Beethoven. Kreisleriana, Eight Fantasies, Op. 16. . . . . Schumann. Agitato assai — Molto espressivo e non troppo vivace — Molto agitato — Molto lento — Molto vivace — Molto lento — Allegro assai — Allegro Scherzando. Songs, Unter blühenden Mandel-Bäumen. . . . . Weber. Au Cimetiére. . . . . Saint-Saens. Marmelade Löffchen, Blütenwind. . . . . Jensen. Grand Trio in G minor, for Pianoforte, Violin and 'Cello. (Op. 24 (first time). . . . . Eduard Nápravník. Allegro con fuoco — Allegretto grazioso, quasi Andantino — Presto — Vivace (Alia Russo).

The vocalist was Mr. William J. Winch. In the Trio Mr. Preston was assisted by Mr. Gustav Dannreuther, violin, and Mr. Wulf Fries, 'cello. We were accidentally too late to hear the variations by Dvöřák, and will not undertake to speak knowingly of the work. In his rendering of Schumann's Kreisleriana—the whole series of those fantastic pieces, some of them of a haunting beauty and deep feeling, others of a wayward, mystifying will-of-the-wisp persistency—we were astonished not only by the technical excellence, the clearness and finish, the sustained poise, ease and freedom of Mr. Preston's execution, but still more by a mental grasp and an interpretation of the work which left nothing vague or dull, but took strong hold of the attention and held it to the end. It would be hard to name his superior among our younger pianists; and he is steadily gaining both in strength of conception and of execution.

Of the Trio by Nápravník, the imperial Russian Capellmeister, our impressions from a single hearing have somewhat faded away. But it struck us as quite exceptional in form, particularly the first movement, and as having a strong flavor of nationality throughout. The term *alla Russo*, appended to Vivace in the finale, might with equally propriety, we thought, apply to the whole work. The Allegro is intense and fiery. The Allegretto grazioso has a dance theme steadily repeated, which seems to go on tip-toe, and is rather monotonous. The Scherzo, wavering between the major key and its relative minor, is alternately bold and charming, with interesting imitation in the strings; and the Vivace, in G major, 2-4 measure, has a short and barren sort of theme, of which the obstinate monotony lies perhaps in the nature of the Russian dance. On the whole, however, we found it one of the more interesting, certainly unique, among the recent novelties in this line, and it was finely played by the three artists. Mr. Winch's singing was tasteful and delightful, and so were Mr. Preston's delicate accompaniments.

Mr. H. G. TUCKER gave a concert at Mechanics' Hall on Thursday afternoon, May 20, with the assistance of the tenor singer, Mr. Charles R. Adams; this being the programme:—

Sonata, Op. 100, A minor. . . . . Rubinstein. Songs, "Benedict". . . . . Beethoven. "Ich grolle nicht". . . . . Schumann. Prelude, E flat major. Prelude, E major. . . . . Chopin. Etude, C major. . . . . Rubinstein. Songs, "Liebesfrühling". . . . . Scher. "Der Neugierige". . . . . Schubert. "Die blaue unendliche See". . . . . Scher. Allegro de Concert, A major. . . . . Chopin.

The Rubinstein Sonata, the novelty of the occasion, is exceedingly long.—three quarters of an hour,—a length seldom reached by a grand Symphony. We lost the first two movements, and were told that the second, the Scherzo, was the one really rewarding thing for the listener. The slow movement (third), we must confess, appeared to us interminable, and vaguely wandering nowhere; it

seemed like a huge blind creature burrowing in the ground; in the Finale there was more of a savage sort of life; here the monster showed his teeth. Well, perhaps on better acquaintance we might like the Sonata better, and feel disposed to treat it seriously. It offered a plenty of technical difficulties, and called for great strength and endurance in the interpreter, to which Mr. Tucker proved himself abundantly equal. Much more clear and satisfying was the more familiar Etude by the same composer, in which, as in the two Chopin Preludes, Mr. Tucker showed more of grace and delicacy than was his wont. The Concert Allegro of Chopin was played with great brilliancy and freedom. It was a rare satisfaction to hear the *Buadied* of Beethoven and Schumann's "Ich grolle nicht" sung so artistically, with such fine phrasing and enunciation, and such commanding accent and expression, by Mr. Adams. All our singers may learn something from him. His second group of songs were fresh and pleasing, but not quite fresh his voice.

MR. ERNEST PERABO's artistic zeal and resolution in the cause of new, as well as old and classical pianoforte music, dedicating his best powers without stint to let the new composers have a hearing, held out to the extent of *seven* industriously prepared Matinees in Wesleyan Hall. Since our last report he has given two, on Monday, April 26, and on Friday, April 30. Messrs. B. Listemann and Wulf Fries assisted him in the concerted pieces. It may be taken for granted that the interpretation by these artists, single and combined, was all it should be. In the press of other cares we were compelled to lose the concerts; we can only, by way of record, give the programmes, in which it will be seen that almost every number is marked "first time in this country"; or something practically equivalent; the disciples of "the newness" cannot complain of Perabo:—

## MATINEE X.

a. Prelude and Fugue, in A minor, } Op. 65. C. Beethoven.  
b. Prelude and Fugue, in D minor, }  
(First time in this country.)  
Sonata for piano and 'cello, Op. 46, E minor.  
1. Allegro ma non troppo.  
2. Andante.  
3. Vivace, ma non troppo.  
(First time in this country.)  
Romance, Andante, B flat major, From "Album de Feterhof." Op. 75, No. 11. . . . . Rubinstein.  
(First time in this country.)  
"Acht Pianofortestücke," Op. 32, No. 1.  
1. Major. . . . . W. Bargiel.  
Valse—Impromptu. F minor, Op. 30. . . . . X. Scharwenka.  
(First time in this country.)  
Grand Trio, No. 2, in B flat major, Op. 27. . . . . W. Bargiel.  
1. Allegro moderato con grinta.  
2. Andante, molto sostenuto.  
3. Scherzo.  
4. Finale. Allegro moderato.  
(Second time in Boston.)

## MATINEE XI.

Prelude and Fugue, in E minor. From Album "Notre Temps." . . . . Mendelssohn.  
Sonata for piano and violin, Op. 10, F minor. W. Bargiel.  
1. Allegro.  
2. Andante sostenuto.  
3. Finale, Allegro.  
(First time in Boston.)  
Gavotte No. 2, for 'cello and piano, Op. 22. David Popper.  
D major. . . . .  
(First time in this country.)  
Adagio, for 'cello and piano, (Op. 38, (1. major, W. Bargiel.  
(Originally written for 'cello with orchestral accompaniment.)  
"Zum Abschied." Studio für das Pianoforte. Op. 50, (1. major. . . . . J. Rheinberger.  
(First time in this country.)  
Trio No. 2, Op. 46, A minor. . . . . X. Scharwenka.  
1. Allegro non troppo.  
2. Adagio.  
3. Scherzo. Molto Allegro.  
4. Allegro con fuoco.  
(Second time in this country.)

MR. ARTHUR B. WHITING, a pupil for the past three years of Mr. W. H. Sherwood, made his debut as a concert pianist on one of the very hottest evenings at the very acme of the "heated term" in the last week of May (Thursday, 27th). Nevertheless Mechanics' Hall contained about 400 listeners according to report. A concert of angels could not have tempted us at such a time; and as for duty—perhaps length of service may be pleaded in excuse! That the occasion may not pass here without record, we copy from a notice in the *Transcript*, having good authority for believing that its estimate is a just one:

The opening selection was the Fourth Handel Concerto, arranged for two pianos by D. Krug. The style

of the composition is very precise and set, and requires a broad and firm rendering, with great precision in execution. Mr. Sherwood took the part for the second piano, with Mr. Whiting in the *primo*. The piece was rendered in an almost faultless manner, the five movements being played with the strictest fidelity to the score, and with mathematical accuracy in time. This piece is not heard in public often enough for our people to be very familiar with its rare merits as a technical work. Mr. Winch gave a group of songs from Rubinstein, Schubert and Franz. "The Ave" was particularly enjoyable. The others—"Du bist die Ruh," "Die Wasserrose," and "Bo no so coy, beloved child"—were sung in Mr. Winch's well-known manner, and were warmly applauded. Mr. Whiting's test piece was the "Appassionata" sonata, Op. 57, of Beethoven, and he is to be congratulated on the truly artistic manner in which he rendered this masterly composition. Here he showed more than in any other selection the careful and conscientious manner in which he has studied music, and exhibited unmistakable indications of deep musical feeling and sympathy which promises much for his future as an exponent of classical music. He was deliberate, self-possessed and dignified, and controlled the instrument, particularly in the pianissimo arpeggios, in a truly admirable manner.

His technique is easy and graceful, and he has a commanding, but not ostentatious presence at the piano. As a whole this sonata may well mark his appearance as a concert pianist.

The next number on the programme was a group consisting of Chopin's Impromptu in A flat, one number from Jensen, Nocturne, Op. 21, No. 5, Schumann, and the great Faust waltz by Liszt from Gounod. These Mr. Whiting played entirely from memory. They were all executed with great care and with artistic truth, and were fully appreciated by the audience.

The closing piece, as well as the most impressive of all, was the symphonic poem on Victor Hugo's "Mazepa" for two pianos, by Liszt. This has never been produced here before, and it is truly a wonderful and a majestic composition. It takes the capacity of both piano and performer to a great degree, and attracts the listener with irresistible power as it sweeps along like a whirlwind. . . . Mr. Whiting has earned the right to recognition as one of the most prominent of our local pianists, and if his future may be judged by the past, he certainly has a great musical career before him.

MR. JUNIUS W. HILL, the accomplished pianoforte teacher, has for a year or more been carrying out an excellent idea with excellent results. It is simply giving to some of his pupils frequent opportunities of *ensemble* practice in Sonatas, Trios, etc., with the violin and 'cello. We can think of nothing more beneficial in the way of musical culture and progress to pupils who have musical natures and sufficient zeal and talent. The young lady of that stamp is to be congratulated, who can take part in periodical rehearsals of such music with such experienced artists as those named in the following programme of an "Ensemble Rehearsal" of pupils from Mr. Hill's Second and Third Classes, which took place at his Music Room, 154 Tremont St., on the 19th of May:

Trio in F sharp minor, Op. 88. Allegro moderato. Reiniger.  
Miss Appleton, Messrs. Allen and Fries.  
Sonata for piano and violin, Op. 8, Allegro con brío. Grieg.  
Miss Dana and Mr. Allen.  
Songs. { a. "O! that we two were Maying." . . . . Gounod.  
b. "May-June." . . . . Bennett.  
Mrs. E. Humphrey-Allen.  
Trio in E flat major, Op. 100. First movement. Schubert.  
Miss Bowker, Messrs. Allen and Fries.  
Trio in F major, Op. 42. . . . . Gade.  
a. Andantino.  
b. Allegro con fuoco.  
Miss Nulte, Messrs. Allen and Fries.  
Song, "Spring Flowers." (With violin obligato.) Beethoven.  
Mrs. E. Humphrey-Allen.  
Sonata for piano and violin, Op. 20, No. 2. Allegro con brío. . . . . Beethoven.  
Miss Holmes and Mr. Allen.  
Trio in B flat major, Op. 52. First movement. Rubinstein.  
Miss Hannev, Messrs. Allen and Fries.

THE VOCAL CLUB gave each its final concert of the season in the latter part of May. First came the BOYLSTON CLUB, always kept in admirable drill and up to concert pitch by its conductor, Mr. G. L. Osgood. This time it essayed no formidable work with orchestra, but fell back upon its old ground of "popular," mostly part-song music, with the following choice programme of its kind, the only *extramural* being a Mendelssohn Fantasia played by Mr. Petersilea, the pianoforte accompanist of the Club:

For the Male Chorus.  
"Shed no Tear." . . . . Mark.  
"The Nightingale." . . . . Schubert.  
"Forsaken." . . . . K. (Schubert).  
"The Ruined Chapel." . . . . Becker.  
"Go, speed thy flight." . . . . Ulin.  
For the Female Chorus.  
"Ave Maria." . . . . Marchetti.  
"Phyllis." . . . . Brahms.  
"Frenzy of Spring." . . . . Hollander.



## For the Mixed Chorus.

"May Dew," Rheinberger.  
 "Have you my Darling seen," (original) Rheinberger.  
 "The Pine Tree," Rubinstein.  
 "King Eric," Rheinberger.  
 "Pleasant's Wedding in Carinthia," Koschat.

THE APOLLO CLUB gave two concerts, the second (May 20) being mainly a repetition of the first, with the great improvement of an orchestral accompaniment. The principal and longest piece with orchestra formed the opening number: selections from "A Night at Sea," by W. Tachirch. As given with the instruments it proved to be a very graphic, well contrasted series of scenes in music (without the instruments we could hardly imagine it to be very interesting), consisting of, first, a chorus: "Hymn to Night;" second, "Pleasant Voyage," a duet between the captain and helmsman, tenor and baritone; third, a tenor solo, "Home and Love;" and finally an exciting "Storm," for chorus with intercalations of captain and helmsman. It was all very effectively and finely sung and played, Mr. Lang, as usual, conducting. Beethoven's Chorus of Dervishes, preceded of course by the Turkish March (substituted for Mendelssohn's part-song, *The Turkish Cupbearer*), was also given with orchestra; as was the concluding number, the *Roman Song of Triumph*, by Max Bruch. The orchestra also performed, for the first time here, a very bright and genial Overture, called "Spring," op. 15, by Goetz.

The other numbers of the programme were: the old English Glee: "Strike, strike the lyre," by Thomas Cooke; "Twilight Song," by Lachner; Schubert's grandly impressive *Die Allmacht* ("The Almighty") for tenor, solo, and chorus; "O who will o'er the downs with me," by De Pearsall; "Evening," for Bass solo and chorus, by Lachner; the Bass recitative and air, "The Husbandman," from Haydn's *Seasons*; sung by Mr. Clarence E. Hay; and "The Flower-Net," by Carl Goldmark. Throughout the Apollo sang with life and with refinement.

Finally the CECILIA, May 24, gave the long contemplated repetition of Max Bruch's *Odyssus*, as before, with orchestra. The soloists were the same as before, with the exception of Miss L. F. Pierce, who sang very acceptably the parts of Pallas Athena and Nausikaa. The performance was even better than the first one; but the night was extremely hot, and the work with its ten scenes is very long; and with all the inventive talent which the composition shows, and all its elaborate wealth of orchestration, it did not seem to have enough of the magnetic quality of genius to keep the audience alive with interest to the end.

There! we have at last cleared off the old scores, and hope to be ready, after the summer's rest from concert worry, for whatever of real interest another season may bring forth.

## MUSICAL CORRESPONDENCE.

BALTIMORE, JUNE 7. — The season is now so far gone that there remains little or nothing in the way of classical entertainments to chronicle. The halls are closed, the lights are out, the directors have flown to cooler shores, and there is a general air of tropical calm where, during the winter, there was musical bustle and activity. The Peabody Hall, on a hot summer night, frowns down on the passer by like a dismal man — solemn — the sepulchre of symphonies — and the doors of the Academy of Music are closed, even against the strains of the popular orchestral selections that were wont to issue thence on warm June evenings.

This state of musical inactivity, however, offers an excellent opportunity for reflection on what has been accomplished during the past season, as well as for giving some attention to such musical events as have not received the notice they deserved.

It will doubtless be of some little interest to the readers of the *Journal* — published in the city of choral societies — to hear something new of at least two of our many chorus classes. The one is the Beethoven Chorus Class, composed of about sixty lady voices, which gave two delightful entertainments during the season. The latter of the two concerts was given on the last day of May, and the following programme is an evidence of the taste and judgment employed in the selection of just the proper music for such a chorus:

Motet . . . . . Giovanni da Palestrina.  
 Motet . . . . . Felix Mendelssohn-Bartholdy.  
 Chorus from *Blanche de Provence* . . . . . Cherubini.  
 Serenade by the Seasons . . . . . W. Kjerulf.  
 The Spanish Tambourine Girl . . . . . H. Schumann.  
 The Seasons . . . . . Niels Glade.

At the first concert there were compositions of Liszt, Saint-Saëns, Schumann, Hamerick, Rheinberger and Brahms. The fact of sixty well-trained female voices singing such music with so much charming grace and refinement, leads one to marvel why we do not have female choruses in abundance in every musical city in the Union. It is around such combinations of thoroughly schooled female voices that tenors and basses can be collected to form fine mixed choruses.

The average male amateur singer is too much engrossed in his daily pursuits to be able to devote nearly so much time to concerted vocal practice as the better half of a mixed chorus; and the separately and thoroughly trained female chorus should act as a confident and reliable nucleus.

So much for the Beethoven chorus class, although not so much by far as could, or ought to be, said of it. The other choral event was the production of Handel's *Alexander's Feast* (words by "Mr. Dryden") by the Wednesday club chorus, on the 20th of last month, complete and after the original score! There were some shortcomings, of course, in the orchestra, hastily brought together as it was, and with little time at command for rehearsing music entirely new — for within the recollection of the oldest musical inhabitant, there had been no Handel chorus sung here — well, ever so long! But the chorus was conceded to have reached the most sanguine expectations of all musical listeners. The rendering of the closing fugue, with its four beautiful themes —

Let old Timotheus yield the Prize,  
 Or both divide the crown;  
 He raised a mortal to the skies;  
 She drew an angel down,

was acknowledged by several musicians of excellent judgment in matters of voice, to have been as fine a piece of chorus work, for confident attack, force and precision, as could be expected from ninety voices, and an orchestra of twenty men. It must be admitted that a chorus which has been singing together for but one short season, no matter how good its material, must be making very satisfactory progress to produce an entire work of Handel with any degree of success. And so our chorus music for the past season has wound up in a blaze of glory, leaving behind the conviction that the best of chorus music is possible here, if only it be managed in a proper spirit.  
 C. F.

VASSAR COLLEGE, Poughkeepsie, N. Y., JUNE 14. — An event, as novel as delightful in the annals of Vassar College, took place on Saturday, when the students of the School of Music of the college, celebrated the close of the most brilliant musical season of its annals, by an eight hours' sail on one of the large Hudson River steamers. Two hours of the time were spent in an impromptu concert, two hours in discussing the merits of an excellent collation, accompanied by speeches from the students, President Caldwell and Dr. Ritter; and two hours in dancing; the other two hours disappeared unperceived, a margin of delightful idling, marked with the red line of merry conversation and happy laughter.

The students entered into the whole affair with warm zest, feeling a just pride in the remarkable artistic and financial success to which this department has attained, and sang and played *con amore*, encouraged by the enthusiastic applause of more than one hundred fellow students, and a limited number of guests — those members of the college government distinguished by their taste for musical art. Before starting down the river, the excursion party, by request of Dr. and Mrs. Ritter, steamed up to West Park, and there took on board Mr. John Burroughs, the delightful essayist, who had previously most kindly volunteered his services as cicerone, in case a majority of votes had led the party into the recesses of wood and waterfall near his cottage, rather than to the possible haunts of mermaids. Even the order of dancing was marked by a novelty. At the suggestion of Mrs. Raymond Ritter, who was present as a guest, and who took a warm and natural interest in the success of this first festival of a department over which her husband presides, dancing was opened by a "Marche Polonoise," participated in by the entire company, to the music of a Chopin polonoise. For instruction in regard to the way in which this march should be danced, see Liszt's *Life of Chopin*. The gentlemen were in a very considerable minority; those ladies who took the gentlemen's side in the gay procession, donned pretty French costume hats and caps for the occasion.

As the happy party neared Poughkeepsie wharf, on its return home, one of the "Midsummer Nights' Dream" choruses was sung, and silvery choirs were raised for the captain, the college, and him to whom his attached students have given the sobriquet of "Our Dear Doctor." But Mrs. Ritter's original and fantastic

programme will give you a fuller idea of the novelties of the occasion, especially those of the menu!

## SALVE!

FIRST SUMMER FESTIVAL OF THE SCHOOL OF MUSIC, VASSAR COLLEGE,  
 June 12, 1880.

On Board the Steamer D. S. Miller, 1.30 P. M. (In search of Arcadian happiness.)

"Arcadia is the only country in which men of condition dare not show themselves unskilled in music; for instruction in that science was established by the Arcadian government as a solid branch of education, and as a means of divesting the people of dullness, rusticity and brutality." — *Polybius*.

## IMPROMPTU CONCERT, 3 TO 5.

Solos, and concerted music, for Voices, Violin, Piano-forte, Guitar, by the students of the Music School, under the direction of Dr. F. L. Ritter.

"Our choir is a school whose aim is health, and artemon, and whose means are poetry, melody and harmony." — Zelter.

COLLATION, ADDRESSSES ETC., 5.30 TO 7.

## MENU.

Oysters, from "Flagal's Cave."  
 Mermad Soup, à la "Lovely Melusina."  
 Broiled Bass, "Flying Dutchman" Sauce.  
 "Mazeppe Culetts," sauce Byron-Liss.  
 Salmi de Pégase, with eagles' brainsauce, Beethoven style.  
 Pâté of singing swans, shot by the seventh bullet in "Der Freischütz." Roast beef à la Handel.  
 Cosmopolitan hash à la Meyerbeer.  
 Antediluvian devilled bones, à la Bach; broiled in the 4th part of Herlioz's "Damnation de Faust."  
 Calves' sweetbread, à la Abt and Pinetti.  
 Roast shoulder of mutton, from Dr. Blow's "Orpheus Britannicus."  
 Vegetables, salads, pickles, etc., selected, with the morning dew upon them, from Haydn's "Seasons."  
 Cheese. Deutscher Kunst Käse, from Wagner's "Nibelungen Tetralogy."  
 Locusts and wild honey, stolen from John Burroughs' "Birds and Poets."  
 Bellini fritters, water ica.  
 Vol au vent à la Rossini, champagne sauce à la Offenbach.  
 Chromatic cream à la Chopin flavored with rose-fragrance unique.  
 Oriental fruits and sherbets, prepared by Moore's Port during the Carnival in Schumann's Paradise.  
 Coffee from David's "Le Desert."

"No true musician ever was a bad man, and no good man ever was a dull man, therefore all good musicians inclined to gaiety." — Luther.

## DANCES, 7.30 TO 9.

Marche polonoise, Walts, Quadrille, Polka, Walts, Lancers, Scotch Reel, Quadrille, Galop.  
 "And now the golden lyre of Apollo regulates the measure of the dance, source of order, health and joy." — Pindar.  
 "Poetry, music, dancing, formed the enchanted circle of active living Greece: art a mystic cordage, entwined with the glim, the pulse, the truth of actual life." All that humanity has since invented in the arts, arms but a pale, powerless memory of this once vital movement of the three immortal Muses, noblest educators of the people! — Schure.

Towards the close of the evening, a grand performance will be given by Signor Maccherignoli Cavalieri and Count Nonneboff Flitterowski, two distinguished veterans, in reduced circumstances, who have appeared with great success before awe-stricken masses of crowned heads, as well as select, cultured, and supercilious audiences, in every quarter of the civilized globe.

## COMMITTEE SYMPOSIUM.

Andante risoluto, Miss Hartmann. Scherzo, Miss Shaw. Largo, Miss Cecil. Andantino grazioso, Miss Wetzel. Allegro, Miss Cowley.  
 Programme (opus 1), composed, by desire, expressly for this occasion only, by Mrs. Raymond Ritter.

## VALE.

Next week, Commencement week, will close the college year; the musical season at Vassar may be said to end with the annual Commencement concert, on Monday next; a fit close to other concerts in which the students have participated during the year, as well as those in which they have had the assistance of Messrs. Bergner, Matka, Remmert, Werrenath, Miss Beebe, the Philharmonic Club of New York, the Mendelssohn Quintette Club of Boston, and others.  
 A. Z.

## MUSIC ABROAD.

LEIPZIG. Wagner's *Ring des Nibelungen* will be given here this month, with Frau Materna, Frau Vogl, and Herren Jaeger and Vogl in the principal parts.

— A concert in aid of the Orchestra Fund was given, under the direction of Hans von Bülow, May 5. The programme included: Overture to *Benvenuto Cellini*, Berlioz; Fantasia in C, Schubert-Liszt; "Kaisermarsch," Wagner; and Ninth Symphony, Beethoven.

DRESDEN. Here is the repertory of the Royal Court Theatre for one week: Sunday: *Die Zauberflote*, Mozart; Monday: Drama, Schiller's *Die Braut von Messina*; Tuesday: *Die Stumme von Portici* (Manzoni), Auber; Wednesday: Drama, Goethe's *Faust*; Thursday: *Don Juan*, Mozart; Friday: Shakespeare's *Othello*; Saturday: *La Dame Blanche*, Boieldieu. Let us all emigrate to the Saxon Florence!

**GERMAN FESTIVALS.** The *London Musical Times* (June 1), says:

Two of the most important annually recurring events in German musical life, took place during last month, viz., the Music-Festival of the Lower Rhine, held this year at Cologne, from the 16th to the 18th ult., and the meeting of the Allgemeine Deutsche Musik-Verein, which assembled at Baden-Baden, during the days from the 19th to the 23d ult., and which invariably includes some interesting musical performances, in addition to the social intercourse of its members, which these annual gatherings are intended to promote. The musical programmes of both will be found below. The Cologne Festival was conducted by that veteran musician, Herr Ferdinand Hiller, and was, according to the *Cologne Gazette*, a great artistic success, both as regards vocalists and instrumentalists, some 900 chorists and an orchestra of about 130 professors having taken part in the performances. Among the artists taking part in the Festival may be mentioned Frau Clara Schumann and Herr Joachim. Of the performances held in connection with the Baden-Baden meeting, that of Weisheimer's Opera "Meister Martin und seine Gesellen," the libretto of which is founded on Hoffman's well-known tale, is said to have scarcely gained more than a *succès d'estime*; while among orchestral novelties, a Symphony, No. 2, by A. Borodin, a Russian composer, attracted universal attention.

**COLOGNE.**—Music Festival of the lower Rhine (May 16, 17, and 18): Overture, "Zur Weihe des Hauses" (Beethoven); Oratorio, "Israel in Egypt" (Handel); Symphony No. 8, (Beethoven); Andante for stringed orchestra (Haydn); "Die Nacht," hymn for chorus, soli, and orchestra (Hiller); Pianoforte Concerto, A minor (Schumann); Cantata, "O ewiges Feuer" (Bach); Overture, "Im Hochland" (Gade); Air from "Cosi fan tutte" (Mozart); "Schicksalslied" (Eraluna); "Ave Maria," for one voice, with stringed orchestra (Verdi); Symphony, A minor (Mendelssohn); Violin Concerto (Beethoven); Scene and air from "Traviata" (Verdi); Overture, "Freischütz" (Weber).

**BADEN-BADEN.**—Meeting of the Allgemeine Deutsche Musik-Verein (May 19 to 23): Opera, "Meister Martin und seine Gesellen" (Weisheimer); "Kaisermarsch" (Wagner); Ballade for orchestra (E. E. Taubert); Violoncello Concerto (E. Hartmann); "Die Löwenbräut," ballad for one voice and orchestra (W. Weisheimer); Overture, "Torquato Tasso" (Schulz-Schwerin); Concertstück for violin, A major (C. Saint-Saëns); Symphony No. 2 (A. Borodin); Introduction and Choruses from "Christus" (Liszt); String Quintet, Op. 10 (O. Dessoff); "Dokorum," cycles of songs (A. Jensen); Sonata for pianoforte and viola, F. minor (A. Rubinstein); Songs (E. Lassen and R. Franz); Pianoforte Trio, Op. 9 (C. Rabner); Prelude and Fugue, E. flat major, for organ (Bach); Adagio from Third Sonata, for violin and organ (Bach); Two Sacred Songs (A. Becker); Rhapsody No. 1, for organ (Saint-Saëns); Organ Fantasia, C sharp minor (F. Kiel); Adagio religioso, for violoncello and organ (A. Wolfertmann); Cantique français de Denizot, for organ (Pierre François Boilly); Two Songs (P. Cornélius); Introduction and Allegro from Organ Sonata, Op. 42 (A. Guilmant); Overture "King Lear" (Berlioz); Concertstück, C minor (Saint Saëns); Two orchestral pieces to "Roméo et Juliette" (Dumoulin); Jeanne d'Arc, dramatic scene (F. Liszt); Phœton, symphonic poem (Saint-Saëns); Fragments from "Tristan" (Wagner); Pianoforte Quartet (Burgert); Theme with variations and Polonaise, for pianoforte (Tchakowski); Sextet, in G major, Op. 36 (Brahms); vocal soli.

**LONDON.** The chief theme of interest in musical circles has been the concerts of Herr Hans Richter, who first came to London, two years ago, as a Wagnerian Conductor. The wise-acres shook their heads when it was announced that he would conduct Beethoven's Symphonies. But this season, *Figaro* (June 2) says, "He is showing his surpassing ability as a conductor of music of well-nigh every school. At the first concert of the present season he proved he was equally great in the music of Schumann as he was in that of Beethoven and Wagner; at the second concert he added Cherubini and Spohr, at the third Mendelssohn, and last Thursday Schubert (the great Symphony in C) to his London repertory." There is a good deal of jealousy towards him, it seems, among the older conductors; but the same writer thinks that they had better investigate the reason of his remarkable success, and describe his method as follows:—

In the first place, Herr Richter thoroughly masters his score in letter and in spirit; that is to say, he has not only deeply studied every possible effect to be gained without violence to the composer's intentions, but he is often able to conduct without book. He does not always dispense with the score—a practice which is, indeed, by no means to be commended—and it was satisfactory to notice that last Thursday the conductor had before him the music both of Dvôřák's Rhapsody and Schubert's Symphony. Herr Richter has also an intimate knowledge of every instrument in the orchestra, and at rehearsals he frequently plays

to the performers the respective instruments in the way he wishes the passage performed. Armed with these gifts, he faces his orchestra, well knowing that he is in truth a director able to prove his knowledge not only of the score but also of the parts and of the proper method of playing the various instruments. The orchestra has often been compared to a highly-spirited hunter, which, unless its rider shows himself in every respect its superior, will speedily run away with him. It is a lamentable fact that in some—though happily not all—of our orchestras the members are perfectly well aware that they are superior in knowledge to their conductor, and all sort of respect and of subordination is lost. With Herr Richter, however, a movement of the left hand is equivalent to a touch of the spur, and all the members of his band are only too willing and proud to implicitly obey the slightest hint of one who is admittedly and really their chief. At rehearsal, beside very complete instructions as to shading, and the keenest ear for errors and false notes, Herr Richter often adopts the system of sectional practice, each set of instruments playing separately; and to this must be attributed not only the admirable precision, but especially the wonderful clearness, of the parts which characterises his performers. There is no need to carry a score to the concert hall. The parts may be distinguished with the utmost clearness, and in this respect Herr Richter is not only unrivalled, but stands alone among modern conductors. His method of beat is also, while firm, singularly modest; he does not, like some foreign conductors, dance about, kick the ground, nor thrash the music desk; the baton serving to give the beat and the cues, while the slight, and to the audience almost imperceptible, movement of the left hand supplies the shading. In short, the orchestra becomes under Herr Richter an unerring machine, and the conductor, by apparently the simplest of movements, moulds it to his will and plays upon it as surely and as easily as a great performer plays on the piano.

Sir JOHN Goss, who died on the 10th ult., at the ripe age of eighty, was a pillar in the temple of Anglican Church Music. He may be named with Samuel Sebastian Wesley, as twin founders of the modern anthem. Attwood, the predecessor of Goss at St. Paul's and his teacher had all the intention of a reformer, but he had neither grace nor genius sufficient to give commanding form and expression to his thoughts. At the time when Goss and Wesley began to work, the composition of anthems had virtually ceased for many years. Adaptions were offered in lieu of new works. These two men set to work to restore to the anthem its dignity, and at the same time to give it the benefit of all the resources of modern musical expression which could be used without detracting from its sacred character. Goss, notwithstanding his long life, was by no means a prolific composer. He was noted for a wise fastidiousness in the selection of words, and for deliberate habits in composing. He often kept his works in hand for years, and touched and retouched them until he was satisfied. To this habit of being his own critic we attribute the well sustained character of his writing. Other men have more spontaneity, but he is always solid and strong. Goss's life as a producer extended over fifty years (1819 to 1889), but his best church work was done in the last ten years of this period. As a church composer he stuck to his last. The catalogue of the British Museum, where every man's literary transgressions are writ in letters of iron, holds him guilty in early life of a few pianoforte arrangements, and a few songs, while one of his glees is popular, but these are the mere accidents of his artistic life. His Introduction to Harmony and thorough Bass (1833) is for the most part full of common sense. It may be commended as easy and pleasant reading, but it by no means enables the student to pursue the chords of one of Goss's own anthems. We must remember, however, that it is forty-seven years old, and that it has never been brought abreast of the times. Goss as a theorist lived in the past; he made no adequate attempt to legalise the innovations of the present. None have surpassed Goss as a harmoniser of our standard hymn-tunes. His arrangements are seen at the best in Mercer's Collection, and they have a smoothness and solidity which mark the finest judgment and balance of taste. In character Sir John was remarkable for diffidence and modesty; in private life he was known to a few friends as a most lovable man, and a truly English gentleman.—*Tonic Sol-Fa Reporter*, June 1.

The death, after a very brief illness, of Mr. John Curwen, the founder of the Tonic Sol-Fa movement, occurred on the 30th ult. *Figaro* says of him:

A member of an old Cumbrin family, a son of the Rev. Spesding Curwen, the originator of the Tonic Sol-fa movement in this country was born at Heckmondwike, in Yorkshire, on Nov. 11, 1816. John Curwen was educated for the Ministry, first at Coward College,

and afterwards at London University. He does not appear to have taken any degree, and he was in 1839 appointed assistant minister at the Independent church at Haddingtuke. Here he first experimented with his extraordinary talent for making difficult things easy to the youthful mind; teaching the Sunday School children to sing, and inventing the now celebrated "Look and Say" method of teaching to read." In 1841 he moved to Stowmarket, in Suffolk, and it was from this place that he visited Miss Glimmer's schools at Norwich, and gained the idea of the Tonic Sol-fa. In 1844 he was elected pastor at Falslow, in Essex, and from this appointment may be dated the foundation of the Tonic Sol-fa system. Having great energy, and abundant powers of organization, John Curwen entered heart and soul into the new ideas, delivering lectures on the subject, and sending forth books and pamphlets in large quantities. In 1853 he established the Tonic Sol-fa Association, a body through whose agency thousands and tens of thousands of persons to whom music was previously a closed book, were taught to sing. In connection with, and in illustration of, Tonic Sol-fa, he issued the "Standard Course of the Tonic Sol-fa Method," "The Child's Own Hymn Book," "How to observe Harmony," "Construction Exercises in Elementary Musical Composition," and he likewise established the *Tonic Sol-fa Reporter*, a periodical which has attained a very wide circulation, as a disseminator of Tonic Sol-fa news, throughout the country. In 1862 Mr. Curwen founded the Tonic Sol-fa College, for the education of teachers of this method; and in 1867, having retired from the ministry on the ground of ill-health, he established a printing and publication business in support of the Tonic Sol-fa system. That system has had many enemies, and by partisans it has been warmly attacked. But Mr. Curwen has lived to see the triumph of his method, and the wide adoption of a system of music which now gives recreation and enjoyment to many thousands of our fellow creatures.

## NOTES AND GLEANINGS.

**NEW YORK.** Of Chamber Music in private homes there are too few examples in this country. Here is one worthy of emulation. A gentleman of New York, Mr. Charles B. Barrell, sends us a printed "Souvenir of the Chamber Music performed at his residence (20 Seventh Avenue) during the season of 1879-80." This was the fifth season in which every other Sunday evening has been devoted in this way to the enjoyment of classical Trios, Quartets and Quintets. The performers have been Mme. S. A. Bachau, piano; Dr. L. Damelaville, first violin; Joseph Lewenberg, second do; Samuel V. Speyer, viola; and Carl G. F. Martens, cello. These formed the stringed quartet, assisted by Leopold Meyer, violin, Emil Gramm, viola, and E. W. Reinecke. The list of works given during the past winter is remarkably large, including:

*Trios, for violin, cello and piano:* Beethoven, Op. 1, Nos. 1 and 3; Jadschohn, Op. 16; Bargiel, No. 1, Op. 4; Op. 20; Schubert, B flat, Op. 98; Rubinstein, B flat, Op. 32, and No. 1, Op. 15; Gade, "Novelletten," Op. 21; Mendelssohn, Op. 66; Reissiger, Op. 167; Raff, No. 1, Op. 112; H. Schotte, Op. 31.

*Quartets, for Strings:* Schubert, Posthumous (andante with variations); Fesca, Op. 28, arr. from 3d Septet; Beethoven, Nos. 1, 2, 3, 4, and 5, of Op. 16; Mozart, No. 1, 2, 3, 4, and 6, of "the ten."

*Quartets, with Piano:* Rheinberger, Op. 38; Mendelssohn, Op. 3; Fesca, Op. 26; Mozart, G minor; Beethoven, Op. 16.

*Quintets, for Strings:* Beethoven, Op. 29; Mozart, No. 6; Mendelssohn, Op. 87.

*Quintets with Piano:* Schumann, Op. 44; Reissiger, Op. 191; Reinecke, Op. 63; Louis Ferdinand, Prince of Prussia, Op. 1.

*Concerto, Op. 34, for cello, Lindner.*

**NEW YORK** is to have its May Musical Festival. Arrangements are in progress for a series of performances in May 1881, under the combined direction of the Oratorio and Symphony Societies. The first public announcement says:

"No exertion will be spared to put it on the highest plane of musical performances. The choral forces, of which the chorus of the Oratorio Society is the nucleus, will number about one thousand, and the orchestra will comprise two hundred instruments. The best talent, both of this country and Europe, for the solo parts will be secured, negotiations for eminent artists from abroad being already in progress. The entire force will be under the musical lead of Dr. Leopold Damrosch."

**DAYTON, O.** The 21st concert of the Philharmonic Society, with chorus and orchestra of 150 performers, W. L. Blumenfeld, director, took place May 7, with the following programme:

"Spring's Message," for Chorus and Orchestra. . . Gade.  
"On Mighty Tons," recitative and aria, (Crested). . . Baydn.  
. . . Miss Emma Beckle.

Symphony in C, for Orchestra. . . . . Beethoven.  
"Capriccio Brillante," Op. 22, for Piano and Orchestra. . . . . Mendelssohn.

. . . . . Miss Corn Battelle.

"By Babylon's Wave," Chorus and Orchestra. . . . . Gomod.  
[Arranged for Orchestra by W. L. Blumenfeld.]

"Remembrance," for Flute Solo. . . . . Terbach.  
. . . . . Prof. Hugo Wittgenstein.

"Forty-Second Psalm." . . . . Mendelssohn.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic career, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES M. ALLEN,**

**VIOLINIST,**

Receives pupils for instruction on the Violin. Also, for accompanying lessons (Piano and Violin) for the study of ensemble pieces. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

**Teacher of the**

**PIANO-FORTE, HARMONY, AND COUNTERPOINT,**

Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

**PIANIST AND TEACHER.**

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Lecturer, from 1850-1873, inclusive).

**TEACHER OF PIANO, ORGAN, AND HARMONY,**

Organist at 156 TREMONT ST.,  
HOLMES ST. CHURCH. At Messrs. Chickering & Sons.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).

**RECEIVES PUPILS FOR VOCAL CULTURE**

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

**TEACHER OF PIANO-FORTE,**

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

149 Tremont Street, Boston.

**MRS. WILLIAM GARRETT,**

**VOCAL CULTURE,**

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

**TEACHER OF SINGING,**

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL, (Lecturer, 1860 to 1863),**

**PIANO, THEORY, AND ENSEMBLE LESSONS.**

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WULF KIKS.

**MR. B. J. LANG'S Address**

**FOR PIANO-FORTE LESSONS,**

**CONCERT ENGAGEMENTS, ETC.**

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

**Gives Instructions to**

**ADVANCED PUPILS ON THE VIOLIN.**

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

**RECEIVES PUPILS on the PIANO-FORTE**

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

**CONCERT SINGING, ORATORIO, AND OPERA.**

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNEST PERABO,**

**TEACHER OF THE PIANO,**

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

**CONCERT PIANIST AND TEACHER.**

Address PETERSILEA'S ACADEMY OF MUSIC,

279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

**TEACHER OF THE PIANO-FORTE,**

149 (A) TREMONT STREET, BOSTON, MASS.

**MADAME RUDERSDOFF,**

Up to May, then for five months at her country residence,

LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

**PIANO-FORTE, VOCAL CULTURE, READY**

**READING AND CHORAL CONDUCTING.**

**WILLIAM H. SHERWOOD,**

**CONCERT PIANIST,**

**AND TEACHER OF THE PIANO-FORTE,**

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 129 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

**FOR ORGANISTS AND VOCALISTS.**

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

**WILL RESUME PIANO LESSONS**

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 5, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

**Teacher of the Porpora, or Old Italian School of Singing.**

*Pupil of Corelli, Arthursen, Mous. Arnault and Mott.*

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

**For ORATORIO, OPERA, and CONCERTS.**

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

**ORGAN, PIANO-FORTE, AND HARMONY,**

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

**GIVES LESSONS IN SINGING AND HARMONY.**

Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

**FOR PARADES, CONCERTS, PARTIES, WEDDINGS, "THE GERMAN," AND ALL OCCASIONS WHERE MUSIC IS REQUIRED.**

LEADERS: Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

**FOR THE BLIND,**

**SOUTH BOSTON, MASS.**

**PIANOS CAREFULLY TUNED BY EXPERIENCED**

**AND SKILFUL WORKMEN.**

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT, Esq., paper, 611.

For sale by all booksellers. Sent, post-paid on receipt

of price by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—*

1. **Critical Reviews of Concerts, Oratorios, Operas;** with timely analyses of the notable works performed, accounts of their composers, etc.
2. **Notices of New Music** published at home and abroad.
3. **A Summary of Significant Musical News,** from English, German, French, Italian, as well as American sources.
4. **Correspondence** from musical persons and places.
5. **Essays** on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. **Translations** from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

••• For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

### LIST OF NEW BOOKS.

- A Hopeless Case.** A Novel. By EDGAR FAUCETT. "Little Classic" style, flexible covers. \$1.25
- The Undiscovered Country.** By W. D. HOWELLS. 12mo. 1.00
- The Tragedy of the Unexpected, and Other Stories.** By NOVA FAUNT. "Little Classic" style. 1.25
- Socialism.** Eighth volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Every-Day English.** By RICHARD GRANT WHITE. 12mo. 2.00
- Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. 2.00
- Odd, or Even?** By MRS. A. D. T. WHITNEY. 16mo. 1.50
- Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25
- The Golden Legend.** By H. W. LONGFELLOW. New Edition. 1.00
- Complete Works of T. B. Macaulay.** Riverside Edition. Including the  
History of England. 4 vols. 5.00  
Critical and Miscellaneous Essays. 3 vols. 3.75  
Speeches and Poems. 1 vol. 1.25  
The set, 8 vols., in box. 10.00
- Adirondack Stories.** By P. DUMIRO. 16mo. .75
- American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With Introductions and Notes. 16mo. 1.25
- Ballads and Lyrics.** Arranged by H. C. LODGE. 16mo. 1.25
- A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 2.00
- The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., 12mo, gilt top, \$1.00; paper. .75
- Problems of Life and Mind.** Third Series. By GEORGE H. LEWIS. 8vo. 3.00
- Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Confidence.** By HENRY JAMES, JR. 8vo. 1.50
- Rocky Mountain Health Resorts.** An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DENISON, A. M., M. D. With Climate Map. Cloth, \$1.50; paper. 1.00
- The History and Traditions of Marblehead.** By SAMUEL ROOSE, JR. Illustrated. 8vo. 3.50
- Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. 1.25
- Miscellanies.** By J. D. CATON, author of "The Antelope and Deer of America." 1 vol. 8vo. 2.00
- The Army of Virginia.** By GEN. GEO. H. GORDON. 1 vol. 8vo, with five maps. 4.00
- Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOL. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 3.50
- Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 1.00
- Sealed Orders, and Other Stories.** By ELIZABETH BRIMLEY SHERIDAN, author of "The Gates Ajar," "Avis," etc. 16mo. 1.50
- The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full Index. Crown 8vo. 3 vols. 5.25
- Old Friends and New.** By SARAH O. JEWETT, author of "In-phaven," and "Play Days." 1.25
- An Earnest Trifler.** A Novel. 16mo. 1.25
- HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## CRITICAL ESSAYS.

### James Russell Lowell.

**AMONG MY BOOKS.** FIRST SERIES. CONTENTS: Dryden; Witchcraft; Shakespeare; Lewing; New England Two Centuries Ago; Rousseau and the Sentimentalists. SECOND SERIES. CONTENTS: Dante; Spenser; Wordsworth; Milton; Keats. 2 vols. 12mo, each \$2.00; half calf, \$4.00; morocco, \$5.00.

**MY STUDY WINDOWS.** CONTENTS: My Garden Acquaintance; A Good Word for Winter; On a Certain Condescension in Foreigners; A Great Public Character (Hon. Josiah Quincy); Carlyle; Abraham Lincoln; Life and Letters of James G. Percival; Thoreau; Swinburne's Tragedies; Chaucer; Library of Old Authors; Emerson, the Lecturer; Pope. 1 vol. 12mo, \$2.00; half calf, \$4.00; morocco, \$5.00.

They are among the most valuable and delightful papers that their author has written; that is, among the best that any one has written in our day. — *Athens Monthly*.

The wisdom and wit and insight and imagination are so delightful as they are surprising. The most cynical critic will not despair of American literature, if American authors are to write such books. — G. W. CURTIS, in *Harper's Magazine*.

### E. P. Whipple.

**ESSAYS AND REVIEWS.** 2 vols. 16mo, \$3.00; half calf, \$6.00. CONTENTS OF VOL. I: Macaulay; Poets and Poetry of America; Talford; Words; James's Novels; Sydney Smith; Daniel Webster; Neal's History of the Puritans; Wordsworth; Byron; English Poets of the Nineteenth Century; South's Sermons; Coleridge as a Philosophical Critic. CONTENTS OF VOL. II: Old English Dramatists; Romance of Rascality; The Cruisers of Society and Literature; British Critics; Rufus Choate; Prescott's Histories; Prescott's Conquest of Peru; Shakespeare's Critics; Richard Brinsley Sheridan; Henry Fielding; Dana's Poems and Prose Writings.

**LITERATURE AND LIFE.** 16mo, \$1.50; half calf, \$3.00. CONTENTS: Authors in their Relations to Life; Novels and Novellists; Charles Dickens; Wit and Humor; The Ludicrous Side of Life; Genius; Intellectual Health and Disease; Use and Misuse of Words; Wordsworth; Bryant; Stupid Conservatism and Malignant Reform.

**THE LITERATURE OF THE AGE OF ELIZABETH.** 16mo, \$1.50; half calf, \$3.00. CONTENTS: Characteristics of the Elizabethan Literature; Marlowe; Shakespeare; Ben Jonson; Minor Elizabethan Dramatists—Heywood, Middleton, Marston, Dekker, Webster, Chapman; Beaumont and Fletcher; Massinger; Ford; Spenser; Minor Elizabethan Poets—Purton and Giles Fletcher, Daniel, Drayton, Warner, Donne, Davies, Hall, Wotton, Herbert; Sidney and Raleigh; Bacon; Hooker.

**CHARACTER AND CHARACTERISTIC MEN.** 16mo, \$1.50; half calf, \$3.00. CONTENTS: Character; Eccentric Character; Intellectual Character; Heroic Character; The American Mind; The English Mind; Thackeray; Nathaniel Hawthorne; Edward Everett; Thomas Starr King; Arnold; Washington and the Principles of the American Revolution.

We hold that Edwin P. Whipple is one of the most subtle, discriminating, and profound of critics. Now are we alone in this opinion. Macaulay said that some of Whipple's essays were the subtlest and ablest and clearest in expression that he had ever read. Miss Mitford wrote that they would bear comparison with any of their class in the older country. Prescott declared that no critic had "ever treated his topics with more discrimination and acuteness." His essay on Wordsworth itself would have made a reputation for another man, and delicious morsels are to be found on every page of his books, which those who read will find. — *London Spectator*.

### E. C. Stedman.

**VICTORIAN POETS.** With Topical Analysis in margin, and full Analytical Index. 12mo, \$2.50; half calf, \$4.50.

The leading poets included in Mr. Stedman's survey are Tennyson, Landor, the Brownings, Hood, Arnold, "Barry Cornwall," Buchanan, Morris, Swinburne, and Rossetti. It also embraces very fully the minor poets and schools of the period, and, with its copious notes and index, forms a complete guide book to the poetry of the Victorian era.

Mr. Stedman deserves the thanks of English scholars. He is faithful, studious, and discerning. — *Quarterly Review* (London).

### John Fiske.

**THE UNSEEN WORLD, AND OTHER ESSAYS.** By JOHN FISKE. 12mo, \$2.00. CONTENTS: The Unseen World; The To-morrow of Death; The Jews of History; The Christ of Dogma; A Word about Miracles; Draper on Science and Religion; Nathan the Wise; Historical Difficulties; The Famine of 1770 in Bengal; Spain and the Netherlands; Longfellow's Dante; Paine's St. Peter; A Philosophy of Art; Athenian and American Life.

The vigor, the earnestness, the beauty, and the freedom from cant and subtlety in his writing, are exceedingly refreshing. He is a scholar, a critic, and a thinker of the first order. — *Christian Register*.

### Barnard Taylor.

**THE ECHO CLUB AND OTHER LITERARY DIVERSIONS.** "Little Classic" style, 16mo, \$1.25.

A charming book of fresh and many-sided criticisms of poetry, with exceedingly skillful and good humored travesties of the characteristic manner of the best known American and English poets. — Tennyson, Lowell, Whittier, Bryant, Longfellow, Holmes, Stedman, Aldrich, Emerson, Browning, Bret Harle, Poe, Mrs. Howe, Keats, Jean Ingelow, Joaquin Miller, Walt Whitman, and many others.

There is a store of admirable criticism in the volume. — *New York Tribune*.

••• For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

JUL 6 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1023.

BOSTON, SATURDAY, JULY 3, 1880.

VOL. XL. No. 14.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 44 octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## McPhail Pianos.

The Commonwealth says: "To improve a piano is to add to the delight of human existence. Mr. A. M. McPhail, of this city, has just done this in a manner worthy of special mention. He has constructed an upright piano, which, for brilliancy, power and quality of tone, uniformity of register, and standing in tune, equals any instrument of similar grade that we have ever listened to. This desideratum has been the study of Mr. McPhail for many years, and, with true Scotch persistence becoming his nationality, he has at last surmounted all difficulties, and will soon place upon the market a line of these beautiful instruments. Not only is all that creates the harmony of faultless construction, the result of long and careful observation, experience and professional technique, but the purely mechanical details are of the highest merit. We are not extravagant nor partial when we express the opinion that he has produced a piano that is unequalled, much less surpassed. It can be seen at 630 Washington Street, Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

#### BALLADS AND LYRICS.

Selected and arranged by HENRY CABOT LODGE. 16mo. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics in English and American Literature. Hardly any striking poem of these classes, from "Chevy Chase" to "The Wonderful One-Horned Hay," is omitted from this book, which is equally desirable for use in schools and in the family circle.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continue to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'oeuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.





BOSTON, JULY 3, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were especially written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 75 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEYER, 30 West Street, A. WILLIAMS & Co., 265 Washington Street, A. K. LORING, 30 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BUSER & Co., 1113 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

THE MUSICAL VERSIONS OF  
GOETHE'S "FAUST."BY ADOLPHE JULIEN.<sup>1</sup>

## III.

THE OVERTURES OF CHRETIEN SCHULZ, OF  
FERD. HILLER AND OF R. WAGNER. THE  
SYMPHONY OF F. LISZT. THE BALLET OF  
AD. ADAM.

Before we come to the four great vocal composers inspired by the Drama of *Faust*, we must add to all these operas, opéra-comiques, musical poems, or collections of melodies, four orchestral creations, — a symphony and three overtures, — in which the authors have endeavored to condense the entire poem of Goethe. They are signed by Chretien Schulz, Ferdinand Hiller, Richard Wagner, and Franz Liszt.

The first of these *Faust* overtures dates back from the first years of this century, and was composed at Leipzig, between 1800 and 1810, by Chretien Schulz, who wrote from that time a quantity of overtures, choruses, marches, dance tunes, etc., for the "dramatic" troupe of Seconda, and who every year directed the theatre orchestra during the sojourn of that troupe in Leipzig. This brave Schulz, to-day so completely unknown, had arrived in this city at the age of ten, and never left it. At first a pupil in the Thomas-schule, having had some inclinations toward theology, having then turned his attention to music, having studied first with the organist of the castle, Engler, then under the direction of Schicht, he had finally obtained the place of director of the weekly concerts of the city, and he died in that position in January, 1827. He had spent seventeen years in office, had lived fifty-three years, and forty-three years in Leipzig.

Hiller's overture to *Faust* is a work of the youth of the celebrated *Musikdirector*, who composed it and had it performed in Paris, during the eight years he spent there from 1828, in order to establish his growing reputation as pianist and composer among French amateurs. At the same time that he was producing himself with success by the side of pianists such as Liszt, Kalkbrenner, Osborne and Chopin, he could, thanks to the fortune of his family, organize grand meetings with orchestra to submit his principal compositions to the public. It was in the second of these concerts, given in December, 1831, in the hall of the Conservatoire, that he brought out this overture to *Faust*, as well as a symphony and a concerto for the pianoforte.

Fétis, whose declared hostility towards what he calls the romantic school is so well known, judges with comparative indulgence the work of the young composer; but not without first bringing an inditement against French and German musicians, "who, like Berlioz and Hiller, try to follow up the revolution which Beethoven wished to consummate in music, and who are borne by their tastes and their conviction toward a vague style, where melodic charm is replaced by images more or less happily expressed; where variety, the fruit of an imagination without bounds, disappears before one dominant thought, with which the composer is always preoccupied, and to which he attaches all his ideas of melody, of rhythm, of modulation and of harmony . . ."

Having once unannounced his grievances against this poetic music, which to-day appears so just, so elevated, Fétis examines the symphony at considerable length, finding in it a fatiguing uniformity of thought, an irksome monotony, which outweighs the real beauties of the work; then he proceeds in these terms: "The overture for Goethe's *Faust*, having a definite subject, ought to be more easily comprehended; accordingly it had success among the audience. Yet I confess, the success has not absolutely convinced me in favor of the system adopted by M. Hiller. I saw indeed that he wished to paint the three characters of the drama: Faust, Mephistopheles and Marguerite; but in this very design one might meet with a variety of effects which I have sought in vain. The color is generally sombre, and the rhythm too uniform. I have no doubt of the affection which M. Hiller has for this piece, several parts of which are, for the rest, very remarkable; one never adopts half-way a system which he believes good, precisely because he has faith, but at the age of M. Hiller it is easy to modify oneself; and I believe that he will modify himself with time." The observations of Fétis were as vain as his hope, and M. Hiller had the good sense not to modify in anything his tendencies nor his so-called system.

But Liszt conducted not only the works of others; he also directed his own, and he composed many of them at that period; he wrote then and published his twelve *Poèmes Symphoniques* for orchestra, his symphony *La Commedia Divina*, after Dante, his Mass for the consecration of the basilica at Gran, a quantity of works for the piano, and finally his symphony of *Faust*. He was inspired by the poem of Goethe in the largest fashion, without endeavoring in any way to translate its dramatic episodes. He only wished to portray and sum up, in three pieces very different in character, the three principal personages of the drama; he has professed to give, in some sort, a musical and psychological synthesis of each of them. It is certainly a singular idea to wish to personify Faust in an *Allegro*, Marguerite in an *Andante soave*, and Mephistopheles in a *Scherzo molto vivace ironico*; but the very strangeness and the difficulty of the enterprise were just what would excite such an artist to attempt it,—one for whom the new has always had so much charm, and who, to inspire

himself with Goethe and to measure himself with Berlioz, would doubtless be unwilling to do anything which any one would have done before him.

The first piece of this symphony is built upon an agitated and impassioned phrase of the violins, which a short entrance of the bassoon connects with a sombre and threatening introduction. This characteristic melody of Faust has power and spring; it develops well and reappears each time with new instrumental resources, with a new increase of sonority, until it dies out at last in a long *amoroso*, as the doctor, after vain convulsive efforts to seize the youth that flees him, falls crushed under the weight of a life all doubt and ennui. Such is the general plan; but these different resumptions of the symbolical motive, which form the unity of this long piece, are traversed now by short melodies, now by long episodes designed to render all the movements of the doctor's soul. Weariness of existence, involuntary return to the springtime of life, doubt and disgust for all things human, mysterious appeals of love, dull sensations of torrestrial indulgence,—all these shocks of the human mind, all these fluctuations of the old man at once tired of life and eager to enjoy, has the composer sought to translate by sonorous combinations the most diverse that can be imagined.

The Andante entitled *Marguerite*, rests upon two tender and dreamy phrases; one, sung first by the oboe on a *batterie* of altos, then taken up in duet by the flute and clarinet, before reappearing in the violins in a mysterious *tutti*; the other, of a more amorous expression, more abandoned with its very marked syncopation on the third beat, expounded in turn by the quartet of strings and by that of the wood wind instruments, which are not slow to melt away in a vaporous melody. The middle of the piece is filled by a passionate melody which the violoncellos and the violins sing with interchange of parts under a soft murmur of flutes united with the second violins; then the primordial phrase reappears under an uninterrupted stroke of the first violins and brings happily back the amorous plaint of Marguerite. These various sounds are soon lost in silence; the altos alone repeat discreetly a few notes of the first melody; all is hushed; Marguerite succumbs to the temptations of the Demon and sinks into the arms of her beloved.

After the seduction and the gushes of tenderness, the strident laughter of the Devil and the frightful cries of the *Sabbath*; after the swoons of love, the despairing remorse and the menacing appeals of hell; Mephistopheles has lost the soul of Marguerite, but he has gained that of the doctor, and the demons celebrate the victory of their lord and master. This infernal tableau offered an irresistible attraction and an assured success to a composer so well versed as Liszt in the management of the orchestra, and who knows so well how to draw from the instruments all that they can give—and even a little more. And so this diabolical finale has been successfully treated by him even to the most bizarre and most audacious effects. All Hell resounds

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Oeuvres qu'il a inspirées." Par ADOLPHE JULIEN, Paris, 1880.—ED.

in his orchestra, and these thousand instruments hissing, growling, gnashing, howling, give to the damned a concert terrible in a different way from so many other rose-water hells where the demons sing waltzes to distract themselves, and where the sinners express their suffering by imitating the sound of the wind in the trees. This explosion of sardonic joy is suddenly arrested when the human voices unite themselves with the orchestra; the basses, aided by an organ or harmonium, then intone the final chorus under a mysterious beating of bow instruments. This *Andante mystico*, which closes the whole symphony, is truly of a beautiful character and develops itself with a remarkable placidity after so many bursts of laughter and of fury; the choir of men, alternating with the tenor solo, above the groanings of the organ and the broad strain of harmony united with the brass, calmly terminates this trilogy of doubt, love and hate, letting us hear the *chorus mysticus* which Goethe has placed at the end of the *Second Faust*: "*Alles vergänglichliches ist nur ein Gleichniß; . . . das Ewig-Weibliche zieht uns hinan.*"

Just ten years after Hiller, Richard Wagner wrote, also at Paris, *A Faust Overture*, during his first sojourn among us, at the same time that he finished his *Rienzi*, with a view to our Grand Opera, and composed the *Vaisseau Fantôme* (Flying Dutchman), the overture of which was inspired by the recollection of the terrible storm which had assailed him on the passage from Riga to Boulogne. Maurice Schlesinger, the publisher, who, on the recommendation of Meyerbeer, had taken an active interest in bringing forward his young countryman, giving him orders for some critical or musical labors with salary enough to supply his most pressing wants, had obtained a formal promise from the musicians of the orchestra of the Conservatoire, that they would try a piece by his protégé and execute it in a public concert, if it should seem to them to merit that honor. Happy in this assurance, Wagner wrote with inspiration this overture, which, in his thought, was not to remain isolated, but to form the first page of a grand symphony summing up the entire drama of Goethe; and the artists of the Conservatoire tried the piece, "which appeared," as Fétis says, "one long enigma to the executants." To produce such a lucubration in public was a thing not to be thought of; and the author had to guard his precious work for better times. But it was written that this overture, composed in Paris for Parisian amateurs, should be performed in Paris, as in fact it was—at the end of thirty years. On Sunday, March 6, 1870, M. Padeloup gave it a hearing in the Concert Populaire, but without great success, and without making any great stir, for that hearing has never yet had a morrow.

Nevertheless this production of the youth of the celebrated composer is quite superior to his operas which date from the same period; it is in fact much more personal, and indicates in the author a maturity of mind, a full possession of himself, not met with to an equal degree in *Rienzi*, nor even in *The Fly-*

*ing Dutchman*. This overture, bearing the impress of a power, a passion, a melancholy, raised to the extreme, is like a work apart in the entire work of Wagner. It does not in fact affect that form of an immense *crescendo* which was to inspire the master with his magnificent overtures to the *Flying Dutchman*, to *Tannhäuser* and to the *Meistersinger*; it is of a conception not more admirable, but more free, which permits him to follow nearly all the phases of the original drama and to translate them and accentuate them with a surprising truth. This incessant contrast of force and of gentleness, this perpetual shock of joy with sadness, these delicious melodies suddenly cut short with a cry of rage, these outbursts of gasping passion traversed by melancholic effluvia, these transports of fury followed by mournful despondency, this calm disillusion of the beginning, these fierce impositions which plunge mind and body into a complete annihilation, form together a conception *hors ligne*. This overture, then, with that which Schumann was destined to compose later, offers the most admirable synthesis that can be found of Goethe's drama. We have unfortunately but an overture; we should no doubt have to-day a whole symphony, if the doctors of the Conservatoire had not, in their infallibility, condemned this creation of genius as a "long enigma."

Ten years after Wagner had written his overture, twenty years after Hiller had composed his, Franz Liszt approached the same subject, and wrote not solely an overture, but an entire symphony, a purely orchestral work, at the end of which merely there is joined a choir of men to reinforce the peroration. Liszt must have been much more taken with the dramatic legend of Berlioz than with the poem of Goethe; and if he undertook to translate it into music in his turn, it must have been from admiration for the creation of Berlioz, and from an ambition to measure himself on the same field with the great French musician. Two facts seem to prove the justice of this inference: first, the dedication of the work—Berlioz had dedicated his *Faust* to Franz Liszt, Liszt dedicated his to Hector Berlioz;—then the date of the composition, for this symphony was written during the years which followed the appearance of the *Damnation de Faust* in France and in Russia. It was in 1848, two years after the first and unfortunate hearing of the *Damnation de Faust* at Paris, that Liszt, forced by the political events to interrupt his musical peregrinations to the four corners of Europe, took definitive possession of his functions as first capellmeister at Weimar, never absenting himself unless for rare musical festivals and short journeys, consecrating himself entirely to the amelioration of the Chapel of the Grand Duke of Weimar, and of his Opera which, unrenowned before, soon fixed the attention of the whole musical world. It was on this stage, in fact, that there were represented at that time, through the care and under the direction of Liszt, the principal works of the greatest contemporary composers, particularly those of Schumann, Berlioz, and Richard Wagner; first, that incomparable chef-d'œuvre,

*Lohengrin*, played for the first time in 1850 under the direction of Liszt, and dedicated to him by the author; then, in the following years, *Genoveva* and *Manfred*, by Schumann; *Alfonso and Estrella*, by Schubert; other new operas by Sobolewski, Raff, Lassen, Cornelius; finally *Benvenuto Cellini*, in reparation for the check experienced by that fine work in Paris, and for which the Parisian public has not yet made the *amende honorable* to Berlioz.

Gluck composed a ballet of *Don Juan*, Adolphe Adam wrote one upon *Faust*. The idea, in either case, was singular, and I should not dare to affirm that the idea was justified in the execution, with Gluck any more than with Adam. It was during a stay of nine months in London, in 1832, that the future author of *Le Cholet* accepted the strange proposition to write the music of a ballet composed by the dancer Deshayes on the poem of Goethe. It is true that this proposition was made to him by his brother-in-law, La Porte, who had taken the direction of the King's Theatre; it would have been cruel to refuse this *scenario* in three acts, which they laid upon his arms while pressing him to compose it during the short visit which he was about to make in Paris to assist at the first representation of *Le Pré aux Clercs*. Adam labored very actively upon this new work, and when he set out again for London on the 21st of January, 1833, his score was completed. It was immediately put in rehearsal, and the ballet of *Faust*, danced and done in pantomime by Albert, Perrot, Coulon, Mmes. Pauline Leroux and Montesquiou, all artists of the Grand Opera of Paris, was played at the end of February or the beginning of March. "The success was very great," writes Adam, "even for the music." The final remark is becoming, for such an enterprise is more bizarre than glorious, even after a success, and a little modesty was very well in such a case.

We have rapidly passed in review nearly all the composers who have not feared to measure themselves with the sublime conception of the German poet. There remain yet four, whose works, to be surely judged, ought to be studied at some length: these four composers are, — in order of date, — Spohr, Berlioz, Schumann and Gounod.

(To be continued.)

#### GEORGE ONSLOW.

[From the French of A. MARMONTEL.]

I shall now search back amongst the memories of my childish days, memories which are still fresh and green in my recollection though belonging to the distant past, and endeavor to describe the sympathetic character of George Onslow. He first directed me in my artistic career, and became, later on, my affectionate and attached friend. Endowed with a charming disposition, a thorough gentleman by birth and feeling, an eminent musician, few figures in the gallery of modern composers stand out in clearer relief or possess a more penetrating charm.

The great French symphonist and composer of chamber music, which in Germany ranks with that of the most celebrated masters, never labored under any uncertainties as to his musical voca-

<sup>1</sup> Translated from *Le Ménestrel* in the *London Musical Standard*.

sion, and his profession was not interfered with by other and more material necessities. His father, Sir Edward Onslow, was a member of the English aristocracy, and it was during a tour in France that he made the acquaintance of Mlle. Bourdailles de Brantome, a lady of great beauty. They were married shortly afterwards, in 1788; the bride possessing youth, beauty, intelligence, and a considerable fortune as her dowry. George Onslow was the son of this union, and was born on the 27th July, 1784.

Lord Onslow, the grandfather of the young George, wished his grandson to live with him in London, in order to take charge of and personally supervise his education. He was taught music merely as an accomplishment and a pastime, but this pastime soon became full of seduction for the child. Hummel, Dussek, and Cramer were successively chosen to teach the piano to the young patrician; but Cramer's lessons in particular left a lasting impression on his mind. Thirty years later, when I was still almost a child, he spoke to me about him with great enthusiasm. It was owing to this careful training that George Onslow acquired in a few years brilliant execution, intense love of music, and a fine deep touch, as well as that *legato* manner of playing which was the basis of the teaching of Clementi, Dussek, and Cramer. Onslow retained all his life the traditions of that school which were so well appreciated by his friend Camille Pleyel. And yet, strange to say, this youthful enthusiast, full of delight at interpreting anything musical, pleased at overcoming any difficulty, and bringing out the finest qualities of the instrument, had no ambition to become a composer.

Nothing denoted the musical fecundity that lay dormant in the young man. When he returned to live with his family in Auvergne, where his earliest days had been passed, he seemed destined to lead the life of a country gentleman, residing on his own estate, with a taste for literature and the fine arts generally, but with no desire to attain to more than mere brilliancy of execution in music. George Onslow, however, soon began to experience that fever which Halévy so well describes in his "Souvenirs and Portraits"—that indefinable but intense sensation which he who loves his art, and finds in it priceless treasures, experiences, and yet all the while lacks the power, enthusiasm, and comprehension which alone are the key to masterpieces causing sublime inspirations to blossom into life.

All Onslow's biographers, enlightened as to this part of his life by the master's own avowal, mention the astonishing fact of the musician endeavoring for nearly four years to compose, and finding himself utterly unable to do so. He was insensible to the masterpieces of dramatic art, and was even indifferent to the beauty of Mozart, though eventually he became one of his most ardent admirers. Intense intuition of the beautiful preceded his direct perceptions, and the desire to attain an ideal easier to divine than to grasp, at last conquered this *inertia*. The experience was long and discouraging. Mehul's overture to "Stratonice" finally accomplished the prodigy, though it was not solely owing to that work that this miracle was performed. Onslow's love of art was the supreme initiation.

In order to comprehend more thoroughly Mozart, Haydn, Boccherini, and Beethoven—those masters of chamber music—and to take an active part in the execution of their trios, quartets, and quintets, Onslow studied the violoncello. He even acquired some proficiency upon this instrument, for which, later on, he composed with marked predilection. Encouraged by his friends, who were as enthusiastic about music as himself, Onslow made his first attempts at composition in 1806, at the age of twenty-two.

But from being unacquainted with the study of counterpoint, and completely inexperienced in the art of developing his ideas, it only resulted in an elaborate copy of Mozart, without the genius of the master.

This work, however, served as a basis for further study, when George Onslow received instruction from Reicha, whose lessons he pursued with that determination which was so characteristic of his temperament. It was at the house of his friend Camille Pleyel that the young amateur composed his first quatuors and quintets for stringed instruments—violins, alto, and basso; his first trios for the violin and basso, and his beautiful sonata for the piano. His individuality slowly began to assert itself from the imitations of style which had both guided and led away the budding composer; but the absence of early study was still visible. Freedom and clearness in musical dialogue were still wanting, so—following Haydn's example—at the age of forty Onslow began to study counterpoint. He learned rapidly and thoroughly, and from that time the composer felt himself sustained by a real knowledge of his power.

Then began a period of retirement and labor more known to myself personally than to the world in general. My childhood was passed at Clermont, and I was fortunate enough to gain the affections of the celebrated musician. George Onslow spent part of the winter at Clermont, passing six weeks in Paris, and remained during the whole of the summer at his Chateau of Chalandrat, near Mirefleur, a small town where my grandfather, who was a friend of the Onslow family, was born. Here the composer lived with his family and a few intimate friends, amongst whom were MM. Murat de Sévres and de Pierre. His friends were a source of great encouragement and support to him. I have often been present at his receptions of chamber music, and have preserved a lively recollection of the sympathy which existed between the audience and the interpreters. George Onslow's reputation increased rapidly, seconded as it was by his interpreters—Baillot, Tilmant, Kreutzer, Vidal, Norblin père, Alard, Sauzey, Cuvillon, Dancal, Franchomme, and Gouffé, who were among those invited the beginning of every winter to attend the first performances, which were as a rule enthusiastically received.

In 1842 George Onslow was elected a member of the French Institute in place of Cherubini. The dramatic works, "L'Alcade de la Vega," "Le Colporteur," "Le Duc de Guise," three symphonies, seven trios for piano, violin, and violoncello, thirty-six quatuors, thirty-four quintets, a sextuor, septuor, duets for piano and violin, sonatas, one pianoforte sonata, and various themes, formed at that period the extent of his musical compositions.

The name of George Onslow was long celebrated and popular in Germany; it ranked with our neighbors, who are good and impartial judges of the merits of foreign composers, with those of the greatest symphonists; and as an author of chamber music his name was coupled with the immortal ones of Haydn, Mozart, and Beethoven. But in France, with the exception of a small number of real musicians, the majority of the public only knew of Onslow by his lyrical works, which were not received with much enthusiasm. The composer of symphonies and chamber music remained unknown to the mass of the people, who only appreciate theatrical music.

In 1829, George Onslow, who was always fond of the pursuits and amusements of a country gentleman, and was a great lover of the chase, nearly lost his life in a boar hunt which had been got up in his honor. He was stationed near some trees, which partially hid him from the rest of

the party, and fired at a boar which passed near. He missed it; but one of the hunters had noticed a rustling in the bushes near where George Onslow stood. He fired, and the shot hit the composer full in the face, instead of the boar.

His recovery was long and tedious; his fine, clear cut features were not disfigured, but this accident was the cause of a partial deafness, which increased every year. This deafness was less painful than that to which Beethoven was a martyr; nevertheless, it threw a gloom over our illustrious compatriot, and caused him to feel discouraged and melancholy. Other causes added to his despondency. He suffered at not receiving from France the justice rendered by Germany to his works, and the admiration there accorded to his chamber music. I have often heard him speak bitterly of that want of appreciation which saddened his last days.

George Onslow died on the 3d October, 1852. His friends can remember how much sympathy for the man was combined with admiration for the composer. The best portrait of George Onslow is by Grenetou, but I do not require to see it to recall to my remembrance that handsome face, with its clear cut, noble features, one of the finest types of the great Anglo-Saxon race, softened and perfected by a mixture of French grace. His high forehead, Bourbon nose, the perfect oval of his face, his arched and smiling mouth, frank and genial expression were most attractive. He was tall, and his easy, graceful carriage added an additional charm of stateliness and dignity.

#### CRAZY CRITICS.

The following (says the *London Musical Standard*) has been brought to our office by a queer-looking individual, who stated that he had written to Franz Liszt to offer his services as analyst, whenever the Abbate wrote another Epic of Hades, and had sent this article as a specimen of his critical acumen. The advanced composer, however, declined to have anything to do with him, on the ground that he was evidently demented, and saw more in music than the composer had ever intended should be in it—a failing with which his (Liszt's) school had no sympathy whatever. The writer of the article confessed to us in confidence that he was a "Crazy Critic," and that he differed in only one point from many other critics—he was crazy, and knew it; while they were crazy, and didn't know it:—

"The next item in the programme was the—th Symphony of L. Van Beethoven. This important work is one of the immortal nine composed in one day to the order of the Emperor Francis Joseph. The story of the composer's wife keeping him awake with fairy tales to enable him to finish his task within the allotted time, is well known. This set of nine is, in its turn, part of that glorious series of twenty-one, familiarly referred to in the 'Esoteric Critic' as: the full score of Beethoven's Symphonies in all the major and minor clefs, and including, among the rest, the popular Pastoral, 'Moonlight,' 'Reformation' and 'Blue Danube' Symphonies—the third named of which will rank high even when compared with such masterpieces as the 'Battle of Prague,' the March from 'Athalia,' and the overture to 'Tancred.'

"The opening movement is in one of the master's characteristic moods. His individuality is reflected alike in the rallentando treatment of the wind, and the half scornful, half beseeching tone of the syncopated passage for the drum—an instrument which, since the time of our own Orlando Gibba, has rarely been treated with such felicity as in the present movement. As Fétis, in his standard *Traité de l'Instrumentation*, has



justly observed, the management of the drum is the one mark by which genius is distinguishable from mere talent:—"The capabilities," says he, (we quote from memory), "of the violin, the horn, the flute, and the thorough-bass, may be taught in the schools; genius alone can probe the hidden recesses of the drum." Though briefly developed, this movement is nevertheless replete with feeling and floritura.

"The succeeding Non Troppo served well to display the penetrating adagio quality of the double-basses and oboes; while the bravura passages assigned to the horns were delivered with a sympathetic appreciation of the composer's hidden meaning. We observed, by the way, that the players of these instruments used fresh mouth-pieces for this section of the work—a truly original idea; interesting, moreover, as showing the ready command of the composer over the resources at his disposal. By the simultaneous employment of the *ritardando* and *accelerando*, a climax of an exciting nature is skilfully worked up, culminating, most unexpectedly, in a discord of the prepared sixth. The repeats were delicately played, and the resolution of the well-known double-bass produced all its customary effects. A passage in the *réprie* of the leitmotif suggests to us the thought—"Was not comic opera, after all, Beethoven's true mission?" But man is the creature of his own age. To Beethoven was the task assigned, of perfecting old material; the glory of originating a new form of art was reserved for the present age, and for Offenbach.

"The Andante, a soft and vivacious movement, consisting, as it does, of a binary counterpoint in the octave, three against two, might by some be considered pedantic, but, to our mind, is redeemed by the flowing staccato melody for the clarinets, oboes, and bassoons, accompanied by an expressive pizzicato on the reed instruments. A note in the programme informs us that the movement is written in five parts. Of these, we confess our preference for the second, third, and fourth, though the opening and conclusion are also deservedly admired. In the Scherzo the composer reverts to one of the old forms perfected by his talented countryman, J. S. Bach—a composer, the trifling and *ad captandum* nature of whose compositions procured him an ephemeral popularity, but whose works are now rarely heard except as act-music at some of our provincial theatres. The rapid dramatic passages for the horns were delivered with a brilliancy, and a purity of tone, that left little to be desired. In this movement an ethereal effect is obtained by causing the violins to be played 'con sordini,' i.e., without rosin. We are informed by a dilettante friend, that the same end may be gained by freely soaping the strings of the instrument. It would be interesting to know whether this process, which seems to be not without its advantages, has been brought to the notice of the masters of the craft. In the Finale, science and genius combine to enthral the listener. The composer is here at his strongest. By turns, he enchants and terrifies. Whispers of hope are succeeded by wails of despair. The movement is a complete epitome of man and his destiny. Whole doctrines are set forth in single notes. Systems of philosophy are refuted within the space of a double bar; while, here and there, the curtain is momentarily raised that divides the known from the unknown, and, for a short time, man is brought face to face with the mystery of existence, grasping the illimitable, sounding the unfathomable. Every member of the band becomes for the moment an inspired Hebrew—a Heaven-sent messenger of the decrees of relentless Fate; while every member of the audience yields himself up to the dominant harmony, and blindly, yet thankfully, clings to the guidance of

the leading note. Swept along by the full torrent of passion, the enraptured bearer is hurried onwards into the frenzied whirlpool of the Coda, where every truth that has been set forth at large before is now resumed in brief. By an uncommon, but not, we believe, unprecedented *tour de force*, the master has here made every instrument play a different tune, in a different key, and in a different time. The crisis reached, the sound gradually dies away, as the exhausted fancy softly sinks to earth; the meek bleating of the trombones proclaiming in language that only the scoffer can afford to despise as meaningless, that there is hope for man beyond the grave.

"Mr. X. was a graceful conductor; and it seemed to us, as far as we could judge from our somewhat distant seat, that his gestures followed implicitly the windings of the music. Although we should be sorry to miss the *chef d'orchestre* from his accustomed throne, we think it our duty, in the interests of the art, to inquire whether his movements have not a tendency to distract the attention of the performers. We observed that several of the latter from time to time throw an eye in the direction of their chief.

"With regard to the performance, though we have no wish to be unduly severe in criticising the efforts of amateurs, we would suggest that the tempi of the more strictly minor passages might have been taken a shade flatter. It is by attention to minor details that general effect is secured. For the rest, the bars were nicely accented; many of the instruments seemed to come in very appropriately, and the clarinets struck us as being fairly in tune."

#### JULES BENEDICT.

The following account of Sir Julius Benedict's artistic career is taken from the *Dictionary of Music and Musicians*—edited by George Grove, D.C.L.:

"Sir Julius Benedict was born at Stuttgart, November 27, 1804. Sir Julius is one of the most eminent of the numerous foreign musicians who have settled in England since Handel's time. As composer, performer, and teacher of music, he has now held an exceptionally high position in this country for upwards of forty years. After studying under Hummel at Weimar—during which he saw Beethoven (March 8, 1827)—he was, in his seventeenth year, presented by the illustrious pianist to Weber, who received him into his house, and from the beginning of 1821 until the end of 1824, treated him, in Sir Julius's own words, 'not only as a pupil, but as a son.' At the age of nineteen young Benedict was, on Weber's recommendation, appointed to conduct a series of operatic performances at Vienna. A few years afterwards we find him as *chef d'orchestre* at the San Carlo at Naples, where he produced his first opera, *Giulietta ed Ernesto*—a work which seems to have been too German for the Neapolitan taste. On the other hand, *I Portoghesi in Goa*, which Benedict composed in 1830 for Stuttgart, may have been found too Italian for the Germans; since, unsuccessful in the city for which it was specially written, it was warmly received by the operatic public of Naples. The youthful master, who showed himself a German among the Italians, and an Italian among the Germans, went in 1835 to Paris, at that time the head-quarters of Rossini and Meyerbeer, a frequent place of rendezvous for Donizetti and Bellini, and the home of Auber, Hérold, and Adolphe Adam, of Halévy, Berlioz, and Félicien David. At Paris, Benedict made the acquaintance of Mailbrun, who suggested his visiting London; and from 1835 until now, we have had Weber's favorite pupil residing permanently among us. In 1836 Benedict was appointed to the musical direction of the Opera Buffa, started by the late John Mitchell at the Lyceum Theatre. Here he brought out with success a little work called *Un Anno ed un Giorno*, originally given in 1836 at Naples. In 1838 he produced his first English opera, *The Gipsy's Warning*—known in the present day to those who are not acquainted with it as a whole by the very dramatic air for the bass voice, 'Rage, thou angry storm.' Benedict was engaged at Drury Lane Theatre as orchestral conductor throughout that period of Mr. Burn's management during which Balfe's most successful works were brought out. To this period belong Benedict's finest operas, *The Brides of Venice*, and *The Crusaders*, both produced at Drury Lane under the composer's immediate direction. In

1850 Benedict accompanied Jeany Lind to the United States, and directed the whole of the concerts given by the 'Swedish Nightingale,' with such unexampled success, during her famous American tour. On his return to England he accepted an engagement as musical conductor at Her Majesty's Theatre, and afterwards at Drury Lane, whither Mr. Mapleson's establishment was for a time transferred. When in 1860 Mr. Mapleson was about to produce (at Her Majesty's Theatre) an Italian version of *Oberon*, he naturally turned to the composer who, above all others, possessed the secret of Weber's style, and requested him to supply the recitatives wanting in the *Oberon* composed for the English stage, but absolutely necessary for the work in Italianized form. Benedict added recitatives which may now be looked upon as belonging inseparably to the Italian *Oberon*. Eighteen hundred and sixty was also the year of Benedict's beautiful cantata on the subject of *Undine*—produced at the Norwich Festival—in which Clara Novello made her last public appearance. In 1862, soon after the remarkable success of Mr. Dion Bonicault's *Colleen Bawn*, Benedict brought out *The Lily of Killarney*, for which Mr. Oxenford (probably in collaboration with Mr. Bonicault) had furnished the excellent libretto. In 1863 he composed the cantata of *Richard Cœur de Lion* for the Norwich Festival of that year. His operetta, *The Birds of Song*, was given at Covent Garden in 1864, his oratorio of *St. Cecilia* at the Norwich Festival in 1865; that of *St. Peter*, at the Birmingham Festival of 1870. As 'conductor' at chamber-concerts, where the duties of the musician so entitled consist in accompanying the singers on the pianoforte, and in seeing generally that nothing goes wrong, Benedict has come at least as often before the public as in his character of orchestral chief. With rare interruptions he has officiated as conductor at the Monday Popular Concerts since they first started, now some sixteen years ago. His own annual concert has been looked upon for the last forty years at least as one of the great festivals of the musical season. There is no form of music which this versatile composer has not cultivated, and though more prolific masters may have lived, it would be difficult to name one who has labored with success in so many different styles. In 1873 a symphony by the now veteran composer was performed for the first time at the Crystal Palace; and a second in the following year; so that a complete edition of Benedict's works would include, besides ballads and pianoforte fantasies, operas, oratorios, and cantatas, compositions in the highest form of orchestral music. Sir Julius received the honor of knighthood in 1871. On the occasion of his seventieth birthday he was named Knight Commander of the Orders of Francis and Joseph (Austria), and of Frederick (Württemberg). It was determined in the same year, by his numerous English friends, to offer him a testimonial 'in appreciation of his labors during forty years for the advancement of art, and as a token of their esteem.' In accordance with this resolution a service of silver, including a magnificent pair of candlesticks, was presented to Sir Julius the following summer, at Dudley House, before a number of the most distinguished musicians and amateurs in London. Besides being a member of the before-mentioned Austrian and Württembergian orders, Sir Julius Benedict has been decorated by the Sovereigns of Prussia, Italy, Belgium, Sweden, Portugal, and Hanover."

With regard to Sir Julius Benedict's instrumental compositions, orchestral or otherwise, there is a good deal to be added to the foregoing, besides something to elucidate. The *schërro* from the symphony in G minor, for example, had been played at the Norwich Festival previous to its admirable performance (in 1873) at the Crystal Palace, under the direction of Mr. Mauns. The symphony No. 2, in C major, on the other hand, has never been given entire at the Crystal Palace, or elsewhere. It may here not be inappropriate to notice what is passed over in the *Dictionary of Music and Musicians*: viz., that Benedict has conducted the Triennial Norwich Festival twelve times, beginning from 1846 (when he succeeded the late Professor Edward Taylor). This explains his having composed three cantatas, *Undine*, *Richard Cœur de Lion*, and *St. Cecilia* (which has no pretensions to be an "oratorio") for that important triennial event. At the last festival (1878) he produced his *Käthe von Heilbronn*, an overture intended to illustrate the well-known drama of Heinrich Kleist—if not, indeed, to serve as prelude to an opera bearing the name and telling the story of Kleist's impressive work. To all his operas and cantatas, as well as to his oratorio, *St. Peter*, Sir Julius has written overtures; so that these may be understood in connection with the works with which they are allied. But independently of operas, cantatas, and oratorios, he has composed what may be designated as "concert-

<sup>1</sup> Twenty-one years.—W. D. D.

overtures," of which the subjoined may be accepted as a tolerably correct list:—*Raoul de Crequy*, 1830 (for Berlin); the *Minnesinger*, 1842; a "Festival Overture," in D, for the opening of the new Liverpool Philharmonic Hall (the annual series of concerts held, in which he has conducted since the demise of Alfred Mellon); overture to Shakespeare's *Tempest*, 1854; overtures, *The Bride of Song* and *Prince von Homburg*, 1864 and 1865; overture to *Macbeth*, on the occasion of the marriage of the Princess Royal; and two overtures—*Return of the Crusaders* and *Axel and Walburg*, never yet made known to the public. Apart from symphonies and overtures, however, Sir Julius Benedict has written other instrumental works, among which may be named a *Rondo Brillante* in A flat (1824), a *Concertino* in the same key (1830), a *Concerto* in C minor (1849), and a second *Concerto* in E flat (1870), all for the pianoforte with orchestral accompaniments. The *Concerto* in C minor was played by Sir Julius himself, at one of the concerts of the Philharmonic Society, not long before his departure for the United States with the then famous Jenny Lind. Three years later (April 23, 1853) it was performed at a concert given by the Harmonic Union, a society of which Mr. Benedict himself was conductor, by Mme. (then Miss) Arabella Goddard, who has also played the *Concerto* in E flat at the concerts of the Philharmonic Society, at the Crystal Palace, and at the Birmingham Festival of 1867—the year of the production of Sterndale Bennett's *Woman of Samaria* and John Francis Barnett's *Paradise and the Peri*.

The Quartet for stringed instruments, in C minor, is the second composition of this form from the pen of Sir Julius Benedict, one in E major (still in MS.) having been written as far back as 1825. The Sonata in E minor, for pianoforte and violin, has also two precursors—the first in D minor, Op. 1, published in 1823 by Peters of Leipzig, and dedicated "to his beloved master, C. M. von Weber," the second in A major, composed in 1834, and still unpublished. He has, moreover, composed two sonatas for pianoforte alone—one in E, "Op. 2" (1824), another in D minor (1825), "Op. 4."

The Quartet and Sonata, introduced for the first time before an English audience on the occasion of Sir Julius Benedict's recent benefit concert in St. James's Hall, were written in London—the Quartet, in 1872, the Sonata in 1868.

That Weber treated Benedict "not only as a pupil but as a son," may be gathered from the letter addressed by the composer of *Der Freischütz* to the father of the young student, who, having terminated the period of his apprenticeship, was on the point of starting to rejoin his family at Vienna. Coming from such a source, this letter is worth being made public, and a translation is subjoined:—

"If God grants Julius the perseverance and modest humbleness of the true artist who pursues his art for art's sake only, added to his eminent gifts and talent, he cannot fail to achieve considerable success in the world; provided he does not endeavor to sow and reap at the same time, and to snatch in a few months what for others is the labor of so many years. For myself, at least, I can solemnly assert and know that I have neither neglected, kept back, nor overlooked anything which, according to my belief, could make him a thorough artist and man. I could read to him from the book of experience, and have done so with affection, strictness at times even, with words of deep earnestness. I pray God vouchsafe his best blessing on his exertions."

Had Weber lived to see the result, he would in all probability have admitted that his hopes were fulfilled even sooner than he had anticipated.

•• The overtures to the *Tempest* and the *Minnesinger* were written expressly for the Norwich Festival. The *Bride of Song* is an operetta virtually the same as *Un Anno ed un Giorno*, originally produced at Naples. It was performed at Covent Garden Theatre in 1864. *Der Prinz von Homburg* is another drama by Heinrich Kleist.

## Dwight's Journal of Music.

SATURDAY, JULY 3, 1880.

### JOACHIM AND CLARA SCHUMANN.

There are reports of an intended visit to this country by the great violinist,—too good, we fear, to be true. But let us hope that he will come, and with him his wife, the admirable singer. We have had hopes before now that both Mrs. Schumann and Joachim, so long associated in artistic labors, would one day let themselves be heard in America; but we fear it is too late to expect all that. Meanwhile we are tempted to

draw from our reminiscences of a week spent in Dresden, twenty years ago, when it was our privilege to enjoy the friendly acquaintance and the daily performance, in rehearsal or in concert, of that noble pair of artists.

It was in Leipzig, one October evening, after a Gewandhaus concert, while the wild harmonies of Schumann's *Manfred* music were yet ringing in the brain, that we took up the *Zeitung* and there read that on the morrow evening two of the noblest interpreters of the noblest in German art, whom more than any two perhaps we wished to hear and know, and to whose fame the readers of this Journal were not strangers would commence a series of three musical soirées in the Hotel de Saxe at Dresden. Is it not enough to say that these were Clara Schumann and Joachim?

It is but four hours by the railroad. So off we start in the cold, foggy morning, seeing nothing nor caring much to see, while whirled across those flat, uninteresting battle plains that stretch beyond Leipzig. A white, dry fog; there is a sense of promise in it; and by the middle of the forenoon the warm sun glows through, revealing through a hazy and poetic atmosphere, a picturesque succession of red-roofed towns, and little vine-clad hills (northernmost region of the grape this!), with pretty glimpses of the Elbe sparkling across green fields, and, beckoning in the distance, the domes and spires and palaces of Dresden. At noon we cross the stone bridge, over the swift, broad river that comes sweeping round through "Saxon Switzerland," whose hazy purple outline already tempts you on the far horizon,—the blue Elbe cradled in Bohemia—and enter the stately, cheerful city, and are soon housed in the pleasant hotel in which the concert is to be. Seated at the table d'hôte, there is a vacant chair beside us. Presently a sense of somebody entering and asking for somebody; and somebody introducing himself with cordial hand-grasp, and sorry to have been engaged in rehearsal when our letter was sent in, and "shall we talk German or English?" (of course we choose the latter), has taken the vacant seat, and we are in full tide of eager conversation, as clear to one another as old friends, and in instant rapport on most topics of most interest to both. We talk of the "Diarrist," whom he knows and esteems; of music, from Bach to Wagner, of the first of whom he is one of the truest exponents, entering into the very spirit of him, while he can afford to admire much in the latter; of Art, mutually pleased to find that each had been thinking of Kaulbach as a sort of Meyerbeer in painting. We talk of Emerson, of whom he is a warm admirer, familiar with all his writings, and delighting in such free, quickening mountain air of thought; of America, whose generous idea and destiny he understands, and has more interest and faith in, than I have found before in Germany; of England, and the rival musical critics, Davison and Chorley, both of whom he esteems, and Macfarren more than either; of what music has to offer us in Leipzig and in Berlin, in Dresden and Vienna, and in his own Hannover; of Schumann and his noble artist widow; of Liszt at Weimar, and of his *partie* in Germany, and what not.

Our companion is a strong, broad-shouldered, manly looking fellow, of two or three years under thirty; with a massive, overhanging brow, Beethoven-like; a heavy mass of rich dark hair; large, gray, earnest eyes; pale face, full of intellect, of firm will and genial good feeling; a certain gleam of genius in those eyes; a somewhat knotted habit of the brows, as from intense, concentrated brain-work, and a strongly marked, almost severe look when the face is in repose; but quickly lit up with glad recognition, or softened with tender sympathies; the sunshine of a cordial, generous, social nature breaks out in an

instant from those eyes. Decidedly a strong, fresh, wholesome individuality; generous and sunshiny; full of friendliness; moody withal, and capable of feeling bored; high-toned, brave, and genial, both in our English sense of hearty, and in the German and artistic sense, implying imaginative, creative energy—the adjective of *genius*. A large and catholic view of men and things; and a strong character. You do not often find all these traits in a *virtuoso*; and this is no mere *virtuoso*; this young man is Joseph Joachim; who, though his chief medium has been the violin, has made himself more known and deeply felt by a certain magnetism of genius and of character that works behind all that.

And now—begging our friend's pardon for thus unceremoniously and bunglingly attempting his portrait—let us leave him to the drudgery of putting on strings, while we talk a walk on the Brühl terrace along the Elbe, over the bridge and back, and by the royal palaces and church and theatre, coming unexpectedly upon the newly erected bronze statue of Weber by the way; and back to the hotel to find ourselves in the evening in the pretty concert-saal, where are assembled all the beauty and refinement of Dresden musical society, awaiting the beginning of the first concert. It is a small hall, holding perhaps, from six to seven hundred persons, and is completely full. This is the only regular concert hall in Dresden, strange to say; and even the symphony concerts of the fine large orchestra, which Rietz directs, have to be given here. Here is the programme:

Sonata (D minor, Op. 121) for piano and violin,	Schumann.
played by the concert given	
Cavatina, from the "Swiss Family,"	Weigl.
Ballade (G minor), piano played by Clara Schumann,	Chopin.
Allegro brillante, 4 hands, by Frä. Marie Wiek and Mme. Schumann,	Mendelssohn.
Sonata for Violin, by Joachim,	Tartini.
3 Lieder: a "Im Freien,"	Schubert.
b "Schneeglöckchen,"	Schumann.
c "Er ist's"	
Sonata, (A minor, Op. 23) for piano and violin,	Beethoven

[We are writing twenty years ago, mind, and will continue now in the first person singular].

Of the first piece, as a composition, I can hardly venture to speak after a single hearing, and at this distance of time. It certainly interested me much, and impressed me with that sense of depth and power and passion, with passages of playful fancy of quite exquisite individuality, that Robert Schumann almost always gives me. But it was one of his latest and by no means clearest works. It is a high and worthy mission which Madame Schumann takes upon her, of interpreting to the world, through her wonderfully perfect pianism, so genial and so classical, the, as yet, but poorly understood and undervalued creations of her talented husband's genius. Of her I can speak, for the impression is distinct; how could it fail to be! She has the look, the air and manner of the true artist and the noble woman. Her face is full of sensibility and intellect; large dark eyes, full of rich light, and lips that always quiver with the exquisite sense of music. A large, broad forehead, and head finely shaped, with rich black hair. The profile is just that of the twin medallion portrait which represents her with her husband; but the face and head are wider than that had suggested to me, and indicate a greater weight and breadth of character. The features are in constant play, lit with enthusiasm, as if the music never ceased. Her *technique* as a pianist is beautifully smooth, clean and perfect; she has mastered all that, years ago, under the severe but admirable teaching of the old Wiek, her father. There is an inexhaustible energy in her playing, when she deals with the strong tone-poets such as Beethoven; you miss none of their fire and grandeur. I never heard more sustained nobility of play, nor more facile, nor more finely finished.



But such an artist does not play to exhibit her own skill; but to bring out and present in all their individuality, in just the right light, the beauties she discerns and feels in those creations of the masters which are worthy of such illustration and will live. She is a thorough musician; has a clear and true conception of all the classics, the inspired tone-poems of the piano; and an equal contempt for all trivial or weakly sentimental show-pieces; to the performance of mere operative fantasias, and the like, she never condescends. Mere brilliancy is nothing; she knows the real gem from the bit of glass that also sparkles in the sun. Her thorough acquaintance with her memory of, all the principal sonatas, trios etc., of Beethoven and other masters is remarkable; in the rehearsals her memory often is the text to which the correctness of differing editions of the parts is referred. I have heard no more satisfactory rendering of Beethoven, Bach, Mozart or Haydn. Of Schumann's music she is, of course, the interpreter. The Ballade of Chopin, and all that I have heard her play of him, were admirably executed by her, especially the brilliant side of Chopin; but I would not dare to say that I had never heard the peculiar individuality and fineness of that poet *par excellence* of the piano, brought out with a more intimate and sympathetic truthfulness. Altogether, Clara Schumann seems to me the noblest, truest type of the artistic woman that I have known, with the exception of Jenny Lind. Not that she has the same force of genius, or the same all-conquering magnetism. Without magnetism, of course, a great singer were inconceivable. But she has the same artistic feeling and entire devotion to the pure ideal. She is a living impersonation of the artist conscience, aided by rare native faculties and rare educational experiences. She is gifted alike with sharp, discriminating insight, and with unflagging enthusiasm. Some think she has not so much warmth as critical correctness. But she is a woman, large-hearted, loving, full of sensibility, as well as a skilled, clear-sighted critical musician. Her art is religion to her; relates itself to the very ideal end of life. If she has not creative genius, if she does not compose, if she gives readings, no one can doubt the fervor with which she loves her authors, nor the deep genuine joy with which she reproduces them.

It surely was a privilege, and not a shade of disappointment in it, to sit there and hear sonatas of Schumann and Beethoven rendered by those two large-brained artists. They have played much together, sympathize in tastes and principles, maintain the same uncompromising attitude of loyalty to truth in Art, agree in their conceptions of what they play together, are equally above all drawbacks of uncertain skill, and so are perfectly sure of one another in what they undertake. It is rarely that such artists meet in any work.

Of Joachim's playing one owns first of all its magnetic, searching, quickening quality. It is not a violin, but a man that speaks. There is a feeling of depth and breadth conveyed in what he does. He draws the largest and most marrowy tones out of his strings that we have ever heard. There is force of character in every sound; and yet the most subtle, fluid modulation through all shades of feeling, the tenderest as well as the strongest. And nothing seems dramatically got up for mere effect; it all comes so natural, so real that you yield yourself entirely to the music, and never think to analyze, to mark just what is done. It is alike full of passion and of self-possession; strong emotion and repose. I had heard that Sonata of Tartini, with the *trillo del diavolo*, finely played before; but never did it present itself in half so vivid colors as when he played it. In Joachim's playing I never thought

to notice in what particular technical feats or qualities he shone, or how he compared in any of them with others. These were all forgotten in his music. Nor did he, the virtuoso, ever place himself between you and the music. Dignity, nobility of style, depth of feeling, and a certain intellectual vigor characterized his playing. But if we are asked, wherein above all he shows the master, it is in what may be called *contrapuntal* playing. This is much more than giving out full chords with the melody; it is the giving of a distinct individuality to each of the four parts in the harmony; it is the eliciting of a virtual quartet from a single violin. This makes him preëminently the player of the violin sonatas, preludes and fugues, toccatas, etc., of Sebastian Bach; and indeed, this art he must have learned from his deep, close study of the violin works of Bach and from his earnest penetration into the very spirit of Bach, into the very soul of his method. Among all violinists, and all virtuosos, Joachim is the greatest Bach-list. That height won, all the rest is easily and of course his.

The only disappointment of this evening was that there was no Bach in the programme. But I was easily reconciled, knowing how soon that satisfaction was in store for me. The next morning we had more long talk together in the artist's room, and then he fulfilled his promise of playing to me Bach's *Chaconne*, the noblest of all violin solos that I had ever yet heard. It was without accompaniment, complete in itself as Bach wrote, and, as Joachim plays it, not to be improved by even Mendelssohn's piano part. How the inspired sounds filled the room like a great flood of tone, and filled the soul of listener and player, and how the former felt that those whom he will never see on earth again must hear (for what so bridges over the gulf between time and eternity, as music that is so true and great?), it were idle to attempt to tell. In that listening I incurred a great debt which only a renewed life can pay. Visitors came in; Capellmeister Riets, Concertmeister Schubert, Hans Christian Andersen, the Danish novelist, and an intelligent, enthusiastic, gentlemanly musician, the conductor of the Tonkünstler-verein, a social club mostly of accomplished musicians, who compose an orchestra, and meet once or twice a week to practice the less known works of Bach, Handel and other old writers; and he invited us to the club room in the evening to hear so rare a curiosity as a couple of the famous Hautboy Concertos of Handel. From there I went to the Royal Gallery of Paintings, and was soon seated in wonder and transport before the incomparable "Dresden Madonna" of Raphael. Was it not a work of inspiration? The parallel between Raphael and Mozart has been often drawn. I could not but feel the force of it after seeing this picture. As Mozart said of his own music, here was a work which must have stood before its author's mind at once, whole and entire in all its parts, completely realized in one fusing instant of genius at its full heat. It is beauty, loveliness, holiness itself. Was not that a morning to thank God for? The *Chaconne* of Bach interpreted by Joachim, and the loveliest of all Madonnas, realized by Raphael! Nor was that all.

#### NEXT SEASON'S ORCHESTRAL CONCERTS.

The Harvard Musical Association has mainly planned its Symphony Concert scheme for next season, and the prospect appears promising for a brilliantly successful series of performances. This will be the 16th season of the association, and eight concerts will be given in the Boston Music Hall on Thursday afternoons as follows: Nov. 18, Dec. 1, 10, Jan. 6, 20, Feb. 3, 17, March 3. Mr. Carl Zerrahn will conduct the concerts, and the orchestra (including Mr. Listemann's Philharmonic orchestra) will be as strong

in numbers, and even better in discipline, than that which gave such general satisfaction last year. Among the orchestral works in contemplation may be named the following:

*Symphonies.* Haydn, in C (No. 3, Rietz-Bledmann), first time. Beethoven, Nos. 7 and 8. Schumann, "Cologne" (E flat). Gade, in D minor (with pianoforte), first time. Berlioz, *Symphonic Fantastique*, second time. J. K. Paine, "Spring," second time. Raff, in G minor, first time. *Symphony* by Saint-Saëns, first time. Ferd. Hiller, "Spring," first time.

*Overtures.* Gluck, "Iphigenia" (or "Alceste"). Mozart, "Titus." Beethoven, "Leonore," No. 3. Spohr, "Faust." Mendelssohn, "Melusina." Schumann, "Manfred" and "Julius Caesar." Bennett, "Wood Nymph." And for the first time: Berlioz, "Carnaval Roman"; Goldmark, "Fenestrelles"; Reissner, "Hakon Jari"; Bizet, "King Lear."

*Miscellaneous.* Bach, *Pastorale* from Christmas oratorio. Beethoven, *Adagio* and *Andante* from "Prometheus." Mendelssohn, Scherzo from the Reformation symphony. Schumann, *Overture*, Scherzo and Finale. Berlioz, *Marche Nocturne*, from "L'Enfance du Christ," second time. Wagner, "Siegfried Idyll." Bennett, prelude and funeral march, from "Ajax," first time. Dvorak, *Sclavie dances*, first time. Norbert Burgmüller, *Andante* (with oboe solo) from symphony in D, second time. Liszt, "Orpheus" (short symphonic poem), first time. Goetz, *Intermezzo* from symphony in F. Fuchs, *Serenade*, first time.

Other works may be found desirable and practicable as the concert season approaches. Solo artists, vocal and instrumental, will be announced in due time. Subscription lists for season tickets, with particulars, will be opened early in the autumn. Meanwhile, any persons eager to lend assurance to the enterprise by an earlier pledge for tickets have only to send in their names to the chairman (12 Pemberton square), or to any member of the committee, as follows: J. B. Dwight, C. C. Perkins, J. C. D. Parker, B. J. Lang, S. B. Schlesinger, Charles P. Curtis, S. L. Thorndike, Augustus Plagg, William F. Apthorp, Arthur Foote and George W. Sumner.

—In addition to the above, there will be, presumably, another series of the popular concerts of the Philharmonic Orchestra, under Mr. Bernhard Listemann; and probably Mr. Theodore Thomas, no longer tied to Cincinnati, will again organize an orchestra to travel through the cities, taking with him the Hungarian pianist Joseffy, who by a sudden somersault has vaulted over from the Chickering to the Steinway instrument. There has been much interviewing and reporting, and even controversial gossip about it in the musical and music-trade papers of New York, into which we do not care to enter; but whether Joseffy will ever play upon a better piano than those which he has used already in this city, remains to be proved. Thomas, with Joseffy, in the Boston Music Hall, any way, will be a strong attraction.

#### PERKINS INSTITUTION FOR THE BLIND.

The annual graduation exercises at this world-renowned institution for the education of the blind are always an occasion of interest. Yesterday afternoon there assembled an audience which completely filled the chapel, and which included several prominent gentlemen, including Governor Littlefield and Secretary of State Addeman of Rhode Island, Hon. J. W. Dickinson of the State Board of Education, and several clergymen. The chapel was prettily decorated, and the pupils occupied seats facing the audience. The exercises in charge of the superintendent, Mr. Anagnos, opened with a selection of instrumental music, arranged by Mr. Joseph E. Lacter, one of the graduating class. Then followed an essay, "The Growth of Liberty," written by Edward Ware, and delivered by Lemuel Titus. This paper and all that followed were written in the direct style which gives peculiar force to the works of the blind essayist. After a chorus by male voices, an exercise in physiology, illustrated by the use of models, was given by Henry Herrick. William H. Wade performed upon the organ Bach's "Great Fugue in G Minor" with excellent effect. Miss Elizabeth Hickie's exercise upon diamonds furnished a wonderful example of the power of memory, a great variety of facts and figures concerning the celebrated gems of the world being given with accuracy. A declamation "The Present Time," was forcibly given by Arthur Hatch, and the four-part song, "Laugh, Boys, Laugh," by Messrs. Titus, Hammond, Lacter and Stratton, was most heartily enjoyed. George G. Goldthwait explained in an interesting way the manufacture of the piano, and the delicate ear and careful instruction necessary to qualify a tuner of that instrument. William H. Wade executed Liszt's difficult Rhapsodie Hongroise, No. 2, with delicacy. An illustrated exercise in botany by Miss Ellen Hensett was well given. The school sang in chorus a selection from Rossini's "Cinderella." An essay by William H. Wade, was delivered by Henry W. Stratton, on the development of civilization, by means of coercion and conviction. In closing, Mr. Stratton



briefly bade farewell to the school in behalf of his classmates, and expressed their thanks and appreciation for the efforts of teachers and patrons of the institution. The exercises of the graduating class closed with the singing of the class song, the words and music of which were by Mr. Stratton.

Mr. Anagnos, before introducing Dr. Peabody of the Board of Trustees, to conduct the remaining exercises, with a brief prelude, presented to the Rev. Mr. Photius Hake of the United States Navy, the first copy of the History of Greece, which his liberality had enabled the school to have printed in raised letters for the use of the blind. Mr. Anagnos added that by means of a recent improvement in the stereotyping process, books for the blind are now published at a considerably lessened expense than formerly, and the institution hopes through the liberality of its friends to issue other standard works.

Rev. Dr. Peabody presented Governor Littlefield of Rhode Island, who expressed his interest in the institution, and introduced Hon. J. M. Addeman, Secretary of State. The latter gentleman added his congratulations to members of the graduating class, who had been able in so great degree to make up the deficiency caused by the loss of sight. Mr. Goddard of the *Advertiser*, Rev. George A. Thayer, Rev. Mr. Whitaker, Rev. Mr. Mansfield, Dr. Tourjée, John S. Dwight and others added brief words of commendation and encouragement to the pupils in their hard struggle against such formidable obstacles.

Dr. Peabody, urging the class to even higher and nobler work in the battle before them, presented diplomas to the following named graduates:

George C. Goldthwait of Lynn, Arthur E. Hatch of Wilton, Me.; Joseph R. Lucier of Worcester, Henry W. Stratton of Neponset, Lemuel Titus of St. John, N. B., William H. Wade of Lawrence, Ellen E. Hinkle of Charlestown. — *Transcript*, June 21.

—A delightful musicale was given on Thursday morning, June 24, at Mr. John Orth's rooms, 12 West street, with the following programme: Fifth concerto, Beethoven, Miss Josephine Ware and Mr. Orth (two pianos); Phantasia, Max Bruch, Miss Ware and Madame Dietrich Strong; Fugue, Rheinberger, Mrs. MacKenzie; Songs, Hoffman, Mr. C. F. Webber; Songs, Schumann, Miss S. E. Bingham; Symphony, Schumann, Miss Ware, Madame Strong, Messrs. Whitney and Orth (two pianos); Polonaise, Liszt, Mr. Orth; Variations, Schumann, Miss S. S. Winslow and Mr. Orth (two pianos). The character of the selections and the brilliancy of the performances made this musicale especially noteworthy.

—The Boston Conservatory of Music gave a concert in Union Hall Saturday afternoon. The programme consisted of vocal, piano and violin solos, and violin and cornet duets, all performed by pupils of the institution. The closing number was a nocturne and tetract, for three violins, played by some twenty-two of the smallest lads and misses belonging to the junior classes.

#### MUSIC ABROAD.

OXFORD UNIVERSITY. — The London *Telegraph's* correspondent (June 8), describing the Oxford Commemoration, concludes his letter as follows:—

The Oxford Philharmonic Society's Commemoration concert given in the Sheldonian Theatre this morning, was, perhaps, the most successful for many years. When we say that, instead of the usual cantata and miscellaneous afterpart, Haydn's masterpiece of the *Creation* was selected for performance, and that besides the really strong choruses of the society and the powerful co-operation of an old Oxford favorite, Herr Henschel, the services of Miss Lillian Bailey and Mr. Joseph Maas and Miss Mason had been secured; that Mr. Taylor conducted in his best style, and that the usual band, under Mr. Burnett, played with all its customary brilliance and precision, such a result cannot be wondered at.

The music of the *Creation* has been so often criticised in your columns that I need not follow it in detail, but as deserving of especial mention I would select the rendering of "With verdure clad," by Miss Bailey, who, though rather weak at times in some other of her parts, sang here with perfect finish and all the splendid compass of her voice. The fact that this charming vocalist was yesterday singing in Utrecht, and crossed the Channel only last night, would have sufficed to justify more than occasional weakness of voice; but in this particular air, and in the "On mighty wings," she was at her very best, and carried with her all the admiration of her very critical audience. Herr Henschel was in grand voice, and gave with splendid feeling the passionate music of "Rolling in foaming billows,"

and throughout the programme took all his parts with conspicuous success. Mr. Joseph Maas, in the air "In native worth," escaped a recall with difficulty, for his singing, which had been very fine throughout, culminated in the dignity and tenderness of this air, and the audience tried hard to bring the singer back. The music assigned to Eve, in the third part of the oratorio, and taken by Miss Henriette Mason was creditably rendered, but, to quote a recent American critique, "her voice exhibited a slight inaccuracy," especially at the beginning. The choruses were conspicuously bright and full, the quality of the soprano element being particularly rich, and Mr. J. Taylor, the conductor of the society, well deserved the hearty congratulations which he received from all sides. The organ was ably presided over by Mr. Parratt, the well-known and popular organist of Magdalen College, so that in every feature of the day's performance, not omitting the audience, which was as large as the theatre could hold and as brilliant as even fastidious Oxford could wish, the society's concert must be pronounced a most successful event of the present Commemoration.

LONDON. — This day (Friday), says *Figure of June* 10, the public rehearsal for the Handel Festival will be held at the Crystal Palace, and the Festival itself will take place on Monday, Wednesday, and Friday of next week. This year the Handel Festival, which was established in 1859, will attain its majority, while four years hence English amateurs will have to celebrate the bi-centenary of Handel, who was born at Halle, Upper Saxony, in 1684. English amateurs need not be told how the Festival has grown since the preliminary experiment projected by the late Mr. Bowley in 1857, and first carried out on the centenary of Handel's death in 1859. Bowley had not only to form the idea, but to work out the details of the gigantic experiment — building the great orchestra (double the diameter of the dome of St. Paul's) and the great organ, causing fresh instruments to be constructed, and designing the arrangement of seats. Few minds could grasp details like that of Mr. Bowley, and the success of the Festival was due in the first instance to him. The choir of 1859 consisted of 2800 voices, and the band of 454 players, including 92 first violins, conducted without adventitious aids solely by the baton of Sir Michael Costa. The orchestra is now slightly reduced, and the chorus increased, the true balance being thus, it is hoped, found. The acoustic properties of the Central Transept, too, are also greatly improved, and the present Festival promises to be, both from an art and financial point of view, one of the most successful yet held. Outsiders know little of the magnitude of the details such an enterprise demands. To give an idea, in the department of the librarian alone, the "parts" for chorus and orchestra would, if piled one on the other, reach higher than the Central Transept, and these have to be placed each on its appointed desk every morning of the Festival. The slightest hitch would cause disaster, and when the audience watch that enormous body of executants set in motion, and keeping time like clockwork to the beat of the 18-inch wand of the speck in the distance we know to be Sir Michael Costa, they may imagine the trouble and organization necessary to accomplish the task. The Handel Festival is essentially a national festival, for the chorus and orchestra are drawn from the best voices in nearly 100 towns in the United Kingdom.

The *Messiah* was the oratorio for June 21, and *Israel in Egypt* for June 25; on the 23d a selection was sung from *Solomon*, *Acis and Galatea*, *Alexander's Feast*, and other works.

—The special attraction which sufficed to fill every seat at the final Richter concert on Monday, was indisputably the choral symphony of Beethoven. The performance of the Mozart symphony in G minor was a mistake, for with so great a body of strings the not very excellent wind of the Richter orchestra could not fail to be swamped. The introduction and death-scene from "Tristan und Isolde" was, of course, a repetition from a previous concert, but the marvelously delicate performance made it

well worth hearing again, even to the exclusion of a newer work. When, however, after a brief interval, Herr Richter took up the baton, and without a score before him commenced the direction of the choral symphony, it was obvious that this was to be the crowning point of a fine series of concerts. As is not unusual with Herr Richter, the performance of the first movement was a partial disappointment, and amateurs have heard equally fine, and perhaps superior, renderings at the Crystal Palace under Mr. Maas, and at the Viard-Louis concerts under Mr. Weist Hill. But from this point there was a steady increase of excellence. The scherzo, and especially the trio, were admirable, while the slow movement offered one of the most beautiful readings of Beethoven's music Herr Richter has given us. The special clearness of the parts in the recitative did not escape notice; and, indeed, in this and the two preceding sections there were many beautiful effects gained by nuances which were quite new to many of the audience. It was, however, reserved for the vocal movement to show Herr Richter at his greatest. Rarely in London is the final section of the work performed in any other than a slovenly manner, and, indeed, it is, owing to difficulties which are often thought well-nigh insuperable, not unseldom omitted altogether. The four soloists — Misses Friedländer and Hohenfeld, Messrs. Candidus and Henschel — indeed, were somewhat overweighted by the trying nature of the music, and the tenor and the soprano, both excellent artists in their special line, obviously found the choral symphony beyond their capabilities. The fine chorus of 200 voices, however, had been well selected and thoroughly trained by Herr Theodore Frantzen, and they united with the orchestra in giving such a rendition of the final movement as few London audiences have heard. The bald and often silly English translation was very wisely abandoned, and the vocal parts were sung to the original text of Schiller. Every amateur is aware of the terribly trying character of the choral parts, and the manner in which they were performed by Herr Frantzen's choir was worthy of all praise. Old concert-goers claimed that no such performance of the choral symphony had been heard in London since Berlioz conducted it at the New Philharmonic concert in 1852, and it certainly has not been so magnificently rendered within the memory of the large majority of those who were present on Monday. The choral symphony was a worthy conclusion of a splendid series of concerts. — *Ibid.*

—The debut of the rising son of the retiring Sims Reeves was a topic which "Cherubino" (*Fé-garo*, June 10) would naturally discourse about with interest. It was in one of Mr. Ganz's concerts. We copy as follows:

When young Mr. Herbert Reeves stepped for the first time in his life, upon a public platform at St. James' Hall on Saturday, he was naturally received with a roar of welcome. There was something so peculiarly suited to English tastes in the spectacle of a great and popular tenor — well-nigh sixty years of age and who had been more than thirty years an honored representative of his art — in the autumn of his life bequeathing, as it were, his beloved son as a legacy to the public he has served so well, that if Mr. Herbert Reeves had been the veriest pretender on earth he would still have been as heartily cheered for his father's sake. His friends — and there was not a member of that vast audience who was not Mr. Sims Reeves' friend or admirer — were aware that the peculiarly nervous temperament of the father had been sorely tried in expectation of his son's debut. Sleep, we know, had been banished from his father's eyes for nights before the afternoon of the eventful day, and if it had been necessary that Sims Reeves should throw his fortune and the high popularity which have rewarded his labor of years into the scale to assure his son's success, the sacrifice would have been cheerfully and gladly accorded. Happily, nothing of the sort was needed, and Mr. Herbert Reeves, for what a young artist of twenty-two can pretend to be, can very easily afford to throw aside all considerations of parentage, and to stand as an artist before the public on his own merits. His first appearance on the platform bore traces of a mother's care and a father's example: two benefits and virtues which must always enlist the deepest sympathies of a British audience. The dress, the personal appearance, the bow, first to the audience and then to the orchestra, the well-known Sims Reeves pose, the holding of the sheet of music in the exact line of the emission of the sound from the throat, and the curious way of the head which everybody who has ever heard his father will readily recollect, all recalled Mr. Sims Reeves as we

have so long known him. Mr. Herbert Reeves first sang the trivial air, "Alma Souve," from Donizetti's happily forgotten opera, "Maria di Rohan," produced at Covent Garden in 1847; and, under the conductorship of Mr. Arthur Sullivan, he was subsequently heard to far better effect in the air, "Refrain thy Voice from Weeping," from the somnolent oratorio "The Light of the World," and to still better advantage in the "Ave Maria" of Schubert, conducted by Mr. Gaux. To expect a matured voice from a young gentleman of twenty-two would, every member of the audience felt, be too exacting. At present, indeed, the voice of Mr. Herbert Reeves is that of a very light tenor, incapable yet of declamation or power, but just fitted for the music he undertook. He was, after he left the care of his mother—once Miss Lacombe—placed under Mr. Sims Reeves' old teacher, Signor Mazzucato, and, on that gentleman's death, under the tuition of Signor Lamperti, at Milan. But the influence of the father is so distinctly traceable in the style of the son that it is difficult to believe he ever had any other professor. We have in Mr. Herbert Reeves the same purity of phrasing which has ever characterized Sims Reeves, the same keen ear for correct intonation, the same faultless system of emission, and the same lovely quality of voice which, in years gone by, rendered Sims Reeves an English artist distinguished even among the Italians. There were old concert-goers among the audience who stoutly declared that, in his early years, the voice of the father was no stronger than that of the son is now; and that vigor and power came with maturity. That this freak of nature will be repeated in the case of Mr. Herbert Reeves will be hoped by all who respect his father. In the meantime, it is satisfactory to know that his organ—at present the organ of Sims Reeves at half power—will be watched and nurtured with a parent's care, and that, until his voice attains its full development, he will not be permitted to attempt tasks which are beyond his strength.

PARIS.—We are indebted to the industrious gleaner of the *Musical World* (London), for the following "Scrap":

At the Opera, the ballet of *Sylvia*, with its charming music slightly touched up by M. Delibes, has been revived. Mlle. Sangalli making her re-appearance, after a considerable absence, in her original part. What with her dancing and the charming score, the revival has proved a trump card. . . . A new Valentina, Madame Montalba, has made her debut in *Les Huguenots*. Though extremely nervous she made a favorable impression, which she strengthened at a second performance. . . . In order to vary his somewhat limited repertory, M. Vaucorbell resolved to give a series of Historical Concerts, but the series will probably not be a long one. The realization of his project has cost him a vast deal of money and trouble, with little prospect of an adequate return. A considerable sum was spent in re-arranging the stage, with the sole result of proving the bad acoustic qualities of M. Garnier's brilliant house, and the experiment was abandoned as a bad job, the gentlemen of the orchestra re-occupying their usual places. The programme of the first concert included pieces from Lully's *Alceste* (1674); Rameau's *Fêtes d'Hébé* (1700); Gluck's *Iphegenie en Tauride* (1779); Gretry's *Amoréon* (1787); and Rossini's *Motet* (1827). The second part of the concert was devoted entirely to *La Vierge*, a sacred legend in four parts, words by M. Grandmougin, music by M. J. Massenet, the four parts being entitled, respectively: "L'Annonciation," "Les Noces de Cana," "Le Calvaire," and "L'Assomption." Though the merits of the new work were duly appreciated, the general opinion is that a theatre is not the place for music of this description, and the public were much more interested in the mundane compositions which preceded. If this was evident at the first concert, it was still more so at the second, and the chances are that M. Vaucorbell will quietly and quickly return to his ordinary class of entertainment and hurry on the production of *Le Comte Ory*, which has been in preparation for a considerable period. Another work now in rehearsal is *Guillaume Tell*, in which Mlle. Edith Boux will make her debut as Jenny. . . . M. Carvalho has been doing well at the Comique. The returns for April were 175,000 francs, and subsequent receipts were to match. The first twenty-five performances of *Jean de Nivelle* brought in some 200,000 francs. On the other hand, M. Carvalho's expenses are very heavy, no less than 120,000 francs a month, irrespective of author's fees and the *dont des panaches* as well as the outlay for new works and revivals of old ones, such as *Le Domino Noir*, for instance, which has been put upon the stage with the greatest care, and with a pious restitution of the original text and score. Mlle. Isaac especially distinguished herself as Angèle, the character "created" by Madame Damoreau in 1831. This young lady, who has been gradually becoming more and more popular, never appeared to greater advantage. The representatives of the other personages, also, were entitled to high praise. . . . A new one-act comic opera, *La Fée*, words by M. Feuillet, music by M. Henry, organist at Saint-Lo, is in rehearsal; so is *Le Signat*, by MM. Dubrenil and Pujat; and *L'Amour Médéric* by MM. Poise and Monselet. *Galante Aventure*, by MM. Silvestre and Davyl, music by M. Guiraud, will be the first novelty next winter. It will be succeeded by *Les Contes d'Hoffmann* by MM. Barbier and Offenbach, and then will come probably an opera as yet to be written by M. Delibes. The book by MM. Gondinet and Gilie, has for its principal personage the well-known Jacques Callot, the great delineator of Bohemianism. . . . Madame Fugall has left the company, and will soon start for Moscow. Madame Aboult, who succeeded her as Meala in *Paul et Virginie*

at the Theatre-Lyrique, is engaged in her place. . . . Repenting his experiment of last year, M. Leroy, the tenor-manager, has opened the Theatre du Chateaud'En with *Silf et ses rois*. This is to be followed by *Le Bijou perdu* and *La Fanchonnette*. He has a good company and deserves to succeed. . . . The Fine Art Sub-Committee's report has, after considerable discussion, been adopted by the General Committee, and will be laid before the Chamber. It proposes to maintain the annual grants made to the Opera and the Opera-Comique; 800,000 and 300,000 francs respectively. A sum of 10,000 francs is set down for the installation of the library of the Opera in the pavilion originally destined for the "head of the state," i. e., Napoleon III. The collection of models of scenery which figured in the Exhibition of 1878, will be added to the library, and the whole open to the public. The 20,000 francs for the Padeloup and the 10,000 for the Colonne Concerts are continued. . . . The "Festival" organized for the benefit of M. Padeloup at the Trévouère was a grand affair. The huge building was crammed with an immense concourse, anxious to show how much they esteemed the founder of the Concert Populaire, in honor of whom Madame Fides Devries, who left so prematurely the Opera where she was so triumphant, and M. Alard, emerged from their retirement once more to delight the public. Faure, too, so seldom, alas, now heard in Paris, was there, and at his best. M. Guilmard presided at Cavaille-Coll's magnificent organ, and held the vast audience enraptured by his mastery over the king of instruments. MM. Gounod, Reyer, Debussy, Godard, Guiraud, Joncières, and Lalo swelled the ranks of volunteers in the good cause, each conducting a composition of his own. . . . Writing to *Le Ménestrel*, a "Vieillard" says: "Madame Malibran was celebrated the moment she came out, and instantly proclaimed without a rival. I recollect that, one evening, having promised her services at a concert given by an artist in distress, she came late. On arriving, all out of breath, she excused herself by stating that she had first to appear at a party given by the Duc d'Orléans (this was previous to July, 1830); after the concert she handed a small purse to the lady for whose benefit the concert was organized: 'My dear,' she said, 'this belongs to you, since I promised you my evening. It is what the Duc d'Orléans gave me.' The small purse was opened; it contained three hundred francs in gold! . . . Now-a-days, it is said, an Israelitish banker, who is not only rich, but liberal and charitable, gives Madame Patti ten bank notes, of a thousand francs each, to sing at a party in his house. Artists must have greatly gone up in merit during the last fifty years, or money must have gone down very much in value. . . . Chopin's monument in Pere-la-Chaise was erected in 1849 by a subscription among his friends. Those who undertook the care of it are dead, and an appeal has been made to the surviving friends and to the admirers of the deceased for funds to ensure the preservation of his tomb. The Princess Marceline Czartoryski, the Baroness Nathaniel de Rothschild, Prince Ladislas Czartoryski, MM. C. Dubois, A. d'Eliebat, Franchomme, and Ch. Gavaud have formed themselves into a committee to receive subscriptions. The amount of each subscription is limited to 20 francs. . . . Mlle. Krauss has been decorated with the Cross of Venezuela; she was already an "Officier d'Académie" here. . . . M. Victor Masse, the composer of *Paul et Virginie*, is busy at St. Germain on his new score, *Cleopâtre*. . . . Mlle. Marimon has returned here from America. . . . A petition is in course of signature to the Deputies of the Seine begging them to obtain a government grant for a Popular Opera. . . . Madame Panseiron has presented the library of the Conservatory with a number of Italian scores, dating from the end of the eighteenth and the commencement of the nineteenth century. Besides scores by Jonelli, Sarti, Turchi, Cimarosa, Martini, Porpora, and Scarlatti, the collection includes a book containing the part-chants formerly in use at the Sixtine Chapel. Another portion of the lady's gift is all the sacred music composed by her late husband.

COLOGNE.—As it began, so it continued, a great success, the Festival of the Lower Rhine. One of the principal features of the second day was the performance of Schumann's A Minor Concerto by Mme. Schumann. When she concluded, the audience burst out into a hurricane of applause, and the orchestra gave a "Tusch," or flourish. Another attraction was Ferdinand Hiller's remarkable cantata, *Die Nacht*, one of the most effective and most inspired works the venerable master ever wrote. It produced as deep an impression at this Festival as it did on its first production eighteen years ago. The composer received an "ovation," one factor in which was the presentation to him of two laurel wreaths. The programme included, also another cantata: Bach's "Plügendante," or "Whit-santide Cantata," and Beethoven's Eighth Symphony. On the third day, half the programme was, as usual, devoted to the solo artists, and Joachim achieved a triumph by his magnificent rendering of Beethoven's Violin Concerto.—*Corr. Lond. Mus. World.*

DRESDEN.—Carl August Krebs, the well-known Capellmeister, died here on May 16, at the ripe age of seventy-six, honored by all musical Germany. The *Musical World* (London) says of him:

The career of Herr Krebs, if neither brilliant nor romantic, was that of a man devoted heart and soul to the work he undertook. His was not the world-wide mission of a Beethoven or a Mozart. But with what success he labored in a more restricted sphere, the

record of his life and the testimony so amply borne since his death put in the clearest light. From a very early age his inclination towards music was determined and irresistible. The good lady and well-known vocalist, Mme. Krebs, who adopted him on the death of his mother, Mme. Medke, and whose name he took, destined him for the pulpit. But as with many another born musician, so with Krebs. He gravitated into the profession of the art divine as by a natural law, and at twenty-three years of age found himself musical director of the Hamburg Theatre. In that post he remained until 1830, meanwhile using the composer's pen as industriously as the conductor's baton. It was here that he produced his successful opera, *Agnes Hemmerson*, a work still spoken of with admiration. In 1831, Krebs removed to Dresden, and dwelt in that city for the rest of his life. Till 1872 he discharged the functions of capellmeister at the Royal Chapel and Opera, removing them to the Catholic Cathedral, to the service of which he devoted his whole energies. His Dresden period was prolific in works for the pianoforte, songs, and church music, no small proportion of which obtained more than local recognition. Herr Krebs's first wife having died at Hamburg, he contracted a second marriage soon after his removal to Dresden, his choice falling upon Mlle. Aloysia Michaelis, one of the court singers. This lady became the mother of the Marie Krebs (the pianist, who visited America some years ago), whom a German paper has just described as the "greatest pride and joy" of the worthy capellmeister's life.

### MUSICAL CORRESPONDENCE.

AURORA, N. Y., JUNE 21.—The Thirty-Fifth (Commencement) Concert at Wells College took place June 15, under the direction of Mr. Max Pluttl. We give the programme:

1. Trio: "Calin is the glassy ocean," (from "Idem-emo.") . . . . . Mount.
2. Valse Caprice, Op. 116 . . . . . Raff.
3. a. "Thou'rt Like a Lovely Flower." . . . . Rubinstein.
- b. Dedication. . . . . Schumann.
4. Dance of Gnomes . . . . . Liszt.
5. a. Slumber Song . . . . . Franz.
- b. Who is Sylvia? . . . . . Schubert.
6. Capriccio in B minor, Op. 22 . . . . . Mendelssohn.
1. Concerto in E minor, (Romance.) . . . . Chopin.
2. Concerto in G minor, (Presto) . . . . . Mendelssohn.
3. Cavatina: "Although a cloud o'erspread the heavens." (From "Freischütz.") . . . . . Weber.
4. Spinning Song . . . . . Wagner-Liszt.
5. a. Slumber Song, (from "Snowdrop.") . . . . . Hindocha.
- b. Boat Song . . . . . Frock.

• Absent.  
The Department of Music of Wells College closes with this concert its most successful year. We learn that during the year twelve concerts have been given by the teachers and artists from elsewhere. Mr. W. H. Sherwood took part in three concerts. Mr. Pluttl has delivered twenty-eight musical lectures. This College enjoys a wide popularity, partly for its musical work, as shown by the large number of pupils from all parts of the country.

MILWAUKEE, WIS., JUNE 19.—The Arion Club has just given its fourth concert of the season. The programme ought to have been *Elijah* entire; but bad management, and singular perversity of view on Mr. Tomlins's part, resulted first in repeated changes of plan and waste of time in rehearsals, and finally in a programme made up of one-half of *Elijah* and some selections from the *Creation*. Moreover, a series of accidents disabled three out of the four soloists engaged, and prevented the use of an orchestra, so that a complete failure was feared. However, the singers were on their mettle, Mr. Tomlins braced up for a vigorous effort, and the choruses went well, on the whole. Mrs. Carrington was the principal soloist, and acquitted herself nobly. Mr. Knorr and Mrs. Hayden did creditable work. Mr. Tomlins himself sang the part of *Elijah* very effectively.

Conductor Bach has begun summer concerts at Schiller's Park. I have no programmes.  
I append the closing programme of the Milwaukee College Musical Department, where Mr. John C. Fillmore is in charge:

1. Sonata in C major. (Allegro moderato, Andante cantabile, Allegretto.) . . . . . Mount.
2. Arabesque, Op. 18 . . . . . Schumann.
3. Berceuse . . . . . Chopin.
4. Silver Spring . . . . . Wm. Mason.
5. Cascade . . . . . Franz.
6. Spinning Song . . . . . Liszt.
7. Fantasia on Themes from "Faust." . . . . Liszt.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the PIANO-FORTE, HARMONY, AND COUNTERPOINT, Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.  
HULLS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe);

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
3 West Cedar Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 134 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Riggs, Kennard & Co.

**GEORGE L. OSGOOD,**

129 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

30 ROYALTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHAKLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**  
FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS  
September 9th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.  
Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 135 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of Corelli, Arthureon, Mmes. Arnault and Motte.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Chorus, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, AND CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 149 (A) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT. Two papers, \$1.00.  
For sale by all Booksellers. Sent, post-paid on receipt of price by the publishers,  
HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY .....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS .....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL .....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER .....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE .....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to be discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

## LIST OF NEW BOOKS.

- A Hopeless Case.** A Novel. By EDGAR FAIRBANKS. "Little Classic" style, flexible covers. \$1.25
- The Undiscovered Country.** By W. D. HOWELLS. 12mo. 1.50
- The Tragedy of the Unexpected, and Other Stories.** By NORA FERRY. "Little Classic" style. 1.25
- Socialism.** Eighth volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Every-Day English.** By RICHARD GRANT WHITE. 12mo. 2.00
- Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. 3.00
- Odd, or Even?** By Mrs. A. D. T. WHITNEY. 12mo. 1.50
- Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25
- The Golden Legend.** By H. W. LONGFELLOW. New Edition. 1.00
- Complete Works of T. B. Macaulay.** Riverside Edition. Including the History of England. 4 vols. 5.90
- Critical and Miscellaneous Essays.** 3 vols. 9.75
- Speeches and Poems.** 1 vol. 1.25
- The set, 3 vols. in box. 10.00
- Adirondack Stories.** By P. DEMING. 12mo. .75
- American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With Introductions and Notes. 16mo. 1.25
- Ballads and Lyrics.** Arranged by H. C. LATHROP. 12mo. 1.25
- A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 3.00
- The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. 12mo, gilt top, \$1.00; paper. .25
- Problems of Life and Mind.** Third Series. By GEORGE H. LAWES. 8vo. 3.00
- Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Confidence.** By HENRY JAMES, JR. 8vo. 1.50
- Rocky Mountain Health Resorts.** An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DENISON, A. M., M. D. With Climate Map. Cloth, \$1.50; paper. .50
- The History and Traditions of Marblehead.** By SAMUEL ROADS, JR. Illustrated. 8vo. 3.00
- Certain Dangerous Tendencies in American Life, and Other Papers.** 12mo. 1.25
- Miscellanies.** By J. D. CATON, author of "The Antelope and Deer of America." 1 vol. 8vo. 2.50
- The Army of Virginia.** By Gen. GEO. H. GORDON. 1 vol. 8vo, with five maps. 4.00
- Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 3.50
- Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00
- Sealed Orders, and Other Stories.** By ELIZABETH STUART FARRIS, author of "The Gates Ajar," "Aria," etc. 16mo. 1.50
- The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ARTHUR GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full index. Crown 8vo. 3 vols. 6.50
- Old Friends and New.** By SARAH O. JEWETT, author of "Deephaven," and "Play Days." 1.25
- An Earnest Trifler.** A Novel. 16mo. 1.25
- HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE.

LUNCH COUNTER.

FANCY OYSTERS.

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## KNAPP'S THROAT CURE

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable; vigorous in their action; harmless to infant or adult, and invaluable to singers and speakers. Convenient to carry and use. From Druggists, price 15 cents; or address E. A. OLDS, P. O. Box 2000, New York.

"The History of a Voice Lost and Won," by Mrs. E. W. Knapp, D. D., sent, post-paid, on application.

## WORKS OF RALPH WALDO EMERSON.

More generations than two or three will owe him much for some of the most genuine poetry that our language has to show, and for a collection of prose-writing informed with poetry, the fearlessness and serene sincerity of which, the wisdom, the sound sense, the humor, the wit, the marvelous insight of which, make it a literary treasure that may well move our gratitude. — *The Nation* (N. Y.).

There is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses. We look upon him as one of the few men of genius whom our age has produced. — *James Russell Lowell*

To no English writer since Milton can we assign so high a place; even Milton himself, great grains though he was, and great architect of beauty, has not added so many thoughts to the treasury of the race. Such is the beauty of his speech, such the majesty of his ideas, such the power of the moral sentiment in men, and such the impression which his whole character makes on them, that they lead him everywhere, their ears; and thousands bless his manly thoughts. — *Massachusetts Quarterly Review*.

His love of truth for its own sake is one of the rarest virtues in any age. His courage has no limits. He is transparently honest and honorable. — *North British Review*.

### ESSAYS. First Series. 16mo, \$1.50.

CONTENTS. — History; Self-Reliance; Compensation; Spiritual Laws; Love; Friendship; Prudence; Heroism; The Over-Soul; Circles; Intellect; Art.

### ESSAYS. Second Series. 16mo, \$1.50.

CONTENTS. — The Poet; Experience; Character; Manners; Gifts; Nature; Politics; Nominalism and Realism; New England Reformers. A Lecture at Amory Hall.

### MISCELLANIES. Embracing NATURE, ADDRESSSES, and LECTURES. 16mo, \$1.50.

CONTENTS. — Nature: The American Scholar; An Address to the Senior Class in Divinity College, Cambridge. Literary Ethics. The Method of Nature. Man the Reformer; Introductory Lecture on the Times; The Conservative; The Transcendentalist; The Young American.

### REPRESENTATIVE MEN. Seven Lectures. 16mo, \$1.50.

CONTENTS. — I. Uses of Great Men. II. Plato; or, The Philosopher. III. Swedenborg; or, The Mystic. IV. Montaigne; or, The Skeptic. V. Shakespeare; or, The Poet. VI. Napoleon; or, The Man of the World. VII. Goethe; or, The Writer.

### ENGLISH TRAITES. 16mo, \$1.50.

CONTENTS. — First Visit to England. Voyage to England; Land; Race; Ability; Manners; Truth; Character; Cockayne; Wealth; Aristocracy; Universities; Religion.

ion; Literature: The "Times"; Stonehenge; Personal; Remit; Speech at Manchester.

### THE CONDUCT OF LIFE. 16mo, \$1.50.

CONTENTS. — Fate; Power; Wealth; Culture; Substance; Worship; Considerations by the Way; Beauty; Illusions.

### SOCIETY AND SOLITUDE. 16mo, \$1.50.

CONTENTS. — Society and Solitude; Civilization; Art; Eloquence; Domestic Life; Farming; Works and Days; Books; Clubs; Courage; Success; Old Age.

### LETTERS AND SOCIAL AIMS. 16mo, \$1.50.

CONTENTS. — Poetry and Imagination; Social Aims. Eloquence; Resources: The Cosmos; Quotation and Originality; Progress of Culture; Persian Poetry; Inspiration; Greatness; Immortality.

**FORTUNE OF THE REPUBLIC.** A Lecture delivered at the "Old South Church," Boston, March 30, 1873. 16mo, paper, 25 cents; cloth, 50 cents.

### POEMS. 16mo. With Portrait. \$1.50.

### MAY-DAY, and Other Pieces. 16mo, \$1.50.

**PARNASSUS.** A volume of Choice Poems, selected from the whole range of English Literature, edited by RALPH WALDO EMERSON. With a Prefatory Essay. Crown 8vo. Nearly 600 pages. Household Edition 12mo, \$3.00; half calf, \$4.00; morocco or tree calf, \$5.00.

## PROSE WORKS.

Including all the Essays Mr. Emerson has ever published in book form. In three volumes, crown 8vo. Cloth, \$7.00; half calf, \$13.50; morocco or tree calf, \$18.00.

These serviceable volumes place the prose writings of the Concord philosopher within the reach of most book-buyers in a compact and excellent form. Every day more and more develops the powerful influence that Emerson has exercised in shaping American thought and action. — *New York Evening Post*.

## LITTLE CLASSIC EDITION.

A revised edition of all Mr. Emerson's Works. Printed from beautiful electrotype plates. 9 vols., 12mo, \$1.50 each, in cloth; half calf, or half morocco, the set, \$34.50; tree calf, \$51.50.

No better form of publication could have been conceived for the benefit of the rising generation of Emerson-lovers, who can now make the new their every-day traveling companion, instead of circumscribing their communion with him to the library and to particular times and seasons. — *Boston Transcript*.

## FIRESIDE EDITION.

Including the same as the "Little Classic" Edition, printed on tinted paper, and tastefully bound. Complete in 5 volumes, 16mo. Sold only in Sets. Cloth, \$30.00; half calf, \$30.00; tree calf, \$35.00

This is an exceedingly tasteful and attractive edition of Mr. Emerson's Works.

## "VEST POCKET" VOLUMES.

Six pocket volumes containing selected Essays from Mr. Emerson's Works, as follows:

1. Culture, Behavior, Beauty.
2. Books, Art, Eloquence.
3. Power, Wealth, Illusions.
4. Nature.
5. Love, Friendship, Domestic Life.
6. Success, Greatness, Immortality.

Cloth, 50 cents each.

\*For Sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1024.

BOSTON, SATURDAY, JULY 17, 1880.

VOL. XL. No. 15.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 54 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

### THE ATLANTIC MONTHLY FOR AUGUST, 1880.

#### CONTENTS.

THE STILLWATER TRAGEDY. XVIII.-XXII. Thomas Bailey Aldrich.  
POORER HOSPITALITY. Luigi Monti.  
KIND. Susan Coolidge.  
THE SUNDOWN AT THE FIELD HOSPITAL.  
MR. HUNT'S TEACHING. F. D. Millet.  
PEPACTON: A SUMMER VOYAGE. John Burroughs.  
THE ARCHBISHOP AND HIS BLAS. Oliver Wendell Holmes.  
FIFTY-SEVEN: A LITTLE EPISODE. Louise Macken.  
AMONG THE PUEBLOS. Susan E. Wallace.  
EDWARD MILLS AND GEORGE BENTON. A TALE. Mark Twain.  
ALICE BEU.  
THE PRECEPTOR OF MOSES. Francis H. Underwood.  
AN ENGLISHWOMAN IN THE NEW ENGLAND HILL COUNTRY.  
THE REED IMMORTAL. T. W. Higginson.  
TAMMUS CENTAURS. Richard Grant White.  
THE REPUBLICANS AND THEIR CANDIDATE.  
SOME AMUSING BOOKS OF TRAVEL.  
PROFESSOR FISHER'S DISCUSSIONS.  
HENRY ARMY BELLEVUE.  
NATURAL SCIENCE AND RELIGION.  
ITALIAN POETRY.  
THE CONTRASTORS' CLUB.

35 cents; yearly subscription \$4.00.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

### BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Watch the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chief d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying. For Prices and other particulars, send for Circular.

## Music Publishers.

O. DITSON & CO. are sole agents for the United States for the extensive catalogue of

## NOVELLO'S MUSICAL PUBLICATIONS.

Among them are more than a thousand anthems and choruses, part-songs and glee-books, cantatas, oratorios, operas, etc., etc. Send for catalogue.

We call special attention to the valuable series of primers, or easy instruction books, of which the very popular ones are, **THE RUDDIMENTS OF MUSIC** (50 cents), by CUMMINGS. **THE ART OF PIANO-FORTE PLAYING** (\$1.), by FAULKNER. **THE ORGAN** (\$1.), by DR. STAINER. **SINGING** (\$2.), by RANDOLPH. **MUSICAL FORMS** (\$1.), by FAULKNER. **HARMONY** (\$1.), by DR. STAINER. **INSTRUMENTATION** (\$1.), by PROUT, and **THE VIOLIN** (\$1.), by TOURNE.

Send for Gen. Garfield's Grand March (40 cents), and Hancock's Campaign March (40 cents). Fine music and elegant portraits of the presidential candidates.

Teachers will not fail to examine during the summer the books needed for their winter's work. We mention **The Temple** (\$1.), and **The Voice of Worship** (\$1.), for singing schools and choirs; and for the latter, **The American Anthem Book** (\$1.25), and **Harrison's Anthem Book** (\$1.25). For High Schools, **The Welcome Chorus** (\$1.); for Common Schools, **Song Books** (50 cts.), nearly ready; for Sunday Schools, **White Robes** (30 cts.); and for temperance work, **Temperance Jewels** (35 cts.), and **Temperance Light** (12 cts.). All first-class are books. Don't fail to examine.

OLIVER DITSON & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....H. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## VOCAL CULTURE.

*The Cultivation of the Voice in Elocution.*

By JAMES E. MURDOCH & WILLIAM RUSSELL.

Price, . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

\* For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## KNAPP'S THROAT CURE

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable; vigorous in their action; harmless to infant or adult; and invaluable to singers and speakers. Can be taken in carry and use. From Druggists, price 25 cents; or address E. A. OLDS, P. O. Box 2808, New York.

"The History of a Voice Lost and Won," by Rev. H. W. Knapp, D. D., sent, post-paid, on application.

# McPHAIL'S

## Imperial Upright Grand Piano.

The McPHAIL PIANOS are unsurpassed by any other Pianos in the world; for style, tone, finish, and durability they stand unrivalled. In the truth of which McPhail & Co. have the testimony of more than Fifty Thousand of the best citizens of the United States and Europe, including most of the leading musicians in the country. Thirty Years of the most extensive and successful business in the manufacture of Pianos, and the most perfect of the best mechanics, enable McPhail & Co. to present to the public a Piano as perfect as the ingenuity of man can produce.



All our upright Pianos have our famous "Imperial" action, which is the best in the world. The action is of the best quality, and is made in our own factory. The action is of the best quality, and is made in our own factory. The action is of the best quality, and is made in our own factory.

The Receipt of nearly Fifty Gold, Silver and Bronze Medals, Diplomas and other awards of Highest Merit, attest the Superiority of the McPHAIL PIANOS over all others.

McPHAIL & CO., 630 WASHINGTON STREET, BOSTON, MASS.

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 35 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,  
E. M. HEINDL,  
JOHN MULLALLY,

F. LISTEMANN,  
ALEX. HEINDL,  
H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

## Normal Musical Institute,

CANANDAIGUA, N. Y.

A SUMMER SCHOOL. THIRD SEASON, FROM  
JULY 7 to AUGUST 10, 1890.

A delightful summer resort. Good board at low prices. The instruction of ten eminent musicians, including

W. H. SHERWOOD, Piano,  
EUGENE THAYER, Organ,  
HARRY WHEELER, Voice,  
L. H. SHERWOOD, Theory.

A full course, not equalled anywhere outside the largest cities, for only \$15.00, including at least fifteen piano, organ, song, violin and 'cello recitals. All interested in music should send for circular to

WM. H. SHERWOOD, Director,  
157 Tremont St., Boston, Mass.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, P. D., President.

MME. BERTHA JOHANNSEN, *Professor of the Art of Singing,*  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

## MADAME CONSTANCE HOWARD,

PIANIST,

218 East Tenth St., New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

## New England Conservatory,

MUSIC HALL, BOSTON.

*Is the Oldest in America, and the Largest Music School in the World.*

25,000

pupils have availed themselves of its advantages, and a large number of them are now enjoying high reputations as Professors and Teachers in leading institutions, and artists both in this country and in foreign lands. A good number of its present pupils give great promise of future fame.

It employs seventy-five of the ablest Professors and Teachers, and has the reputation of possessing unequalled facilities for imparting a

## FINISHED MUSICAL EDUCATION.

Students of Music may here avail themselves of the IMPORTANT CONNECTIONS which the Conservatory has with other institutions.

Students in the regular course in the Conservatory may pursue their studies in the Common and Higher English Branches, and when sufficiently advanced, can be admitted to any of the classes in BOSTON UNIVERSITY.

## FREE OF TUITION.

The New England Conservatory is connected with Boston University, and gives certificates and diplomas, and confers degrees upon its students on the completion of the various courses of study as prescribed in the catalogue.

Unsurpassed advantages are offered to students who pursue the Artist's course, which comprehends a preparation of the student for the Concert-Room, Oratorio and Lyric Stage.

## LOCATION.

Being situated in Boston, the acknowledged centre of musical and literary culture in the country, students can enjoy all the advantages of lectures, libraries, concerts, musical, literary, scientific and other entertainments—such that their equals cannot be found elsewhere in America.

700 concerts were given in Boston last year.

## GENERAL EXERCISES.

In addition to the regular lessons in the different departments each pupil has, without extra cost, opportunity of attending the following lectures, concerts, recitals, etc., amounting with a single study to 125 hours a term, and this does not include the literary studies which may be pursued in the Conservatory and the University without charge.

Instruction in Singing at Sight; Normal Class; Lectures on Harmony; Art of Teaching and Reciprocal Instruction; Questions and Answers on Musical Topics; Practice of Oratorios, Cantatas, Glee, Madrigals, and Part-Songs; Pupils' Recitals; Classical Concerts by Eminent Artists; Lectures on Musical Subjects, twenty each term; Church Music; Analysis of Piano, Organ, and Vocal Compositions; Organ Recitals; Ensemble playing with distinguished artists; Quarterly Concert, in Music Hall. The Musical Library is open daily.

Persons not connected with the Conservatory are admitted to all the above general exercises upon the payment of Fifteen Dollars per term.

## TUITION IN CLASSES.

Fifteen Dollars per quarter of ten weeks in either Piano, Organ, Violin, Flute, Harmony, Theory, Art of Conducting, etc. Private tuition may be had in the Conservatory when desired.

Send for circulars to

E. TOURJEE, Director.



BOSTON, JULY 17, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number, \$2.50 per year. For sale in Boston by CARL FRIEDRICH, 50 West Street, A. WILLIAMS & Co., 22 Washington Street, A. K. LORING, 50 Washington Street, and by the Publishers: in New York by A. BRENTANO, JR., 39 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BOYER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

THE MUSICAL VERSIONS OF  
GOETHE'S "FAUST."BY ADOLPHE JULLIEN.<sup>1</sup>

## IV.—THE "FAUST" OF SPOHR.

Spohr's *Faust* has long continued popular in Germany; this gives it a right to our attention, although it is in no way a translation of the masterpiece of Goethe. This opera has nothing of *Faust* besides the name; the author of the poem (libretto), who has prudently concealed his name, has only borrowed from the master two of his personages, Faust and the demon, to launch them on a series of adventures, now of the most absurd, and now of the most naive, purely of his own invention. We will presently give the reader an idea of them; let it suffice for the moment to know, that in this drama there is no Marguerite.

However it may be with the poem, we owe it to the musician to study his work seriously; it merits it in all regards, once for all setting aside this fallacious title. By the date of its representation, the work of Spohr is but the third of the operas which have been inspired by Goethe's poem, or which have decorated themselves with the name of his hero; but it is the second in the order of conception. Written at Vienna in 1814, the very year in which Joseph Strauss brought out his *Life and Actions of Faust*, Spohr's opera was successfully represented at Francfort in 1818. From that time it has maintained itself for more than thirty years in the repertoire of the great theatres of Germany, without any loss of public favor. It was played with especial success at Berlin, where the celebrated singer Devrient shone in the part of Faust, and at London, where the author went to direct the execution of the work in person. Finally in 1830, France was permitted to hear this much vaunted work; the German opera troupe directed by Roeckel, which came to give performances at Paris, in the salle Favart, played on the 20th of April the *Faust* of Spohr.

But it is necessary to know the drama before speaking of the music. *Faust*, rejuvenated, enriched, has long been enjoying the advantages which his compact with the devil has procured him. But, like grand seigniors and kings, he suffers ennui. Mephistopheles, on his part, is tired of being the lacquey of his slave, and, to hasten his ruin, he inveigles him in adventures which may draw him into crime. Enter Faust: he comes from a ball and is thinking of Röschen, a young peasant girl with whom he is enamored. Soon he carries her off, swears love and fidelity to

her in a duo, of which the situation is the same as that of "Là ci darem la mano" in *Don Giovanni*. The jeweller Franz, a regular Masetto, arrives in force, and, sword in hand, reclaims his affianced bride. Mephistopheles conceals her from all eyes; Faust and his friends escape by a trap door, to the great disappointment of the jeweller and his companions. Röschen remains in the hands of the devil, who restores her, to all appearances, to Franz, since it is with him that we find her again afterwards. The scene changes and transports us to the castle of Gulf, a brutal and discourteous lord, who holds in captivity the beautiful Kunigunde, and threatens to employ all means with her to obtain the gratification of his amorous passion. Resistance of Kunigunde, rage of Gulf; the scene changes, and we see a forest where Count Hugo sings a cavatina, after the manner of an harangue, to engage his soldiers to deliver Kunigunde, whom he wishes to marry. Röschen reappears with Franz; Mephistopheles puts them to sleep and carries them off, making the grassy bank on which they are seated move away. We are before the stronghold of Gulf. Faust and the Devil meet Hugo; the Count accepts their services, and they assault the citadel, which crumbles to pieces. Kunigunde is saved, but Gulf still lives; the demon gets possession of him and casts him into the fire that consumes his castle.

The second act opens with a chorus of witches; Faust comes to consult them and demands of them a love philter. The next scene passes before the church where Count Hugo is married with Kunigunde; we hear the religious chants; Franz and Röschen are still together in spite of the artifices of a maladroit imp. The wedding procession passes; Faust is invited, Röschen complains of the coldness of this lover and follows him to the ball offered by Hugo. All the nobility of the neighborhood is assembled at this fête. In the midst of the ball Mephistopheles reveals to the Count the culpable enterprises of Faust, and shows him at the knees of Kunigunde. The seducer offers to the lady the love potion which he has received from the witches. Kunigunde wishes to defend herself; but the poison glides into her veins. . . . Hugo draws his sword. Faust puts himself on guard, they cross blades. Hugo falls mortally wounded, Mephistopheles has turned his sword aside. It were useless to point out the resemblance of this scene, which terminates the second act, with that of *Don Juan*. Faust escapes the anger of the Count's friends, but he becomes a prey to remorse! Röschen, in despair, throws herself into the river; Kunigunde seeks to poniard her seducer, Mephistopheles arrests her hand, and, seizing Faust by the hair, drags him down to hell. — Such is the beautiful poem upon which Spohr has not feared to write his music; this ingenious imbroglio is after the fashion of the German poet, C. Bernard.

In spite of the epithet which he has given it, this work of Spohr has nothing of the romantic. The music of the German master, in general not very melodious, and of very closely interwoven harmony in the vocal parts

as well as in the orchestra, is full of classic, even of scholastic forms, and of the *tour de chant* in use in the last century.

This opera begins with a learnedly-written overture, which would require a fulminating execution to produce much effect. Toward the middle is found an Andante, of which the entrances in imitation are not wanting in elegance; but the whole piece has a character more instrumental than dramatic. The introductory duo between Faust and the demon, preceded by recitatives in the Italian manner and so written by Spohr himself, does not mark the outline of the persons very strongly; at all events, it is a general reproach to Spohr that he has not known how to give the demon a different color from the other rôles. The love duo between Faust and Röschen is of an expressive melody; the doctor would soon seduce the heart of the young girl, did not the jealous Franz arrive with his friends and defy his rival. This scene is treated with great fire and vigor.

The following tableau transports us to the castle of Gulf. The air of the captive Kunigunde is graceful at its beginning, and the *agitato* includes a good movement of the orchestra. The air which Hugo sings to exhort his partisans to deliver his beloved forms the counterpart of the preceding scene; it is written with choruses and begins largely, but the passage in roudades which concludes it is of a superannuated taste. The trio which follows, between Röschen, Franz and Mephistopheles, is one of the most beautiful pieces of the score; the dialogue of the two lovers is gracefully accompanied by a violin passage, interrupted by languishing sighs of the oboe. The fine phrase of the devil evoking sleep detaches itself upon a soft rustling of the orchestra; the lovers yield to the power of the demon, and fall asleep; all is hushed, the thousand sounds of night are lost in space. The finale of the first act is an important page, which does not lack brilliancy; accordingly, it produces much effect when the work is performed in Paris.

The whole scene of witchcraft which opens the second act is of good color. The witches' chorus has sufficient originality, and the alternation of the melody from 2-4 to triple measure has something strange and fantastical. In the following tableau we are before the church where is celebrated the marriage of Count Hugo and Kunigunde. The religious chorus, in imitation of the Protestant chorals, has a beautiful effect. The young Röschen then sings a cavatina in G minor, of an elegant form and of a harmony full of delicacy.

The air of Faust which follows contains a beautiful phrase: "Ma di Rosa il dolce amore," but it soon plunges into a series of roudades altogether unseasonable. Spohr, as afterwards Schumann, has written the part of Faust for the baritone voice. So far, nothing could be better; the *timbre* of the baritone is as well suited as that of the tenor to the character of the rôle; but it seems singularly exaggerated to let it roll down to *E flat, below the bass staff*.<sup>2</sup> Schumann, on the contrary,

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Œuvres qu'il a inspirées." Par ADOLPHE JULLIEN, Paris, 1880. — E.

<sup>2</sup> Only once, to be sure, and at the extremity of a rapid downward arpeggio. Some measures further on, Spohr makes his hero trill on a low *g*.

knew how to guard against this rock. The great scene of the ball has only half inspired the composer; the dialogue at the beginning, between Hugo and his wife, is tender and languishing; the dance airs are graceful; but the final catastrophe, the defiance of Hugo and his duel with Faust, are not rendered in a sufficiently impressive manner. The part of the devil is not put in strong enough relief; he acts no more; he sings a part; he does not seem to direct this scene of murder with laughter and sarcasm on his lips; he is no more the demon.

One may bring the same reproach against the air which Mephistopheles sings after this great scene; it is diabolical in intonation and in construction, but it is not so in character. There are yet fine accents in the finale, touching phrases—that of Röschen among others: “Chi l’amato ben m’addita?” But the author has not met with the powerful inspiration necessary to retrace in music the ruin of Faust—the eternal loss of the man who has given himself to the Evil One.

Such, sketched in rough outline, is this work, which, for a long time, was the only opera of Faust known and admired. It is interesting to study. Of a melody often a little short and devoid of originality, of a very curiously-wrought, sometimes too learned harmony, this opera addresses itself more to the erudite in music than to the mass of the public. Nor is it exempt from a fault with which the author has often been reproached, and which consists in accumulating unlike harmonies in the shortest possible space, in such a manner as sometimes to make too many different chords pass under a single note of the melody. The *Faust* of Spohr is anterior to *Der Freyschütz* by eight years, and yet there exists between these two works a family resemblance, which can only be explained by the taste for novel combinations which Spohr, like Weber, pleased himself with trying.

To judge it in a word, *Faust* is the work of an artist whose temperament and faculties were much less suited to the theatre than to instrumental music, to the symphony. In fact, although it contains some fine pages, his opera in general is devoid of *élan*, of contrasts, of variety, of what gives life to music, and, above all, to dramatic music. And yet *Faust* is, with *Jessonda*, the best lyrical work which he has produced.

“*Faust!* grand subject, worthy to inspire a Germanic muse,” wrote Fétis, at the time of its representation in Paris. “But *Faust*, for the French, is the work of Goethe, with its beauties, its defects, the vagueness of its style, and the exaggeration of its ideas. The characters so strongly traced, the situations so interesting, although improbable, which distinguish this creation, are what one desires to see upon the stage. Unfortunately, nothing of all this is found in the formless libretto of which Spohr has written the music. . . Only a very strong music could struggle against the disadvantages of such a canvas; unhappily I am forced to avow that that of *Faust* is not what was needed. It has not justified the high reputation of its author, and

I have difficulty to persuade myself that this is the work of which I have read so many praises. And do not believe that the composition here in question is one of those whose novelty in kind, whose subtle combinations and audacities demand time to make them comprehended; for, beyond a few modulations which are too precipitate, nothing is more simple or less new than this music. From an artist like Spohr, accustomed to manage instrumental masses, and of whom I have heard in London a symphony full of beautiful effects, I hoped for a vigorous overture, analogous to the nature of the subject, and I only feared to find some Germanisms a little too bold; instead of that, I have heard a symphony in the ancient manner, of a style more gay than sombre, filled with well-worn formulas, and which one would have taken for the overture of an *opera bouffe*, if the title of the work had not been upon the play-bill. . . In short, *Faust* has not justified the hopes to which it had given rise.”

On the other hand, Mendelssohn, arriving the next year at Paris, and, pressed by his father to choose a French opera libretto, in the want of a German poem such as he would have liked, replied to him, in his letter of Nov. 19, 1831: “. . . The success which these subjects (*La Muette* and *Guillaume Tell*) have throughout all Germany is not owing to the fact that they are good or dramatic, for *Guillaume Tell* is neither the one nor the other; but it is because they come from Paris and have pleased there. Assuredly if there is a road to take to be appreciated in Germany, it is that which passes through Paris and London; yet it is not the only one, as is proved not only by all of Weber, but by Spohr himself, whose *Faust* is now placed here in the rank of classical music, and will be given the next season at the Grand Opera of London. . . .”

A few years after being played at Paris, in German, this opera was sung at Marseilles, in French. It had been translated by the director of the theatre, Clérissieu, and by an artist of the orchestra, De Groot, the father of M. Ad. de Groot, who was *chef-d'orchestre* at the Châtelet and at the Vaudeville. Hébert, the husband of Mme. Hébert-Masay, played Faust; Potet, Mephistopheles; and Mme. Margueron, Rose. To break the monotony of the work, the director conceived the idea of introducing into it some dancing airs, and De Groot undertook to compose them, preserving his incognito. The opera was only half successful, but the dance music made a furor. The whole Marseillaise public was in ecstasy, declaring that never had Spohr composed anything so beautiful as these *airs de ballet*; that it was the most charming page of his opera, that none but a German musician was capable of writing such delicious dance airs, etc., etc. . . Good care was taken not to undeceive these enthusiastic admirers, and they continued to fête De Groot, under cover of Spohr, just as one day at Paris they applauded *The Flight into Egypt*, by Pierre Dacré, which they would not have failed to hiss under the name of Berlioz; and just as our fathers had received with enthusiasm, under the name of Gluck, *Les Dan-*

*aides*, a masterpiece which they would perhaps have disdained if it had been signed Salieri.  
(To be continued.)

## HANDEL'S CONCERTOS FOR ORGAN AND ORCHESTRA.<sup>1</sup>

M. GUILLMANT AND M. COLONNE.

At the admirable concerts organized by M. Guilmant at the Trocadero, the intelligent spectators, thoughtfully listening to his marvelous programme, honor in him the musician who has been the first to reveal to us the superb concertos written for the organ and the orchestra by Handel. And so we think we are responding to a desire generally manifested, in presenting these concertos in a serious study from an æsthetic and a technical point of view.

This work of Handel is the historical revelation of a whole epoch and a whole civilization. . . . We begin at once the scientific analysis of the four concertos already heard at the Trocadero, and henceforth preserved in certain memories as a feast of the mind and soul, through the memorable interpretation of them by MM. Guilmant and Colonne with his select orchestra.

Handel's concertos, so popular in England, in Germany, in Scandinavia, are, according to Fétis, eighteen in number. Treuttel has published them in three series of six each. We find in reality but seventeen concertos for organ and instruments, to which must be added six concertos for organ without instruments, making twenty-three in all. Scheleher, who is law in this matter, verifies but seventeen. In the edition of Walsh, recognized and signed by Handel, the last six concertos present themselves uninstrumented. For the first two only, in this series, is the instrumentation indicated, but it has not been discovered. M. Guilmant has never been able to find it in England, and we remember that in our original edition this orchestration was wanting. This precious edition, the loss of which is irreparable, had been personally presented to us by M. Louis Blanc from London, at the request of Mme. George Sand. To make it complete, M. Louis Blanc had availed himself of the researches of English publishers and musicographers. During the bombardment of 1871 it was all destroyed.

Of the seventeen concertos, M. Guilmant has chosen the four which he preferred, which popular success has always consecrated, and which the savants cite for models. All the other concertos are also interesting, and they will be executed and applauded in their turn. But in the four now known, and familiar to French audiences, are well summed up the genius of Handel, his exquisite and superior style, his expert hand, and that cleverness of expression and of *mise-en-scène* which prove that the great man elaborated his thought and his success, and consulted the pleasures of the public as well as the severe exigencies of art. Our study will consult the dates and numerical order in the work of the master, and will then proceed historically.

The first concerto is in G minor and major. It is divided, like nearly all the concertos, into four parts, or two double parts. The first piece is marked *Larghetto e staccato*, a strange indication which belongs to Handel. It is in 3-4 tempo. The organ plays here the part of a dramatic personage, and maintains itself in solemn contrast with the nervous and jerky movement of the orchestra. The debate terminates, the instruments reproduce the accents of the organ, and at the end, organ and orchestra unite in an energetic and masculine ensemble.

<sup>1</sup> We translate from *Le Ménestrel*, Paris, June 2.

The Allegro, in G major, is very brilliant. It is cut by an expressive phrase resumed, now by the organ, now by the orchestra. We give it in substance on account of its rare charm, and on account of certain allurements of expression, and a certain changeful play of form, in which is revealed all that Handel's muse contained of what is learned, coquettish, exquisite.



This Allegro is chained to the preceding piece by a cadence which presents itself invariably in each concerto, major or minor, and which is quite characteristic. In the organ part it is generally surrounded by the words *ad libitum*. One can then vary it, as in an example which will be seen in the second concerto before the finale. In this cadence, which ends on the dominant, we recognize a familiar process of Handel's for binding the pieces together, making a bridge between two pieces of contradictory physiognomy, as, for example, when he leaps from an Adagio to a brilliant Finale.



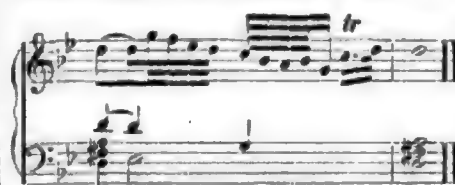
The Finale is an Andante in 3-8 tempo. It moves with the elegant gait of a minuet. The violins and the organ question and respond, then blend in variations in which the organ monopolizes the preponderating part. The working out of this concerto is very fine and very profound. Piquant sonorities abound in it. The serene joyousness of Handel sets every phrase in sunshine. Here there is nothing of that doctrinal hypocrisy which under a pedantic mantle hides poverty of imagination, absence of knowledge and emptiness of brain. Of all the concertos it is the most beautiful in the purely musical sense. . . .

The second concerto is in B flat. It begins, as Handel marks it, *Al tempo ordinario, e staccato*. It is in 4-4 measure. The chords are very large. The whole has a beautiful gait. A moment of repose arrives, and we hear the habitual cadence. The Allegro moves off lithe and slender, like the popular inspirations of England in its historic songs and dances. It is well known that a whole marvelous library of these has been preserved, and that Handel had a deep acquaintance with all this jewelry. Our French public thrilled to these accents as if it recognized them: and this is explained when we think how much the popular music over all the planet is animated with the same inspirations.

We will give a single example. In 1758, the English being at war with France, a company of Welsh mountaineers disembarked on the beach of Saint-Cast in our old Brittany. Immediately the Breton peasants seized their muskets and flung themselves before the enemy. All of a sudden the Welsh mountaineers intone their song of war. The arms fall from the hands of the Bretons. Our peasants halt, and, in their turn, with

a strong voice, full of soba, they join their French music with the Welsh music, and sing the same warlike hymn, at once Welsh and Breton, which, in the two camps, the combatants have heard during their infancy and have repeated all their lives. Same words, same music. On both sides the officers, Welsh and Breton, give the command to fire in the same language. How can they fight, how can they kill each other! The arms are thrown aside, tears run from all eyes, they embrace. Together they sound forth the same hymn, which is no longer a song of war, but a song of reconciliation.

The Adagio is a recitative confided to the organ, and accompanied by a few harmonies of string instruments. It is again tied to the Allegro by the inevitable cadence on the dominant, but this time with an ornamentation on the organ which we copy from the edition of Walsh.



In the *Allegro ma non presto* we find again the easy carriage of minuets, the grace, the gaiety, and that freshness of soul which Handel preserved through all his life, as an artist and as a man.

The gift of communication with the public belongs essentially to Handel. The popular fibre is in him. The artistic mediocrity of a stiff and formal talent, seek it not in this musician. He has neither puerility, nor affectation. His lively perception, his vast knowledge, his active thought renew themselves from the songs and dances of a triple nationality: Ireland, Scotland, England. You will feel the breath and balm thereof in the fourth concerto, in F. M. Guilman had happily chosen it to inaugurate his *scéances* and win the public at a blow. Aristotle and his learned cabal, La Harpe and Lebatteux have nothing to be seen here. We have politely taken leave of them, to give reception to Shakespeare and his undisciplined beauties, to Milton, religiously inspired, to Dante, to Ariosto, to Cervantes, to Molière, to all the geniuses whose thought is deep, undulating, luminous as the vast, vague expanse of the Indian oceans. The beginning is in unison and challenges attention. The musician meant to strike sure and quick. The phrase is energetic; the Andante announces itself by successions of grandiose chords confided to the organ and repeated by the instruments. It continues in delicate outlines, in light phrases, which form an opposition with the beginning. The organ commences, the orchestra responds; then there unrolls, in triplets, a fine ribbon of lyric arabesques. M. Guilman lets them fall from his delicate, free fingers like the scattered drops of a summer shower, while a rainbow detaches itself upon the stormy horizon. A double thought appears in all this clever and simple arrangement. It is the religious sentiment, and the sentiment of elegance, of fine ornamentation. Then comes the episode, an air declaimed by a solo register, and the traditional cadence which binds the Adagio to the Finale.

MAURICE CRISTAL.

(To be continued.)

#### CARL KREBS.<sup>1</sup>

Carl Krebs, Royal Saxon *Capellmeister*, died at Dresden on the afternoon of the 16th of May, and, though he had been suffering for some time, his death was somewhat unexpected. By this sad event, musical art loses another of its well-

approved and renowned old masters, one of those genuine musicians with whose name an entire chapter of the history of art is closely mixed up. It was in a triple capacity that Carl Krebs attained celebrity: he was a distinguished pianist, a sterling composer, and an excellent conductor, displaying in the last character rare energy, mental freshness, and vigor, up to a very advanced age. As an artist active in only the best sense, he was, as a man, universally beloved and esteemed, being one who, in the thorough uprightness and honesty of his nature, met everybody openly and frankly, and was utterly ignorant of petty professional envy.

Born on the 16th of January, 1804, at Nuremberg, Carl Krebs soon lost his mother, Charlotte Miedke, an excellent singer, who died at Stuttgart, and, with his father's consent, he was adopted by Herr Krebs, a member of the operatic company at the Theatre Royal there. His extraordinary natural gifts were shown even in his earliest boyhood, and, in his sixth year, he was one of the child-phenomenons of that time. He played pianoforte concertos by Mozart and Dussek, and, when seven years of age, wrote his first opera, *Feodora*, to a libretto of Kotzebue's. In 1825 he went to Vienna, for the purpose of improving himself in thorough-bass and establishing still more firmly his reputation as a pianist. A year later he received his appointment as third *Capellmeister* at the Kärnthner-Theatre, and it was under his direction that *La Dame Blanche* and *Le Maçon* were performed there for the first time. The year 1827 saw him exchange this honorable sphere of action for Hamburg, whither he was invited, on brilliant terms, as conductor at the Stadttheater, then just built. He exercised an extraordinary influence on the elevation of musical matters in the old Hanse-Town. For ten years he organized grand musical performances, which, in their way, were musical festivals, held in high esteem far and wide. In Hamburg, too, he wrote his opera *Agnès Bernauer*—he had previously completed another, *Syden*, in Vienna—and produced it in 1843, with gratifying success. He retained his appointment for twenty-four years, till, in 1850, he received an offer from the Theatre Royal, Dresden, and, to the great regret of the Hamburgers, accepted it. In June, of the same year, he entered on his new duties, and, at the age of forty-six, married Aloys Michalesi, till 1870 one of the chief ornaments of the Dresden Royal Opera. She was his second wife, his first having been Adelheid von Cotta, whom he married at Stuttgart on the 6th of June, 1828, and who died on the 9th of December, 1847. A daughter born of the second marriage, has added fresh lustre to her father's name; that daughter is Marie Krebs, the pianist.

At the end of July, 1872, Krebs gave up his post at the Theatre Royal, and retained only the direction of the sacred music at the Royal Roman Catholic Church, for which he composed several valuable masses and cantatas, as well as a "Te Deum." Of his other compositions, his brilliant pianoforte pieces and songs were especially successful, some of the latter, the one entitled "An Adelheid," for instance, obtaining world-wide renown.

The deceased enjoyed the rare happiness of celebrating on the 1st of April, 1876, his fiftieth anniversary as a conductor. On that occasion, the numberless congratulations and offerings from all points of the compass, as well as the various marks of distinction from crowned heads, proved once more in what high esteem his professional services and busy life were held. As recently as June, 1878, he conducted, with vigor unimpaired, a part of the musical performances organized to celebrate the Silver Wedding of the Royal couple of Saxony. Since last Autumn he was

<sup>1</sup> From the *Signale*.



ailing, but no one expected so soon the hour which would summon the youthful old man, whose intellect was as bright as ever, from the life to which he was so attached.

On the 19th of May, his mortal remains were laid in their last resting-place. The evening before, the Dresden Liedertafel gave him who for years had been an honorary member a funeral serenade by torch-light. Manifestations of profound sympathy were received from various places; the Brunswick Ducal Chapel forwarded, through Herr Abt, their conductor, a cushion with laurel, and a large number of laurel wreaths were sent by professional admirers and private friends in Hamburg. All the most prominent representatives of art and science in Dresden attended the funeral, and the imposing procession wended its way towards the Roman Catholic Cemetery to the strains of Chopin's Funeral March. At the grave, Herr Stolle, Court Chaplain and President, first delivered an address in the name of the Church, and was followed by Dr. Pabst, *Hofprediger*, speaking in that of the Direction General of the Theatre Royal. Herr Muller, cantor, as representing the choir, recited some valedictory verses. After a composition of the deceased Master had been given by the chorus from the Theatre Royal, the proceedings were brought to a close with a "Salve, Regina," sung by the choir-boys of the Roman Catholic Church.

#### DR. RITTER ON "CHAMBER MUSIC."

Dr. Frederic L. Ritter's lecture in Standard Hall, New York, on May 13th, concerning the historical and æsthetic development of "Chamber Music," (says our contemporary, *The Musical Reciter*), was one of the most instructive as well as entertaining events of the musical season. No other musician in this country has a more thorough knowledge of such subjects and no other is more practised in their exposition than Dr. Ritter, who, by similar instruction of numerous students at Vassar College (who afterwards return to their homes all over the land) is continually sowing the seeds for future development in this country. Music as an art is a growth. When, in this sense, it is not indigenous to our soil, it must be transplanted here; and that is what is going on at present—thanks to many pioneers who have patiently tilled among us for many years.

One of the characteristics of Americans is a love for sensationalism; and it is against the abuse of this characteristic as applied to art that the leaders of taste find it most necessary to guard. Hence, music which, while good, is characterized also by high coloring and varied adornment, is more apt to be appreciated by the multitude than good music (and even better music) with less flashy pretensions. Anything, therefore, which tends to make more intelligent the appreciation of the less obtrusive merits of good works, by explanation and illustration of works which are characterized almost exclusively by such refined beauties, should be heartily welcomed in our midst. Of such good service are the various "chamber-music" concerts now increasing in number in many American cities; of such good service, also, was Dr. Ritter's lecture last week, when the professor was assisted in the illustration of his subject by so good a string quartet as Messrs. Brandt, Schwarz, Matzka and Berger, and accompanist as Mr. J. H. Wilson.

There were two facts which impressed most prominently those who listened thoughtfully to the lecture and the illustrations; and these were: first, the fact that music is a growth; for you could almost see the sprouting as the first six illustrations were played, beginning with the incomplete and monotonous long chords of Maschera

(1593) and culminating in Corelli's soulful "Adagio" for violin (1700), played on the 'cello by Mr. Frederick Berger in his noblest style; and you could see in the later composers represented (ending with Haydn) the germs of expansion into the subsequent development of Mozart, Beethoven and others. Secondly, the individuality of the various composers, notwithstanding their dependence on the past, was brought out into striking prominence. For example, Bach, Handel and Haydn could easily have been identified from their handiwork without the appearance of their names upon the programme of their selections which were played.

The lecture was, in substance, as follows:

Modern instrumental music owes its most essential æsthetic qualities to the development of the different forms of chamber music, culminating in that of the sonata. A fine understanding of the forms of chamber music is sure to widen the listener's horizon, and to stimulate his appreciation of the large orchestral forms. In the illustrations of such an historical sketch as the present, we can not expect to find invariably the finish, the melodic charm, the harmonic variety of our classic epoch. Some possess merely an historical interest; euphony, perfection of form, and sufficient emotional expression and meaning are yet wanting. In listening to them the hearer must transplant himself mentally into that epoch during which they were written.

Giovanni Pierluigi da Palestrina died at Rome in the year 1594. He was a composer famous, not alone on account of his unique, unsurpassed genius, as evinced in his wonderful works, but also as the artist pointed out by history as the one in whose labors culminated the first great epoch of Christian musical art development—based then exclusively upon the culture of vocal music. When music began to be associated with religious service, the human voice was considered the only appropriate organ to sound God's praises. But, besides, before the perfection of artificial instruments, this natural organ was the best at the disposal of men for artistic purposes. During the mediæval period, Harmony, the great vital agent of modern music, was discovered, and Counterpoint (the art of uniting two or more distinct melodies into one logical form, growing out of the harmonic basis as the flower grows out of the root) was invented and perfected, and straightway became the almost exclusive mode of composing both sacred and secular works. Variety of timbre and compass of the different voices afforded full scope for the most complicated contrapuntal development.

With Palestrina the climax of that age was reached and even the germs of the coming epoch were manifested. The invention of instruments led to transposition for them of prevailing vocal pieces. But the instruments of that time were not considered capable of responding to the artistic requirements of the learned contrapuntists. Minstrels and strolling players were the agents of this transition. Gradually these instruments found their way into the music-rooms of princes and nobles and into monastery halls, whence eventually they took a foothold in the organ gallery of the cathedral—leading, although still awkward in form and in production of tone, additional power and brilliancy to the vocal parts.

For the present purpose, attention will be confined to those of the instruments of that time which were played with a bow upon strings and belonging to the family of violins. These were first thought of as imitations, in diversity and compass, of the human voice; and consequently, the treble violin, the alto or tenor viola and the bass violoncello were produced; and their introduction revolutionized music and paved the way for the great modern orchestra.

The first development of the art of composition and performance along this line originated, like the most important musical forms, in Italy; and, of course, the first improvements in formal construction of stringed instruments, so as to become artistically manageable, emanated from Italy. At the end of the 16th and beginning of the 17th century, the Gabriellis (Andrea and his nephew, Giovanni) had already begun to assign to the violin important parts in connection with other instruments. About the same time, Claudio Monteverdi, distinguished also in the dramatic development of the opera, penetrated deeper into the true character and technical capabilities of the violin and discovered that motion, rather than the sustaining of tones, is the essential element of stringed instruments. On this principle he was able to give to some of the scenes in his operas increased vivacity, intensity, and dramatic expression. He introduced, also, the "tremolo" and the "pizzicato." These changes, of course, led to play-

ers to new efforts; and so, gradually compositions for stringed instruments alone began to be written—the first models for their forms (aside from the dances) being found in the vocal music, and the new compositions being written in accordance with the strict rules of counterpoint. Often, too, vocal pieces were played instrumentally, without the slightest regard to the natural capabilities of the different instruments. The composers even wrote on the title-pages of their motets, madrigals, canzonettas, etc., "Da cantare a sonare"—to be sung, or played on instruments. And even in distinctively instrumental works at that time, the vocal forms were closely followed. The harmonic construction, like that in vocal pieces, was based upon the old ecclesiastical modes, which differed, in many essential points, from our modern major and minor keys. All this imparts to these early instrumental efforts an air of stiffness, awkwardness and archaic quaintness. The instruments sound as if groping in the dark, outside of their natural sphere, and endeavoring to find a more congenial, artistic existence. All these peculiarities are presented by the first illustration, a "Canzon" by Florintino Maschera, who, at the end of the 16th century, lived in Brescia, as organist of the cathedral, and was considered a very able musician. The piece, published in 1593, was originally written for organ, but the four parts having been printed separately, it may be assumed that it was intended to be played also by four instruments. What kind of instruments the composer neglected to state. The piece is in two parts, each to be repeated. The first has twenty and the second has thirty measures, closing with a "coda" of seven bars. This form, though in an improved state, we meet again in the modern sonata as illustrated by Haydn. In each part one principle "motivo" is worked out contrapuntally. Our modern tonality, G minor, already predominates. Each part closes upon the key—the decisive interval (the third) which would determine the nature of the chord, being, however, left out; while the closing chord of the whole piece sounds that of G major. This is a characteristic harmonic peculiarity used in connection with the ecclesiastical modes—its *raison d'être* being based on acoustic grounds.

Here followed the performance of Maschera's "Canzon," and attention was called to the fact that it shows the melodic element in its veriest infancy.

Only when forms could be constructed with a regard to the tone-element and the technical character of the different instruments, was an independent and original instrumental melody possible. As composers began to understand the distinctive marks of stringed instruments, and the manifold, rich resources that lay dormant within these strings, chaos began also to disappear, and, step by step, the previously almost identical forms of Tocatta, Canzona, Preludia, etc., received more logical, æsthetic shapes. One became slower in motion and broader in melodic phrasing; another moved more swiftly, its æsthetic construction being characterized by shorter themes and simpler rhythmic phrasing. Thus each separate movement adopted a distinct character and individual physiognomy. One was called Allegro; another, Adagio; a third, Presto, and so on. Eventually they were united in a consecutive progression, in order to form relieving æsthetic contrasts. This was the origin of that noble form, the Sonata, which eventually enabled the genius of a Haydn, a Mozart and a Beethoven to create so many immortal works. It became at once the favorite form of the old Italian instrumental composers. The word Sonata is derived from *sonare* (to sound) and was used at first to signify that a piece was to be played by instruments, instead of being sung.

Afterwards the word came to signify a distinct form of instrumental music; and still later (about 1620) it began to be used interchangeably with the word Sinfonia (symphony)—there existing no formal distinction between the two.

(Continued in next Number.)

VIENNA.—Beethoven's statue, which was inaugurated on the 1st of May last, is the work of the sculptor Zumbusch; it was exhibited at the Paris Exhibition and formed one of the principal ornaments of the Austro-Hungarian façade in the Rue des Nations. About £7,000 have been collected towards the monument. The Emperor of Austria gave 1,000 florins, the Vienna opera 1,043 (the result of a representation of *Fidelio*), Liszt 10,300 francs (the proceeds of a concert), and Verdi 500 francs—several musical societies, the Conservators of Vienna, Munich, Brussels, Baltimore, etc., have

also subscribed various sums. — It is proposed to perform Wagner's opera, *Tristan und Isolde* at the Imperial Opera. The master will stop at Vienna on his return from Italy to make arrangements with the superintendent of the opera house for the execution of his work. He will be invited to direct personally the first performance of *Tristan*.

## Dwight's Journal of Music.

SATURDAY, JULY 17, 1880.

### MUSIC AT COLLEGE FESTIVALS.

This seems to be one of the hopeless problems, like the squaring of the circle. It would naturally be presumed that a time-honored, cultured University, classical in everything else, and fond of the dear old "classic shades," and setting a model in all the arts and influences of refinement, would also, in its annual festivals, Commencement, dinners and processions of Alumni and societies of the elect, set a high example of music such as could be regarded as in some sense classical, — at all events superior, tasteful, appropriate of the ideas and sentiments of the occasion, and as well worth listening to as the orations, poems, toasts and after-dinner speeches. Where, if not to a University, should we look for such fine ministry of the tone-art?

Several times, in summers past, have we alluded to the condition of things in this respect at the ancient seat of our own Alma Mater, Harvard. The plea for all shortcomings has always been economy, the want of means. A cheap military band, mostly brass, to regulate the tramp of the procession from the library to the theatre and to the dining-hall, has been the last extremity of grace, and grudgingly allowed. This band, in furtherance of the same economy, has entered the hall with the procession, and furnished such occasional preludes, interludes, divertimenti, echoes to patriotic toasts and speeches, as were deemed appropriate, — though nine times in ten they are most inappropriate. For instance, at the Alumni dinners of several summers past, the band, stationed in that sacred entrance transept of the memorial tablets, has kept up its ringing march until all the classes have entered the vast dining-hall, and then ascending to the end gallery has prolonged its stunning brazen din, so overwhelming that no one could talk or even think, for some ten or twenty minutes, until all were seated. For the rest, an occasional operatic pot-pourri, or sentimental air, or galop, would be played, out of all relation to what was passing, and apparently for no end whatever, but to relieve the tediousness of speech.

This time (Commencement 1880), the management — whether the young President of the University, in his heroic way, or the Committee of the Alumni, we are not informed — as if ashamed of past shortcomings, surprised the sons of Harvard, assembled for the annual procession, with a practical joke — *there was no band at all!* The hot, dusty march, huddling and measureless, seemed doubly long and tiresome. No note of music of any kind, in Sanders Theatre, or in the dining-hall, except the venerable hymn: "Give ear, my children," to the tune of *Saint Martin's* led off by the venerable ex-librarian. Well, perhaps this was better, for once, than the old order of things. At least it called attention to the subject, as going without dinner might invest the gastronomic problem with a new importance.

On the following day, the Phi Beta Kappa Society provided better for its guests and members. There was a band, and a good one. And, better yet, when all were seated at the bounteous tables within those bare, white-washed, "storied walls" of old Massachusetts hall, and the feast of wit,

of reason and of soul, had begun, this band had put aside some of its loud brass instruments, and transformed itself into the gentler and more artistic semblance of an orchestra with strings, and once at least, (the rule of secrecy, we presume, does not apply to the music as well as to the speeches of the Phi-Beta symposiums), they played a somewhat lengthy piece of a rather delicate and refined character, not severe nor profound, which might have been worth listening to, if the talkative and genial company had only thought of it. As it was, it was entirely lost, — music scattered to the winds, — nobody heard, or cared to hear it, though its tuneful murmurs may have mingled certain pleasant, half-conscious sensations with the other pleasurable circumstances of the flying hours.

And this brings us to the point of the whole matter. Music is of three kinds: that which is to be listened to, that which is not worth listening to, and that which may or may not be listened to, inasmuch as its end resides not in itself, it being not music for its own sake, but for the sake of something else, as dancing, marching, soothing the impatience of a waiting crowd at a spectacle, etc. Music of this third kind is certainly legitimate, and may be good of its kind; it times the march or the procession, and relieves the weariness thereof. It gives the measure and the rhythmic impulse to the dance, and sets the brain and senses of the dancers whirling: they have no need to listen to it; one outside may listen and may find it good, nay exquisite; but ten to one he finds it a bore, from the persistent mill-wheel monotony of the rhythm, even in the most luscious waltz of Strauss or Lanner. Of bad music, music insufferably commonplace and shallow, coarse and noisy and obtrusive, not worth listening to, always untimely, out of place, the less said the better.

But real music is that which has a right to listening attention. In a feast of wit and intellect, of poetry and fine or noble sentiment, it appeals to heart and soul and mind by as divine a right as the eloquent speech that is made, or the inspired verses that are recited. It is as much an insult to this Muse, as it would be to St. Cecilia in church, to cease to listen and plunge into a general hubbub of chatty conversation the moment the minister stops speaking and her voice begins. That there is so seldom any music really worth heeding on occasions of the kind referred to, is doubtless mainly owing to the fact that, be it ever so good, we know that it stands no chance of being listened to. We think that a better state of things might gradually be brought about in the anniversary festivities of our Universities. It is they that can and ought to set the good example and try to realize some true ideal, or approximate ideal, of a possible mutual relationship between music, poetry and eloquence in the theatres and dining halls where college men meet once a year.

To define this ideal satisfactorily and fully, and sketch out its working programme, would be a matter of much thought and tentative experiment. But one principle, and that the central one, is clear. Whatever music, whether of instruments or voices, is set loose on such occasions, if it should have significance and purpose; it should utter no uncertain sound; its *raison d'être* should be clear and unmistakable. That is to say, it should, in Music's way, cooperate to the same end that the speeches and the poems do in their way. Either it is there to be listened to, and taken to heart, or it had better stay away. Silence is golden, but music unheeded, not expected to be heeded, is not even silver. Rightly prepared, and rightly heeded, think what inspiring, edifying and idealizing contributions this divine art might make to such feasts of reason and of soul. When the silver-tongued welcome and exhortation of the chairman of the feast are

uttered, let music take up the theme in noble harmonies responsive to the very thought, — not rattle off a waltz or pot-pourri, entirely irrelevant, as at a picnic on a steamboat. If there is a poem full of sentiment and tender memory of youth and college days, let there be a fit selection ready which shall heighten and prolong the feeling, and not rudely break the spell with brassy clamor fitter for a circus. If the eulogy of the noble dead be pronounced, let the dirge, or the uplifting strain of comfort, which follows, be selected from the best that Mozart's or Beethoven's deathless treasures have to offer. If ringing eloquence of high resolve and aspiration swells the common breast, let the musical response be grand enough and vital enough to intensify the effect and make it haunt us afterwards. For lighter flashes of wit and humor, there is plenty of heat-lightning music that would seem born of the same simultaneous inspiration. But there would have to be a previous understanding about it all. The programme, in its essential features, leaving room enough for inspirations of the moment and for happy accident, should be carefully prepared. Music would be sure to do her part much better, if she knew that she would be respected, that her voice would be listened to, and that she would be treated as an essential, vital, equal element in the festive communion of choice spirits. It would be very difficult undoubtedly; the problem might be quite as hard to solve as that of Civil Service for the unfortunate man who is or is to be the President of these United States. It would require a committee of rare tact and judgment, if not of imaginative, creative faculty. Or, better yet, there should be some one all-competent "Philstrate, master of the sports," who should be in the secret of all the speakers and the poets and the musical director beforehand, able to divine their thoughts even without consulting them; with a rare gift for combinations, for bringing together by sure instinct what belongs together; and with a quick-witted faculty for seizing the apt moment, for seeing just when the music can come in to good advantage, when it fairly should have something to say, and when it had better hold its tongue; and what it ought to say in keeping with each text. He should have an ample, various repertoire provided from the best artistic sources, with electric signals of the eye or hand established between him and the conductor, so that something good and fit and worth the hearing should be sure in every case to be forthcoming.

Of course all this is very sketchy, vague and general. Nothing but careful thought and slow and gradual experiment and many partial failures, can even begin to approximate so lovely an ideal. But is it not worth studying and attempting?

### "MUSIKER" AND "MUSIKANT."

Continuing in the same strain as above, we say: If true music be worth listening to, if music be an Art, entitled to respect, and not a mere accessory or humdrum accompaniment to something else, as dancing, circus shows, etc., then, for the same reason, is the true musician an artist, one who respects his art, and who respects himself, and must not, therefore, be confounded with the man who only makes a trade of music, gets hold of some of its instruments, acquires some knack or sleight of hand with them, and uses them mechanically with no higher sense or aim than to grind out a living, whether by scraping a fiddle, blowing a squeaking clarinet, or shouting ballads in the street. Yet the names artist and musician, like the titles Doctor and Professor, are most indiscriminately assumed and worn. Even the man who "shines" your boots puts up the sign of "artist." Our attention is turned to this phase of the subject by reading the following paragraph in the *London Musical Times*:

Passing through a back street in London the other morning our attention was attracted by a board nailed against a door, announcing that on the second floor

lived "Jones, musician." Now without wishing to detract from the public estimate of Mr. Jones's artistic acquirements, we came to the conclusion that this "musician's" talents were more usually exhibited outside than inside houses—a surmise which, on inquiry, we found to be correct. It certainly seems strange that whilst a certain amount of knowledge should be absolutely essential before a follower of other arts and sciences can legitimately exercise his powers as a means of living, any person who can scrape on a stringed instrument, blow through a tube, or shout out popular songs, should be styled a "musician." True it is that the public acknowledges grades amongst the professors of music; but there can be little doubt that the indiscriminate use of the word we have mentioned tends very much to lower the status of the real artist. An instance of how this term is perverted occurred very recently at a police-office. A chimney-sweep was charged with assault, and on being called upon to state the charge, the complainant said, "Well, your Worship, me and my missus gets our living by the musical profession, and they are sweeps and always come quarrelling with us." Naturally, the magistrate asked, "What do you mean by the musical profession?" to which the witness answered, "Well, sir, we sing, sir, at races and other places, and we keep ourselves respectable." It is gratifying to find that these members of the "profession" keep themselves "respectable": but we can scarcely think that, even with this social claim to their regard, "Musicians" in the highest sense of the word, would care to consider them as belonging to their own fraternity. It is of course immaterial what these peripatetic vocalists and instrumentalists call each other; but the want of any definite term to separate them from artists is a sign of the times, and the sooner this is remedied the better will it be for the position of those whose lives are devoted to further the progress of intellectual music in this country.

We do indeed need some distinction of terms. The Germans have it in the terms *Musiker* and *Musikant*. The former designates the real musician, in the sense of artist (*Tonkünstler*), the man whose study and whose practice, whether as composer or performer (that is to say, interpreter), is inspired by a true love and reverence for Art, for the ideal. The *Musikant* is the term for the strolling street musician, the man who sings and plays out of tune, in a mechanical and humdrum way, at fairs and races, in pothouses and beer saloons, using the implements of a divine art, commonly in a most bungling way, merely to make the pot boil and keep body and soul together. Who will invent some equally distinctive and convenient terms in the English language?

#### MUSIC ABROAD.

**THE HANDEL FESTIVAL.**—That the triennial assembly of amateurs and musicians in honor of the grand Saxon musician who (with brief intervals of absence) made England his country and London his residence from 1710 to 1759, the year of his death, and whom Germany herself hardly dares to claim as her own, so thoroughly did he succeed in meeting English tastes and conquering English hearts, should have absorbed all attention during the week which ends to-day may easily be understood. Mendelssohn, although he composed *Elijah* for Birmingham, and was almost worshipped in this country, could never be entirely happy away from Germany; while Handel (a naturalized Englishman), despite his German birth and his successes in Italy, could never be entirely happy away from the new country of his choice. In fact, he was celebrated here before he can be said to have been recognized at home in any degree proportionate to his absolute worth. What the Handel Festival, held triennially in the Crystal Palace, signifies, is a theme so familiar to our musical readers that to dwell upon it again would be sacrificing space to no purpose. Enough that from 1857, when the idea was first put into action by the spirited directors of the Sacred Harmonic Society, with the late Mr. Robert K. Bowley at their head, Mr. George Grove as secretary *sans pareil*, and Sir Michael Costa "generalissimo of all the orchestras," justly so styled, as conductor, they have been carried on until now with ever increasing interest. The meeting of 1857, though advertised as "Handel Festival," was but tentative, the first "Festival" properly so denominated taking place in 1859, when the centenary of Handel's death was commemorated. The success on that occasion was so marked, that in 1862 another meeting was organized, with results so satisfactory that it was determined by the Committee of the Sacred Harmonic Society and

the Crystal Palace directors to perpetuate the festivals as "triennial." Thus it has been continued, with always increased and increasing resources, until the present time, and is likely to be continued on the same footing, so long as the Crystal Palace (for no other "locale" could be found so happily suited to the purpose) remains at disposal of the promoters. It is gratifying to be able to state that the festival which came to an end yesterday with such a performance of *Israel in Egypt* as in no other circumstances could be possible, has been as remarkable as any of its predecessors—more remarkable, indeed, in some respects.

The festival comprised two oratorios—*The Messiah* and *Israel*, separated from each other by a miscellaneous programme made exclusively out of Handel's works, sacred and secular, and preceded, as on former occasions, by a general public rehearsal—a sort of epitome of all that was to come, comprising, as it did, the most admired pieces from the oratorios and the intervening "selection." For such a celebration nothing could be fitter than the oratorio of the New Testament and the oratorio of the Old, subject, nevertheless, to the suggestion that, by logical order of precedence, *Israel* should come first, and *The Messiah* last. About the rehearsal we need say no more than that it brought a large concourse of visitors to the Crystal Palace, and that all the leading singers, with the exceptions of Mme. Adelina Patti, took part in it. The first test was the performance of *The Messiah*, on Monday, than which we can remember nothing more admirable. The "Sacred Oratorio" was brought out in all its glory by a host of interpreters, vocal and instrumental, over 4,000 in number. There were upwards of 21,000 visitors, and the sight, favored by a glorious sunshine, was as imposing as the sound was magnificent. The reception given to Sir Michael Costa was no more than a just tribute to one who has directed these festivals from the beginning, and has, since 1848, been conductor to the Sacred Harmonic Society, by whose directors they were first set on foot, and by whose responsible officers they have been so ably managed from the beginning. The first grave and stately measures of the overture showed the orchestra at its best; and this efficiency was sustained to the very end. The choruses were not only strong in numbers but in excellence, and this was proved no less clearly by the ease and pointed accentuation with which they executed such pieces as "He shall purify the sons of Levi," where florid passages abound, than in their emphatic rendering of "For unto us a Child is born," the superb "Hallelujah," and the overpowering "Amen"—worthy climax to a masterpiece in all essential respects unequalled. We have little but praise for the leading vocalists. To Mme. Albani was confided the soprano music throughout, and rarely has she won more honorable distinction. Only to single out two pieces—"How beautiful are the feet," was given by this accomplished artist with all the simple and plaintive tenderness which is its chief characteristic, while "I know that my Redeemer liveth" was sung with a fervor of expression that revealed all its deep significance. An unbeliever might have been converted by such unaffected and persuasive vocal eloquence. Mme. Patey, our reigning contralto, sang all the recitatives and airs allotted to her register; and to more competent hands they could hardly have been confided. Her renderings of "He shall feed His flock," and of the truly pathetic air, "He was despised and rejected of men," were equally to be admired, as examples of model Handelian singing. The tenor music was shared between Mr. Barton McGuckin and Mr. Maas, the former earning good opinions on all sides by the earnestness imparted to the "Passion" recitatives and airs, the other creating quite a sensation by his energetic delivery of the declamatory air, "Thou shalt break them with a rod of iron," immediately following upon the defiant chorus, "Let us break their bonds asunder." The "future of Mr. Maas may henceforth be regarded as secure." The bass music in the opening part devolved upon Mr. Foli, who gave the recitative and air, "The people that walked in darkness," with commendable judgment, and Mr. Stanley, whose Handelian singing happily

stands in no need of eulogy, and whose "Why do the nations" and "The trumpet shall sound" (with Mr. T. Harper's splendid *obligato*), were, as usual, worthy unqualified praise. In fact, the performance of *The Messiah* was such a beginning to the Handel Festival as its best well-wishers could desire. The miscellaneous concert was, as always, an entertainment of varied interest, consisting, however, exclusively of solo airs, choruses, and instrumental music, including the concerto in G—first of twelve for stringed instruments, which, played by all the violins, violas, etc., under Sir Michael Costa's control, produced a unique effect. There was no concerted music, not even a duet or a trio. The effect, in consequence, was somewhat monotonous. Mme. Adelina Patti, however, being one of the solo singers, the vast audience were more than satisfied, applauding her unanimously in "Let the bright seraphim" (*Sansoon*), and insisting upon a repetition of "From mighty kings," (*Judas Maccabæus*)—both in her hands models of taste and perfect execution. All the leading singers took part in the concert, which ended in triumph with "See the conquering hero comes" (*Joshua*). Sir Michael Costa, conducted with his accustomed vigor, and that perfect command of a multitude of singers and players in which he is unsurpassed and unsurpassable.—*Graphic*.

"*Israel in Egypt*" brought the Festival to an end on Friday (25th ult.) with all possible distinction, save that the audience did not appear to be quite as large as on the preceding days. A better performance has never distinguished a Handel Festival. It was not perfect, we admit, and no reasonable person, knowing the difficulties in the way, expected it would be, but perfection was more nearly approached than ever before. This fact had a striking exemplification in "The people shall hear," where Handel disregards the convenience of his singers much as Beethoven might have done. In this chorus, generally so unsteady and ragged, the choir showed a marked improvement, and the effect of the wonderful music proportionately gained. The less exacting numbers went thoroughly well, enthusiastic applause following "He gave them hailstones" (encored), "The horse and his rider," "But as for His people," "But the waters overwhelmed their enemies," and other favorite examples of the master in his most gigantic aspect. To sum up, the choral display on this occasion satisfied the most exigent. It was an achievement justifying Englishmen in making as much boast as befits the modesty imposed on natives of a land which by the general verdict of foreigners is "unmusical." The solos can be briefly dismissed. They were intrusted to Madame Sherrington, Miss Anna Williams, Madame Patey, Mr. Lloyd, Mr. Bridson, and Mr. King, the honors falling to Mr. Lloyd in "The enemy said" (encored), and Madame Patey in "Thou shalt bring them in." At the close of the performance loud cheers were raised in honor of Sir Michael Costa, and by way of mutual congratulation upon the result of a Festival worthy to rank among the best of those given in the Crystal Palace.

The total attendance was 79,643, being 5,519 more than in 1877, and 804 more than in 1874.—*Musical Times*, July 1.

**LONDON.**—Of the Opera, *Figaro* (June 26) makes note as follows:

There have been no novelties at Covent Garden, but "Le Pré aux Clercs" is announced for to-night, and "Estrella" for next Saturday. . . .

On Saturday Mr. Mapleson revived "The Force of Destiny," with the alterations made by Verdi after the failure of the opera in St. Petersburg and London. That this tinkering-up of a feeble work will cause the public of to-day to reverse the verdict of thirteen years ago is unlikely. Pave's libretto still smacks too much of the charnel-house, to excite sympathy, while the music is some of the poorest Verdi has ever written. Some of the incongruities which rendered the opera ridiculous in 1867 have now been eliminated, and although a good deal of stage blood is still spilt, much of the butchery is done behind the scenes. The *Don Carlos* no longer chases his stage sister round the stage, the floor is not now strewn with corpses, and



we miss the spectacle presented by Signor Mongini, who, finding he was the only man still alive at the fall of the curtain, rushed up the scene to a mimic rock and plunged himself in effigy into the torrent below. The *Alceas* now lives to repent, less of any particular crime than of the offence of participating in a tedious story. Signor Verdi is at his brightest in the camp scene, in which a friar, clad in a costume which strangely resembled the dressing-gown of the comic stage-father, sang a song on a tub; and Mme. Trebelli, beating a drum at the head of 80 full-grown men and women, sang a "Rataplan," the males safely concealed behind the females accompanying her with the words "Pim, pam, pum." No more ridiculous situation is to be found in modern opera. It would be waste alike of space and of patience to criticize with seriousness the efforts of the *Leosora*, Mme. Marie Louise Swift; and the revival of "The Force of Destiny" will only engender a feeling of regret that money and trouble have been wasted upon an opera that is unworthy of either.

—The Henry Leslie Choir gave the first of their farewell concerts at St. James's Hall, June 19, there being yet two more to follow before the choir is disbanded. The choir was on Saturday heard in Bach's Motet, "The Spirit also helpeth us"; in a "Pater Noster" by Meyerbeer, in Mr. Leslie's part song, "The Pilgrims"; in Wilbye's madrigal, "Sweet sucking bees"; in Festa's "Down in a flowery vale," and other favorite works of their repertory. A new and pretty part song, "It is not always May," by Mr. J. F. Barnett, was also given and repeated. Mlle. Renz, who made her debut, was hardly equal to the solo part of Mendelssohn's "Hear my Prayer," Madame Patey sang the cradle song from Mr. Leslie's "First Christmas Morn," and Mr. Maas sang "Cujus Animam."—*Ibid.*

—A new opera entitled "The Veiled Prophet of Khorassan," composed by Villiers Stanford, organist of Trinity College, Cambridge, is to be performed (presumably in German) at Hannover during the winter season.

—THE RICHTER CONCERTS.—The series of nine concerts thus designated have terminated successfully, and to the infinite honor of the magnificent Viennese conductor. The nine symphonies of Beethoven have been given, as promised, in chronological order, and though the third ("Eroica"), fifth (C minor), and seventh (A major) created an extraordinary impression, the ninth (the "Choral") perhaps excited more interest than any of its precursors. St. James's Hall was thronged on the occasion, and some hundreds of eager amateurs were unable at any price to obtain admission. Mozart's inimitable Symphony in G minor began, and the "No. 9" of Beethoven ended the concert. The bitterest enemy of Richard Wagner could not have dealt him a severer blow than by placing the introduction and death scene from *Tristan und Isolde* between the symphonies of Mozart and Beethoven. How little this strange and tortured music had to do with the earlier master, who died nearly a quarter of a century before Wagner was born, and will live centuries after Wagner is forgotten, was at once seen; but still more apparent was the monstrous assertion of the "advanced" party that Beethoven's noblest inspiration is but a link between the past glories of art and the incommensurable nonsense we are now told to accept as the art work of the future, and of which such amazing specimens were presented at the seventh Richter concert in the shape of Wagner's "Kaiser March" and Liszt's "Battle of the Huns"—each an outrage to art and a defiance of common sense. The effrontery of such wild empirics in making a stepping-stone of a Colossus like Beethoven surpasses comprehension. But for the *Tristan* selection, so absurdly out of place, the programme was as interesting as the performance was superb. At the conclusion, Herr Richter was enthusiastically cheered—an honor in the highest sense merited.—*Graphic.*

UTRECHT. We have before us the handsome pamphlet programme and book of words of a musical festival held in this old Dutch city on the 4th, 5th and 6th of June. It will interest Bostonians from the fact that our own favorite young soprano,

Miss Lillian Bailey, together with her teacher and affianced lover, Henschel, the baritone, took part in it. Other principal singers were: Mlle. Hoh nschild, alto, from Berlin, and Herr Raymond von Zurmühlen, tenor, from Frankfort; pianist, Carl Heymann, from Frankfort. The programme of the first day consisted of the first three parts and the first chorus from the fourth part of Bach's Christmas Oratorio, followed by the second Symphony (in D) by Brahms.—Second day: Concert Overture in C minor, by R. Hol; *Des Sängers Fluch*, Ballad by Schumann, Op. 139, for chorus, soli and orchestra; Beethoven's E-flat piano Concerto; and Mendelssohn's *Waldpurgisnacht*, for chorus, soli, and orchestra.—Third day, matinee for chamber-music: String Quartet in E minor, Op. 15, by S. de Lange; two songs with piano, Beethoven, (1. Irish: "Sad and luckless," 2. Scotch: "Faithful Johnie"), sung by Miss Bailey; piano solos: 1. G-minor Fugue, Bach-Liszt, 2. Barcarole, Chopin, 3. Klüffenspiel, C. Heymann; three songs ("Wohin," "Pause," "Eifersucht und Stolz") from Schubert's *Schöne Müllerin*, G. Henschel; Serbische Liederspiel, Op. 32, (ten Serbian folk-songs, for soprano, alto, tenor and bass,) by G. Henschel; Female choruses, with accompaniment of two horns, harp and piano, Op. 18, by Brahms, (1. "Es tönt ein voller Harfenklang"; 2. Lied von Shakespeare; 3. "Der Gärtner"; 4. Gesang aus Fingal); Duets: a, "Tanzlied," by Schumann, b, "So laas uns wandern," Op. 75, Brahms, sung by Mlle. Hoh nschild and Herr Zurmühlen; Kreutzer Sonata of Beethoven, played by Herren Heymann and H. Petri.

It seems odd that a musical festival in Utrecht should not include Handel's Utrecht *Te Deum* and *Jubilate* in its programme; but doubtless they have given these in former festivals.

LEITZIG. The Carola Theatre opens for a six weeks' season of "model" operatic performances by some of the most eminent lyric artists from the leading theatres in Germany, including those of Dessau, Hamburg, Brunswick, Munich, Dresden, Schwerin, Karlsruhe, Bremen and Stuttgart. The operas to be given are: *Fidelio*, (Beethoven); *Don Juan*, *Die Zaubertöte*, *Die Entführung*, *Figaro's Hochzeit*, and *Der Schauspieldirector* (Mozart); *Der betrogene Cadi* (Glück); *La Serca Padrona* (Pergolesi); *Euryanthe* (Weber); *Der Vampyr* and *Hans Heiling* (Marschner); *Lohengrin* (R. Wagner); *Il Barbiere* and *Guillaume Tell* (Rossini); *Jean de Paris* and *La Dame Blanche* (Boieldieu); *Le Maçon* and *Fra Diavolo* (Auber); *Le Postillon de Longjumeau* (Adam); *Der Waffenschmied* and *Czaar und Zimmermann* (Lortzing); *Jeannette* (Spohr); and *Der Haidenhecht* (F. von Holstein).—Herr and Mad. Vogl, from the Theatre Royal, Munich, opened an engagement at the Stadttheater with *Lohengrin*, followed by *Armida* and *Tannhäuser*. They were subsequently to sing in the *Nibelungenring*, *Materna* and *Jäger* being also included in the cast.

BADEN-BADEN. The annual meeting of the "Allgemeine Deutsche Musikverein," held this year in Baden-Baden, under the direction of Franz Liszt, was a brilliant one. The point d'appui of the performance was, of course, the Abbe's "Christus," an oratorio in name, but in little else, for it is an utter deviation from the traditional oratorio form and style. The words of the evangelist instead of being sung in recitative are intoned, and the main part of the work consists of powerful choruses or instrumental movements. The lyrical character of the oratorio is discarded entirely, and Herr Liszt's "Christus" may be regarded as a return to the early earnest spirit of the music of the Romish church. Among other works performed were Weissheimer's "Meister Martin," an original and it would appear boldly humorous symphony by the Russian composer, Borodin. Mons. Saint-Saëns and Gustav Holländer also appeared, the former directing his "Phæton," the latter as the interpreter of a concerto of his own for the violin.—*London Musical Standard*, June 19.

BERLIN.—Goethe's *Faust* is being arranged for the stage by Otto Devrient, the music by Edouard Lacombe; it is to be performed at the Victoria Theatre. *Faust* will be thus divided into two distinct parts, with two scores; so it will require two performances. The work has already made its mark—it was executed at Weimar two years ago.—M. E. Rudorff has been unanimously elected

director of the "Stenische Gesangsverein," in the place of Max Bruch. Before M. Bruch takes his departure for Liverpool he will preside over the performance of his grand cantata *Ulysses*.

—At a quiet secluded spot, in one of the most pleasant parts of the Thiergarten, near the Brandenburg Gate, the ceremony of solemnly unveiling the Goethe Monument was celebrated at 11 o'clock, A. M., on the second inst. Opposite the site and on the western side of the park, a stand had been erected for the Emperor, the Crown Prince, Prince Wilhelm, and the Meiningen Princes, with other distinguished personages. The Empress, now at Baden, expressed in an autograph letter to the committee, her regret at not being able to attend. All round the site were stands and platforms for the Ministers of State and other high government officials, military officers, municipal authorities, representatives of art, literature, and the press, and others who had received invitations. The only relative of Goethe's present was Mad. von Stralendorff, granddaughter of Mad. Nicolavins, the poet's sister. In front of the statue, to the right, were the members of the committee, headed by their chairman, Dr. von Löper, a great Goethe-scholar, while to the left were the members of the magistracy and of the corporation. The approaches to the open space round the monument were lined on both sides by representatives of the Academy of Arts, the University, the Technical High School, etc., with their respective emblems. Punctually at 11 o'clock, a band concealed from view and under the direction of Joachim struck up the chorus, arranged for brass instruments; "Welche Hohelt, welche Anmuth," from Gluck's *Iphigenie in Aulis*. This was followed by the speech in which Dr. Löper delivered over the statue to the town of Berlin. The speaker began by observing that Vienna had recently erected a monument to Beethoven, who came from the Rhine, and that Bonn had raised one to Robert Schumann, a native of Saxony, and that, therefore, it was a matter of more than ordinary congratulation that Berlin, the capital of the newly-united German Empire, was that day discharging a debt of honor bequeathed her by men like Wilhelm Grimm and Böckh. The covering now fell to the ground, and the splendid marble monument, the work of Fritz Schaper, stood revealed. Herr von Forckenbeck, chief-burgomaster, replied in a few words to Dr. Van Löper, and the proceedings closed with a chorus of Goethe's, set by Zeiter. Wreaths and garlands were laid at the base of the monument by the admirers of the poet, and later in the day there was a grand dinner.

ST. PETERSBURGH. Besides A. Rubinstein's *Kolossalnikoff*, *The Merchant* of St. Petersburg, and Wagner's *Rienzi*, the list of novelties at the Russian opera house included *A Night in May* by Rimsky-Korsakoff, who himself wrote the libretto, constructed upon one of Gogol's stories. Goldmark's *Königin von Saba*, performed by the Italian Company at the close of the season was not so well received. A concert was given by the Free School of Music, assisted by the band from the Russian Opera, under the direction of Rimsky-Korsakoff. Several interesting novelties were given, noticeable among them being the symphony, *Jeanne d'Arc*, by Moszkowsky; *Les Troléennes*, by Hector Berlioz; choruses from Liszt's *Prometheus*; scenes from Borodin's *Igor* and Korsakoff's *Pavlovskijanka*. Charles Davidoff's last composition, a sextet, has been performed at a concert of the Association for Chamber music. The works of other native composers contributing to the programmes of the Association have been Tchaikowsky's second Quartet, Fitzenhagen's ditto, and Afanasjoff's Double Quartet. The concert-season, limited, properly speaking, to the short period of the grand fairs, was, nevertheless, a busy one. The concert which made the most stir was that of Anton Rubinstein. The net receipts exceeded five thousand roubles. The Imperial Russian Musical Society organized a concert in aid of the Fund for Musicians, when Professor Brasin played a pianoforte concerto of his own composition, and Professor Anst, Beethoven's Violin Concerto. Mad. Lawrowskaja, also, figured on the list of solo artists.

#### NOTES AND GLEANINGS.

Many of the arrangements for the coming season of the Handel and Haydn society have been decided upon, though the possibility of a failure in the supply of suitable vocalists may necessitate some changes in the works contemplated during the winter. The regular performance of the *Messiah* will of course be given at Christmas, this grand work being announced for the Sunday following the holiday. About a month later it is proposed to give a performance of Mozart's *Requiem Mass*, last given in March, 1857, and Beethoven's *Mount of Olives*, heard here last in March, 1857. On Good Friday a performance of selections from Bach's *Passion Music* will be given, the numbers to be chosen so that the performance shall be of average length. On Easter Sunday evening, the last oratorio of the sea-

son will be presented, but the choice of the work has not yet been made. Aside from this regular season, it is more than probable that the society will be heard in the *Messiah* and *Elijah* during the first week in October at the new Tremont Temple. It is about decided that a performance of one or the other of these works shall constitute the opening attraction at the new hall on Monday evening, October 4, and some other work will probably be presented by the society during the opening week, a series of musical attractions being contemplated to celebrate the completion of the edifice.—*Herald*.

So far, good. But is not the complete success of the experiment of giving the *entire* Passion Music in two performances on Good Friday, year before last, worthy to be repeated, and to become as much an annual observance, as the singing of the *Messiah* at Christmas?

—Mr. B. J. Lang is considering the idea of giving, late in the coming season, a number of Symphony Concerts, in a hall of moderate dimensions, with an audience exclusively of subscribers for the season. This plan, perhaps through a certain pleasant attraction of real or seeming exclusiveness, has worked well in the Chamber Concerts of the Esterpe: why may it not upon a larger scale?

—The Boston Philharmonic Orchestra, says the *Herald*, will give but five concerts in this city during the coming season, instead of the larger number at first contemplated.

—The Mendelssohn Quintet club has returned home to Boston after a very brilliantly successful concert trip of 19 weeks. Miss Abbie Carrington has proved an excellent vocalist for the club during their tour, and won favor throughout the western circuit.

—Mr. S. B. Whitney, organist at the Church of the Advent, in this city, gave an organ recital at Beverly, on Tuesday evening, June 15th, on the new organ in the Unitarian Church. This is the 98th organ that has been built at the factory of Messrs. Hook & Hastings, and takes the place of an old instrument which was the Op. 26 of the same firm.

WELLESLEY COLLEGE. Here is the programme of the 75th concert, Friday evening, June 11th, by the pupils, with the assistance of Mr. C. N. Allen, Prof. C. H. Morse, and Miss Mary E. Turner, teacher of vocal culture:

Concerto in D minor, a. Allegro. . . . . b. Romanza. . . . .	Mozart.
Miss Steele.	
Song—"Expectancy" . . . . .	Buch.
Cavalcade Brilliant, Op. 22, in E minor, . . . . .	Mendelssohn.
Miss Richardson.	
Song—"Angels' Serenade" . . . . .	Braga.
(Violin Obligato.) . . . . .	
Miss Emerson.	
Ballade in G minor, Op. 28, . . . . .	Chopin.
Miss Lyman.	
Song—"It was a Dream," . . . . .	Coven.
Miss Stowe.	
Symphonic Poem—"Le Rouet d'Orphée," . . . . .	Saint-Saëns.
(As arranged by the composer for two Piano-fortes.)	
Miss Telford and Miss Bell.	
Song—"Spring Flowers," . . . . .	Reinecke.
(Violin Obligato.) . . . . .	
Miss M. M. Cleary.	
Piano Solos— <i>a</i> , "On the Mountains," Op. 19-1, . . . . .	Grieg.
<i>b</i> , "Norwegian Bridal Procession	
Passing by," Op. 19-2, . . . . .	Grieg.
Miss Jones.	
Song—"Heavenward," . . . . .	Tourn.
Miss Rollins.	
Violin Solos— <i>a</i> , Cavatina, . . . . .	Raff.
<i>b</i> , Gavotte, . . . . .	Popper.
<i>c</i> , Stumber Song, . . . . .	Alari.
<i>d</i> , Ungarisch, . . . . .	Hausser.
Mr. C. N. Allen.	
Concerto in A minor, . . . . .	Hummel.
(Last Movement.) . . . . .	
Miss L. C. Bell.	
Song— <i>a</i> , "The Lark," . . . . .	Rubinstein.
<i>b</i> , "Dorini pure," . . . . .	Scuderi.
Miss Shearn.	
Concerto in E flat, No. 5, Op. 73, . . . . .	Beethoven.
Adagio un poco moto—Rondo.	
*Orchestral parts on second piano.	

The 78th (June 31) was a Chamber Concert, the performers being Messrs. B. and F. Listemann, violins; Mullaly, viola; A. Heindl, cello; E. Strasser, clarinet; P. Eliz, bassoon; E. Schermann, horn, and H. A. Greene, contra-bass. The selections were: Mozart's Quintet, No. 9, with clarinet; Raff's Quartet, (No. 7, Op. 152), "The Miller's Pretty Daughter," a cycle of tone-poems; and Beethoven's Septet with all the instruments.

WORCESTER, MASS. Among the soloists engaged for the Festival in September, are Miss Lillian Bailey, and the famous baritone of London, Mr. George Henschel, whom she is about to marry; also, Mrs. J. M. Osgood (who makes the trip home for this engagement), Mr. M. W. Whitney, Mr. W. C. Tower, and Mr. Adamowski, the Polish violinist, now in London for a short season.

NEW YORK. Mr. J. H. Mapleson, (according to *Figaro*, June 26) has decided not to open his American season until after the Presidential election, and to remain in England until October. His New York season will, therefore, not begin until November 1. He has, however, practically settled the details of his prospectus, which may now be announced. The soprano will in all probability, be headed by Madame Gerster, Madame Marie Rose, Miss Minnie Hauck, Miss Lilli Lehmann, and Mrs. Swift, while the chief contralto will be Miss Tremell. The tenors will be MM. Campanini, Candidus, Frapoll, and perhaps Fancelli, and the basses MM. Galassi, Pantaloni, Del Puente, and Nannetti. Such a troupe would be a strong one, even without the assistance of Madame Christine Nilsson, with whom negotiations are still pending. Should Mme. Nilsson come to terms, she would play *Semiramide*, *Valentina*, *Elen*, and very likely *Norma*; Madame Gerster will resume the rôle of the light soprano; Miss Hauck will, of course, play *Carmen*, while Mme. Marie Rose, who has refused an engagement under Mr. Max Strakosch in order to continue with Mr. Mapleson, will perform the great dramatic parts formerly in the repertory of Titians. The novelty of the American season will be Boito's oft-promised "Mefistofele," with, should Madame Nilsson be engaged, that lady in the part of *Margaret*. The conductor will be Signor Arditi, and the American season will be preceded by a short tour in the English provinces.

—Strakosch advertises as something new, a "Grand International Opera Company," for next season. Although not heretofore advertised, the "international" has been the distinguishing feature of the Strakosch Italian opera for several seasons. The principal artists during the last two years have been the Americans, Kellogg, Cary, Litta, Marco, Lanaster, Adams, Graf, Gottschalk, Verdi (Green), and Couly; the English, Palmiera, Marie Rose, Tom Karl, and Carleton; the French, Castelmary; the Spanish, Martinez; the Germans, Teresa Singer, Behrens, leader, and Behrens, basso, and the Russian, Petrovich. Indeed, the Italian was the only nationality not prominent in the Strakosch Italian Opera, the only representatives of the land of song being a second-rate contralto, Belocca; a little light tenor, Lazzarini; old Brignoli; and two baritones, Pantaloni and Storti. These, with a good German orchestra and a bad Italian chorus, constituted a genuine international opera company, with which Strakosch managed to lose \$40,000 last season. International English opera will meet the same fate. People will not put up with such indifferent acting in English as characterizes the average Italian opera singer.—*Sunday Mirror*, Philadelphia.

BUFFALO, N. Y. The Music Teachers' National Association, in convention at Buffalo, has listened to elaborate papers on subjects relating to their calling from Mr. Eugene Thayer and S. A. Emery, of this city, and Mr. H. G. Hanchett of St. Louis, and to an address (in the course of a debate), by Mr. W. H. Sherwood, of Boston, on "Music, its Relation to Piano Playing." The discussion was opened by Mr. Sherwood, whose remarks are thus reported: "There is," he said, "a great mental discipline to be obtained from the study of any important subject, and, of course, so of music." He called attention to Dr. Mason's writings on practice, which should be slow enough to allow perfect mastery. Some masters made a great mistake with beginners in not giving them an incentive which will give them an interest in their studies. Give them cause to climb instead of merely trying to push them. The second order of practice, according to Dr. Mason, was to go from one thing to another without stopping. The third order of practice was in velocity. If the slow, mechanical practice were carried too far, as in the German conservatories, the pupil became a mere drudge. There was very little danger of that in this country as yet. "Now what is music?" asked Mr. Sherwood. "What is music?" he asked. "There are probably few here who could give a good definition of it." He related an anecdote in the life of Rubinstein, who, after playing some magnificent numbers of Beethoven and other masters, was approached by a man who complimented him upon his execution, asked why he did not play more music "for the soul." "Whose soul?" asked Rubinstein. "In America," said Mr. Sherwood, "there are too many people of the mind of Rubinstein's questioner. They like the simple airs like 'Home, Sweet Home,' and do not find any enjoyment in classical music. It ought to be the aim of music teachers to instill a love for the great, immortal musical powers of Beethoven, Mozart and the other great masters. There is more music written for the piano than for any other instrument, and an immense amount of it is bad. If the piano had the power of prolonging a tone indefinitely and of swelling it, it would be the most perfect instrument in existence. As it is, both the organ and the human voice have immense advantages over the piano. For this reason it is much easier to please an audience by a simple ballad than by piano playing. It ought to be our duty to

make piano playing as attractive as possible. Music ought to be alive to be effective. It makes a great deal of difference whether the piano be struck with a stick, with mechanical fingers, or with fingers that are full of life and magnetism. I have examined Rubinstein's hand and arm and found that they are not only full of magnetism, but that they are extremely elastic and the fingers are so soft that the bones are scarcely to be felt. Can practice produce these qualities? I believe so, and I make it a point both with my pupils and myself to practice slow motions. It is much easier to strike quickly than slowly, and practice in the slow movements will develop both muscular and nervous power. And the tone made by this motion is much better than that obtained by striking. The mechanical practice in vogue at Leipzig and other European conservatories often fails because the subject of aesthetics and tone beauties are neglected." Mr. Sherwood carried out this line of thought a little more in detail and then turned to the mechanical movement of the hand and wrist, illustrating the difference between well and ill balanced playing. Mr. A. H. Pease and Mr. W. H. Sherwood have given recitals of piano music with signal success. Mr. Sherwood's programme included a Liszt-Buch fugue, a Beethoven sonata, Schubert's "Etudes Symphoniques," a tarantelle by Rubinstein, and polonaise by Chopin, the Bulow-Wagner "Fantasy Overture" and the Liszt polonaise in E. The local paper says the "real excitement showed how well the great pianist was appreciated."

To the above, from the *Transcript*, it may be added that organ recitals were given by Mr. Eugene Thayer, and by Mr. W. Kaffenberger, of Buffalo; the former playing Handel's twelfth Organ Concerto, Bach's Vorspiel, "Wir glauben all," Schumann's "Skizzen," Nos. 4 and 2, Op. 58, Guilmant's Caprice in B flat, and a Concert Fugue, a Chromatic Fantasia, and Variations on Old Hundred of his own composition. The latter played a Fantasia Sonata by Rheinberger; Allegretto, "Marche Funèbre and Chant Seraphique," by Guilmant; Choral in three voices, by Merkel, "Reigen" by Jensen, and a grand Tocata by Widor. Mr. Thayer, also, delivered an address on "Belgium in Church Music," which seems to have met with great favor; and Dr. Carl Siller, of Philadelphia, read a lecture with interesting illustrations, on "Vocal Aesthetics."

NEW ORLEANS. M. de Beauplan, who, it will be remembered, visited this country with his wife, Mme. Ambre, last season, is the first to announce the plan of his operatic scheme for next season. It is interesting reading, through some parts of it recall the brilliant prospect of flush times a decade ago. M. de Beauplan's centre of operations will be New Orleans, where he has subscriptions for a four months' season, ending on March 17th, '81, and subsequently the company will visit Chicago, Philadelphia, New York and Boston. Official information regarding the scheme is as follows:

"The repertoire will be something of a change from what we have had for some years, as you can see by the following: 'The Jewess,' 'Violetta,' 'Faust,' 'William Tell,' 'Trovatore,' 'Norma,' 'Africaine,' 'Mignon,' 'Robert the Devil,' 'Rigoletto,' 'Favorita,' 'The Barber of Seville,' 'Charles VI,' 'The Prophet,' 'Huguenots,' 'Hamlet,' 'Lucia,' 'Don Juan,' 'Jerusalem,' 'Oberon,' 'The Queen of Cyprus,' 'Midsummer Night's Dream,' 'Freischütz,' 'Don Pasquale,' 'L'Etoile du Nord,' 'Romeo and Juliet,' 'Aida,' 'Carmen,' 'Paul and Virginia,' etc.

"The company will be a grand one in every respect, numbering nearly 200 persons. One of the first prima donnas will be Mme. Emilie Ambre, who sang last season in this country with Col. Mapleson's Italian opera. M. de Beauplan has just signed a contract with one of the greatest tenors in Europe, M. Tournes, and at a very high salary, 20,000 francs a month for a season of six months. It is stipulated in his contract that for non-fulfilment of the same, he forfeits 200,000 francs. It was in doubt for some time whether he would stay with M. Vauvorbelle, the director of grand opera, Paris, but the inducements offered to him in the way of money, etc., decided it, notwithstanding the tempting offer of M. Vauvorbelle for Tournes to create the tenor rôle in the new opera of Ambrose Thomas, (which is to be brought out this coming fall in Paris) of 'Francisco de Rimini.' The stage will be in charge of Mr. Lablache. This gentleman is a professor of the Conservatory of Paris, and has been in charge of the principal opera houses in St. Petersburg, Havana, and Cairo, Egypt. In the latter place it was under his direction that 'Aida' was first brought out, and from which the representations since throughout Europe and America are only copies, that is, in the way of stage setting, properties, etc. Mr. Moisan has been engaged as director of the music and conductor. He has, until lately, been the musical director of the Lyric Theatre, and ranks as one of the great conductors of the day.

"Mr. Jordan, the most celebrated basso in Europe, and who has just finished a long season in Russia, has signed for the season here in the States, and Mlle. Lablache, daughter of Mme. Lablache, contralto with Col. Mapleson, will be one of the prima donnas. Her voice is similar to Mme. Gerster's, only stronger. She is young and very pretty. M. de Beauplan is negotiating for other artists, of whom due notice will be given. We shall have the pleasure of hearing in Boston next season *Les Huguenots* in French, comprising the last act, which has been so often omitted in Italian. We shall have *L'Africaine* and a number of others, which Bostonians have not been familiar for years."—*Boston Herald*.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the PIANO-FORTE, HARMONY, AND COUNTERPOINT, Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at  
HOLDS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST, BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
1 West Cedar Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PILGRIM, BOSTON, MASS.

**MR. JAMES W. HILL,** (Leipzig, 1860-1864),

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 134 TREMONT STREET.  
Mr. Hill is assisted in his PIANO-LESSONS (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WELF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTENMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 11 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address: PETERSILEA'S ACADEMY OF MUSIC,

279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

50 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BURLING, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) TREMONT ST., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 20th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).

Teacher of the *Porpora*, or *Old Italian School* of Singing.

Pupil of Corvelli, Aricherson, Mmes. Arnschult and Motte.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERKALIN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Sembrade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT.

Office 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND.**

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM H. HUNT, M. A., F. R. S.

For sale by all Booksellers. Sent, post-paid on receipt  
of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II., "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form, the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale, time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

## OBER'S Restaurant Parisien, CAFÉ RESTAURANT.

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS.

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## EXCELLENT BOOKS FOR SUMMER READING

Novels, Short Stories, Sketches, Essays, Poems.

### LIST OF NEW BOOKS.

- A Hopeless Case.** A Novel. By EDGAR FAUCHET. "Little Classic" style, flexible covers. \$1.25
- The Undiscovered Country.** By W. D. HOWELLS. 12mo. 1.50
- The Tragedy of the Unexpected, and Other Stories.** By NOVA PRATT. "Little Classic" style. 1.25
- Socialism.** Eighth volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Every-Day English.** By RICHARD GRANT WHITE. 12mo. 2.00
- Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. 2.00
- Odd, or Even?** By MRS. A. D. T. WHITNEY. 16mo. 1.50
- Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25
- The Golden Legend.** By H. W. LONGFELLOW. New Edition. 1.00
- Complete Works of T. B. Macaulay.** Revised Edition. Including the  
History of England. 4 vols. 5.00  
Critical and Miscellaneous Essays. 2 vols. 3.75  
Speeches and Poems. 1 vol. 1.25  
The set, 3 vols. in box. 10.00
- Adirondack Stories.** By P. DEMING. 18mo. 75
- American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With introductions and Notes. 18mo. 1.15
- Ballads and Lyrics.** Arranged by H. C. LOESS. 16mo. 1.25
- A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 2.00
- The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. 12mo, gilt top, \$1.00; paper. .75
- Problems of Life and Mind.** Third Series. By GEORGE H. LAVIS. 8vo. 3.00
- Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Confidence.** By HENRY JAMES, JR. 8vo. 1.50
- Rocky Mountain Health Resorts.** An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Diseases. By CHARLES DEVERSON, A. M., M. D. With Climatic Map. Cloth, \$1.50; paper. 1.00
- The History and Traditions of Marblehead.** By SAMUEL ROOSE, JR. Illustrated. 8vo. 3.50
- Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. 1.25
- Boston Illustrated.** A Pictorial Guide to Boston and Vicinity. Profusely Illustrated. New Edition, with entirely new map. 12mo. 40
- Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOTE. Vol. 15 of the Philosophical Library. Crown 8vo, gilt top. 2.50
- Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00
- Sealed Orders, and Other Stories.** By ELIZABETH STUART PHILLIPS. Author of "The Gates Ajar," "Avis," etc. 16mo. 1.50
- The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ALFRED GILMAN. Riverside Edition. Uniform with and completing the Riverside British Poets. With Portrait, and full Index. Crown 8vo. 3 vols. 5.25
- Old Friends and New.** By SARAH O. JEWETT, author of "Deeds, Men," and "Play Days." 1.25
- An Earnest Trifler.** A Novel. 16mo. 1.25
- HOUGHTON, MIFFLIN & CO., Publishers, Boston.

### T. B. ALDRICH.

- MARJORIE DAW AND OTHER PEOPLE. 1.50  
PRUDENCE PALFREY. 1.50  
THE QUEEN OF SHEBA. 1.50  
THE STORY OF A BAD BOY. 1.50
- JOHN RUNBROUGHS.**  
WAKE-ROBIN. Illustrated. 1.50  
WINTER SUNSHINE. 1.50  
BIRDS AND POETS. 1.50  
LOCUSTS AND WILD HONEY. 1.50

### JAMES T. FIELDS.

- YESTERDAYS WITH AUTHORS. Anecdotes, Reminiscences, and Characterizations of Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Mrs. Mitford. 12mo. 2.00
- UNDERBRUSH. 1.25

### BRET HARTE.

- LUCK OF ROARING CAMP. 1.50  
MRS. SKAGGS'S HUSBANDS. 1.50  
TALES OF THE ARGONAUTS. 1.50  
THANKFUL BLOSSOM. 1.25  
TWO MEN OF SANDY BAR. 1.00  
STORY OF A MINE. 1.00  
DRIFT FROM TWO SHORES. 1.25  
THE TWINS OF TABLE MOUNTAIN. 1.25  
POEMS. 1.50  
EAST AND WEST POEMS. 1.50  
ECHOES OF THE FOOT-HILLS. 1.50

### J. C. SHARP.

- POETIC INTERPRETATION OF NATURE. 1.25  
STUDIES IN POETRY AND PHILOSOPHY. 1.50

### MARY P. THACHER.

- SEASHORE AND FRAIRIE. 1.00

### MRS. CELIA THAXTER.

- AMONG THE ISLES OF SHOALS. 1.25  
POEMS. 1.50  
DRIFT-WEED. POEMS. 1.40

### GEORGE E. WARRING, JR.

- A FARMER'S VACATION. 2.00  
WHIP AND SPUR. 1.25  
VILLAGE IMPROVEMENTS. .75  
THE BRIDE OF THE RHINE. 1.50

### CHARLES DUDLEY WARNER.

- MY SUMMER IN A GARDEN. 1.00  
SAUNTERINGS. 1.25  
BACK-LOG STUDIES. 1.50  
BADDECK. 1.00  
IN THE LEVANT. 2.00  
BEING A BOY. 1.50  
IN THE WILDERNESS (Adirondacks). .75

### HARRIET BENSCHER STONE.

- UNCLE TOM'S CABIN. 2.00  
MINA GORDON. 2.00  
AGNES OF SORRENTO. 2.00  
THE PEARL OF ORR'S ISLAND. 2.00  
THE MINISTER'S WOOING. 2.00  
OLDTOWN FOLKS. 2.00  
TH MAYFLOWER. 2.00  
SAM LAWSON'S FIRESIDE STORIES. 1.00

### LITTLE CLASSICS.

- STORIES, SKETCHES, POEMS, per vol. .... \$1.00
- |               |                      |
|---------------|----------------------|
| 1. Esau.      | 9. Comedy.           |
| 2. Intellect. | 10. Childhood.       |
| 3. Tragedy.   | 11. Herodias.        |
| 4. Life.      | 12. Fortune.         |
| 5. Laughter.  | 13. Narrative Poems. |
| 6. Love.      | 14. Lyrical Poems.   |
| 7. Romance.   | 15. Minor Poems.     |
| 8. Mystery.   | 16. Authors.         |
- ONE YEAR ABROAD. 1.25

### ELIZABETH STUART PHELPS.

- THE GATES AJAR. 1.25  
MEN, WOMEN, AND GHOSTS. 1.50  
HEDGED IN. 1.50  
THE SILENT PARTNER. 1.50  
THE STORY OF AVIS. 1.50  
SEALED ORDERS. 1.50

### LUCY LARCOM.

- POEMS. 1.50  
AN IDYL OF WORK. 1.50  
ROADSIDE POEMS for Summer Travelers. 1.00  
HILLSIDE AND SEASIDE in Poetry. 1.50

### SARAH O. JEWETT.

- DESPRAVEN. 1.25  
OLD FRIENDS AND NEW. 1.15  
PLAY-DAYS. For Children. 1.50

### THOMAS HUGHES.

- TOM BROWN AT RUGBY. 1.00  
TOM BROWN AT OXFORD. 1.50  
MANLINESS OF CHRIST, \$1.00; paper. .35

### AUGUSTUS HOPPIN.

- UPS AND DOWNS ON LAND AND WATER. 5.00  
CROSSING THE ATLANTIC. 2.00  
THE MAY FEVER. 2.00  
ON THE NILE. 10.00  
(Stories in Pictures.)

### OLIVER WENDELL HOLMES.

- AUTOCRAT OF THE BREAKFAST-TABLE. 2.00  
PROFESSOR AT THE BREAKFAST-TABLE. 2.00  
FOET AT THE BREAKFAST-TABLE. 2.00  
ELSIE VENNER. 2.00  
THE GUARDIAN ANGEL. 2.00  
LIFE OF MOILEY. 1.50  
POEMS. 2.00

### NORA PERRY.

- AFTER THE BALL. 1.50  
HER LOVER'S FRIEND. 1.50  
THE TRAGEDY OF THE UNEXPECTED. 1.50

### G. P. LATHROP.

- A STUDY OF HAWTHORNE. 1.25

### JOHN HAY.

- CANTILIAN DAYS. 2.00

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

Send for Houghton, Mifflin & Co.'s Catalogue, which contains hundreds of volumes by the best American and English authors.

# Dwight's Journal of Music.

AUG 2 1880  
A PAPER OF ART AND LITERATURE.

WHOLE No. 1025.

BOSTON, SATURDAY, JULY 31, 1880.

VOL. XL. No. 16.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

### THE ATLANTIC MONTHLY FOR AUGUST, 1880.

#### CONTENTS.

THE STILLWATER TRAGEDY. XVIII.-XXII. Thomas Bailey Aldrich.  
SICILIAN HOSPITALITY. Luigi Monti.  
KINTU. Susan Coolidge.  
THE SURGEON AT THE FIELD HOSPITAL.  
MR. HUNT'S TEACHING. F. D. Miller.  
PEPACTON: A SUMMER VOYAGE. John Burroughs.  
THE ARCHBISHOP AND THE BLUE. Oliver Wendell Holmes.  
SYLVIA'S SUITORS: A LITTLE EPISODE. Louise Stockton.  
AMONG THE PEBBLES. Susan E. Wallace.  
EDWARD MILES AND GEORGE BENTON. A TALE. Mark Twain.  
ALEX. RY.  
THE PERCEPTOR OF MOSES. Francis H. Underwood.  
AN ENGLISHWOMAN IN THE NEW ENGLAND HILL COUNTRY.  
THE REED IMMORTAL. T. W. Higginson.  
TAURUS CENTAURUS. Richard Grant White.  
THE REPUBLICANS AND THEIR CANDIDATES.  
SOME AMUSING BOOKS OF TRAVEL.  
PROFESSOR FISHER'S DISCUSSIONS.  
HENRY ARMITAGE BROWN.  
NATURAL SCIENCE AND RELIGION.  
ITALIAN POETRY.  
THE CONTRIBUTORS' OLEO.

35 cents; yearly subscription \$4.00.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

### BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.  
For Prices and other particulars, send for Circular.





BOSTON, JULY 31, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 215 Washington Street, A. K. LORING, 309 Washington Street, and by the Publishers: in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 37 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

THE MUSICAL VERSIONS OF  
GOETHE'S "FAUST."BY ADOLPHE JULLIEN.<sup>1</sup>

## V.—THE "FAUST" OF BERLIOZ.

[We deem it unnecessary to translate what the author has to say of the origin and of the contents of *La Damnation de Faust*, since it does not differ substantially from what has already appeared in this Journal at the time when the work was first performed in New York and Boston, during the last Spring. (See pages 36, 40, 58, 87 of this volume.) We will only give the closing paragraph of the chapter, and pass on to the next, which treats of Schumann's *Faust* music, and will be comparatively new to English readers.]

The *Damnation of Faust*, we must recognize in conclusion, is a work of the greatest value. Berlioz has been served in this perilous attempt by an imagination of the richest order, highly excited by the grandeur of the work and by the ideal beauty of the model. Even when he departs from the original text, and when, combining after his own fashion various episodes, he brings forth a totally different situation, such as the love-scene interrupted by the arrival of the demon, the musician feels himself still sustained by the poet, and his inspirations gush forth just as richly and as grandly. It is, assuredly, a work worthy to figure in the future by the side of the original drama, one which, like the designs of Delacroix, would have snatched from Goethe, could he but have heard it, a word of admiration. How welcome would that word have been in Paris! How that encouragement, coming from so high a source, would have brought to the composer a just consolation for the criticisms and the railleries for which he was the mark! Unfortunately, Goethe had long been dead when the French musician produced his work, and nothing came to sustain him in this trial but the conviction of having by his labor made the work of a veritable artist, and the rare delight of having been, during this assiduous intimacy, the pious disciple of that illustrious master.

## VI.—THE "FAUST" OF SCHUMANN.

*Faust*—with *Manfred*, with the *Pilgrimage of the Rose*, with *Genesee*, with *Paradise and the Peri*,—is one of the master-works of Schumann; unhappily he had not time to finish it. It was his favorite work. He had occupied himself with it from the age of thirteen years, and he returned to it *con amore* in the moments when he felt himself the best inspired. In fact few subjects offered to his eminently poetic genius a more living spring of graceful or fantastic inspira-

tions. No one, better than he, could have known how to paint the tormented character of the doctor, or the gentle figure of Marguerite; no one could have lent a more satanic color to the demon. But it was above all, the second *Faust*, a work all ideality and fantasy, that must have charmed and inspired his nature so inclined to mystery and reverie. Accordingly in this interpretation, by him alone attempted, of the life-like or the abstract conceptions of the poet, he has lifted himself to a great height. Several of the most remarkable pieces of this second part were written by the composer in the midst of the political storm of 1848, which, by a singular phenomenon, seems to have given new nerve to his creative faculties. "I have to thank God," he wrote at that time to Ferdinand Hiller, "that he vouchsafes me, in such times, the courage and the faculty to labor!" And again elsewhere: "Let us work while it is day."

And so he did. Toward 1850 he at last finished, not his entire work, but the second part. He wrote then the last two pieces, and judging, as by a melancholy presentiment, that he would not have time to complete the first part of his work, he collected the various fragments which he had put into music, and preceded them by a grand instrumental introduction. "I have worked much in these latter times," he writes, toward the end of 1853 to M. Strackerjan, a young officer who was a great amateur of music, "I have written a *Faust* overture, the crown of the edifice of a series of scenes drawn from the tragedy." Does it not seem, to look at this unfinished work, like a cruel irony of fate, which, of so many composers, imposes silence precisely upon that one, who comprehended the conceptions of the poet best of all, who thought (so to say) his thoughts, and translated them with genius into the inimitable language of music?

It is not a dramatic legend that Schumann has professed to write, still less an opera; he has simply taken the poem, the very text of the master, and put it into music. There could not be a simpler manner of proceeding; and none could serve the musician better; thus his work is better than a translation, it is a veritable musical transfiguration of the drama of Goethe. The *Faust* of Schumann comprises three parts. The first, unfortunately very incomplete, counts only three detached scenes. The second includes several fragments of the second *Faust*; at the beginning, the scene of Ariel and the Sylphs, then various episodes: Midnight, the scene of the four witches, the dialogue of the doctor with Care, and the death of Faust. Finally, the third part, the only one that is complete, contains only the final scene of the second *Faust*, but it is much the most considerable scene, thanks to the grand developments which the composer has given it.

The overture, which Schumann has placed at the head of his work, bears the impress of

his genius. At once proud and charming, full of grace and of terror, it gives a marvellously good ensemble of this admirable poem. And the musician, in these inspired pages, written late in life, does he not seem to exclaim with the poet, in the dedication of *Faust*:

Once more, sweet visions, are ye floating hither—  
Forms, who of old oft gladdened my dim sight!  
Shall I now hold you, Beautiful, together?  
Years my heart still for that illusion bright?  
Nearer ye throng! Let not your beauty wither,  
As from the misty cloud it bursts in light.  
How with the joy of youth my bosom springs,  
Breathing the magic air shook from your dewy wings!

The three scenes of the first *Faust* which Schumann had time to write are: the scene of the garden, that of the church, and of Marguerite imploring the image of the Virgin. In each of these pages he has endeavored to translate the spirit and the very word of the poet. Others will expend themselves upon the same scenes (the garden and the church) with lengthier developments adapted to the exigencies of the stage; no one will put more of veiled charm and infinite tenderness into the first avowal of the two lovers; no one will overwhelm the tardy repentance of the unfortunate Marguerite with a more terrific *Dies iræ*.

The garden scene, that chaste prattle of two souls yet pure, is one of exquisite melody; the phrase of Faust excusing himself for having taken the young girl's hand has a penetrating suavity, as well as the timid response of Marguerite. She plucks a flower and pulls off its petals, and the sweet murmur of the orchestra accompanies with burning words spoken in a low voice. "He loves me!" she cries, and Faust with transport launches forth an admirable melody, which seems to bear his cry of triumph up to heaven. All, in this music, all, even to the dry laugh of the demon, paraphrases in an inimitable style the original scene, the garden of Martha.

Schumann and Prince Radziwill alone have had the idea of treating the scene where Marguerite implores the Mater Dolorosa, while dragging herself to the foot of the holy image. What an admirable page the affrighted supplications of the fair sinner have inspired the master of Zwickau with! At first her prayer is full of unction, but grief tortures her at the thought of finding the mother of Christ inflexible, and she cries out with a panting voice: "Come, save me from shame and death. Deign, O mother of griefs, to cast down one look of pity upon my distress."

As for the scene of the church, Schumann makes an untranslatable creation out of it. Never has music expressed with more force the ardent repentance of the guilty girl, the railing and burning imprecations of the demon. And when the crushing appeals of the choir break out, it seems as if the earth opened, ready to engulf the unhappy victim, so pure yet in her shame.

After these pictures of a passionate and terrifying color, the author abandons himself, in the scene of Ariel and the Sylphs, to his most dreamy inspirations. The veiled arpeggi of the harp transport us to the ethereal regions where the gentle voice of genius enchants us by its sweet cantilenas. It is the very scene which opens the second *Faust*: An agreeable

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Œuvres qu'il a inspirées." Par ADOLPHE JULLIEN, Paris, 1880. — *Id.*

<sup>2</sup> Notice of M. Ernout on Schumann (*Revue Contemporaine*, Jan. 31, 1864). There exist, as yet, in French, but two complete works on Schumann: that of M. Ernout, who, the first in France, has rendered homage to the musician of genius, and the biography by Waiselowsky, which has appeared in *Le Ménestrel*, translated in a very fanciful fashion by M. F. Hering.

landscape. Scarcely is the voice of Ariel hushed, when the doctor comes out of his strange dream and sings a canticle of thanksgiving to the day that dawns, to nature re-awakening; this exquisite melody is deliciously accompanied by the altos and the violoncellos. But doubt is born again within this troubled soul, and the music, changing character, paints to our ears his unappeased desires, his distracting anguish.

*Midnight.* — It is the dreary chant of the *Gray Old Women*, Guilt, Want, Misery. It is the exulting cry of Care, who glides in where her sisters cannot penetrate. "The door is closed, we cannot enter. It is the abode of a rich man, we do not wish to enter." "You, my sisters, cannot and dare not enter; Care slips through the key-hole." Faust appears, his soul the victim of a dull inquietude. "Hast thou never known Care?" asks the malignant genius. "No," replies the Doctor in an air full of warmth, accompanied by an incessant figure of the orchestra, true image of life's whirling vortex. "I have done nothing but rove about the world; I caught each pleasure by the hair; what did not content me, I let it go; what escaped me, I let it run. I have only desired and satisfied my desires, and still continued to wish more." But Care responds in a chant full of hopeful menace: "To him, whom I once possess, the whole world is useless. Eternal shades descend upon him; the sun does not rise, nor does it set; with senses perfectly sound, darkness dwells within him; if he owned all treasures, he would not know how to enjoy them." The doctor laughs at the absurd anger of the witch, and refuses to recognize her power. "Try it then!" cries Care, who breathes in his face as she flies away; and Faust, made blind, loses himself in senseless projects, in dreams unrealizable. This scene, so abstract as it is, has found in Schumann a musician equal to it; for he has rendered this struggle between man and Care in a very moving manner.

*The great court before the palace.* — such is the scene which Schumann has literally translated from the original poem, under this title: *The Death of Faust*. At the beginning, the fantastic scene of the demon evoking the Lemures and exhorting them, with a strange laugh, to dig a grave, the fatal end of all human existence. It is needless to say with what sombre color, with what sinister tones Schumann has painted this strange episode, as well as the appearance of Faust, awakened by the dull sound of the spades, and issuing from the palace stumbling against the door-posts. Even now, on the brink of the grave, the doctor gives himself up to the most chimerical projects. To toil, to sow, to embellish, to construct, — such are the last dreams of the man who is about to die. "Let it be given to me to see such a movement on a free territory, with a free people, and I will say to the passing moment: 'Stop! thou art so beautiful! The trace of my terrestrial days cannot be lost in the course of ages. . . . In the presentiment of so great a felicity, I taste the most beautiful moment of my life!'" And Faust falls backward into the pit dug under

his feet by the phantoms, amidst harsh bursts of laughter from the Devil.

The last chapter of the *second Faust*, entitled: *Forests, Rocks, Ravines, Solitudes*, has furnished Schumann the canvas of his third part, and inspired him with a long suite of admirable pieces. What can be more fresh than the first chorus with its sweet responses: "The forest waves, the rocks weigh heavily around, the clinging roots intertwine, trunks lean against trunks, waves dash upon waves; the deep grotto shelters us; the lions creep about us, silent and caressing; they respect the consecrated place, love's holy sanctuary!" What more inspired than the invocation of *Pater extaticus*, with its figure of violoncellos enlacing the melodic phrase like a flowering ivy round the arches of an ancient cloister? What canticle more full of unction than that of *Pater profundus*: "O God! appease my thoughts, enlighten my heart which seeks for thee!" What melody more vaporous than that of *Pater seraphicus*? What song more full of a holy ardor than that of the Blessed Boys, beginning with a caressing melody, then bursting out in brilliant concert, in a burning hymn of thanksgiving: "Tell us, Father, whither we are going; tell us, good Father, who we are? We are happy; for all, yes all of us, it is so sweet to live."

Another marvelous piece of grace and freshness is the Chorus of Angels hovering in the upper air and bearing the immortal part of Faust: "Saved is the noble member of the world of spirits, saved from evil. He who always strives, him can we deliver, and if even Love has taken interest in him from above, the troop of the blest meets him with hearty welcome." One knows not what to prefer in this marvelous page, the songs of the perfected angels, or those of the younger angels, the grand final ensemble, or the seraphic murmur of the little choir of happy boys: "With joy receive we this one in the chrysalis state; in him we obtain an angelic pledge. Remove the slough that envelops him; already is he great and beautiful with holy life."

What resplendent beauties! and we have not yet done with this superb work. Here is the beautiful invocation of *Doctor Marianus*, accompanied by a soft concert of oboes and harps; here is the chorus of *Penitent Women*, with its long suppliant phrase of those three: the *Magna Peccatrix*, *Mulier Samaritana*, and *Maria Egyptiaca*, uniting their repentance and their prayers. Here is the supreme invocation of Marguerite, imploring the divine clemency for Faust: "Deign, O deign, incomparable radiant Virgin, to turn thy propitious countenance toward my happiness! He whom I loved on earth, no longer troubled, has come back. Surrounded by the noble choir of spirits, the new-comer scarcely knows himself, scarcely suspects his new life, so like is he already to the holy troop. See how he tears himself loose from all the terrestrial bonds of the old envelope, and how under his ethereal vestment the first youthful vigor shows itself! Permit me to instruct him. The new day still dazzles and confuses him." And here, at last, we have the double final

chorus (*Chorus Mysticus*), the song of triumph, the celestial hosanna, for which Schumann has reserved his most sublime ideas, his most original harmonies, his most resplendent colors:<sup>1</sup>

All that is transient  
Is but a symbol;  
The unattainable  
Here becomes real;  
The indescribable,  
Here is it done,  
The ever-Womanly  
Beckons us on.

Such is this exceptional work; such is this unrivalled translation of the work of Goethe. Schumann, we have said before, is of all the composers the one who has best comprehended the poet's thought. We cannot regret too much that he did not have the leisure to translate all the capital situations of the drama. After reading these scenes, admirable paraphrases, by a man of genius, of a work of genius, we can judge how much the musical art has lost by Schumann's not being able to complete the first part of *Faust*. Then we can comprehend, seeing him rise to such a height in this musical interpretation of the *second Faust*, which he alone has dared, and he alone perhaps was competent, to make so exact and so brilliant, how truly Goethe saw when he wrote, not dreaming of the masterpiece with which he was about to inspire this great composer, "My works are not capable of becoming popular. I have not written for the masses, but for a class of men, whose will, whose studies, and whose tendencies have some analogy with mine."

(To be continued.)

#### THE MUSICAL SEASON IN LONDON.

(From the "Continent and Series Times," GENÈVE, June 20.)

It is the justified boast of English philharmonic dilettanti, when twitted by carping Germans and skeptical Frenchmen upon the score subject of British shortcomings in the way of musical culture and taste, that during some ten or twelve weeks of each successive year this huge metropolis attracts to its opera-houses and concert-rooms four-fifths of the leading vocal and instrumental executants of the Continent; and that, between primrose-tide and rose-blowing, better performances of classical and operatic works, rendered by absolutely first-class artists, may be heard in the western, and western central districts of London than in all the other capitals of Europe put together. This vaunt is unquestionably founded upon fact; and those who advance it as an argument in support of the postulate that the metropolitan public is, by instinct or cultivation, as intelligently appreciative of musical excellences, creative or executive, as that of Berlin, Vienna, Leipzig, Munich or Paris, are not altogether illogically encouraged in their entertainment of that assumption by an inferential process of reasoning which may be succinctly summarized as follows: — "London imperatively requires (on pain of its high displeasure, expressed by withdrawal of patronage), from those who stand pledged to provide it periodically with musical entertainments, that they should, regardless of trouble and expense, produce upon the boards of our two opera-houses and upon the platforms of our half-dozen concert-rooms all, or nearly all the foreign celebrities whose fame has reached our shores by

<sup>1</sup> Schumann returned several times to this capital page. He has even left two different versions of it, which are equally beautiful, except that one of them admits of such larger developments.

trustworthy report during the nine months immediately preceding the opening of the London season, or who are recognized celebrities in their respective specialties, firmly established in public favor. In order to secure the fulfilment of its will in this respect, London is content to pay higher prices for its opera and concert tickets than are obtainable by impresarii in any other capital, except St. Petersburg, to fee artists extravagantly for their performances at private parties, and to offer them generous tribute of hero-worship into the bargain. Therefore London must be not only a musical, but the most musical of cities. In proportion to its expenditure in securing the services of the very best artists in existence must be its love and taste for music, its knowledge of the art, and faculty of discrimination between the relative merits of professional competitors for its approbation." The deduction is a plausible one, and the vast majority of Englishmen, including many musically educated amateurs not altogether forlorn of reasoning power, is prone to admit its correctness. In our sea-girt realm, even art-dilettanti are frequently patriotic, and strongly disposed to defend British taste against any ill-motivated foreign sneers and imputations, levelled at its quality. The wish is father to the thought with such eager vindicators of our judgment's soundness in matters musical. We are angrily intolerant of the very notion that we can possibly be inferior in development of the æsthetical faculties to mere Germans or Frenchmen, and comfortably assume that, because we pay more money than these latter for our indulgence in the higher executant efforts to attain artistic ideals, we are truer lovers of art and "know more about it" than they.

To run counter to popular fallacies is ever a thankless enterprise. From the purely conscientious point of view there is not, probably, a loftier duty nor one which, like many another virtuous practice, is more inevitably foredoomed to be its own reward, for lack of any other. Neither does it always commend itself to fervent promulgators of abstract truths, when large-minded enough to recognize and respect honest instincts and laudable motives underlying frail superstructures of defective reasoning and erroneous assertion. But Englishmen are in possession of so many inalienable titles to equality with, if not superiority to, their Continental competitors in science and art, manufacture and commerce, manners and morals, that no serious breach of patriotic considerations is involved in hinting to them from time to time that, so far at least as musical taste, instruction and judgment are concerned, they are still remote from having attained the standard obtained in Germany, Austria and some parts of Italy and France. To convince any educated musician of their inferiority in this regard, it is only necessary that he or she should bestow careful and unprejudiced attention upon the musical incidents of such a London season as that now rapidly drawing to its close—upon the character and composition of the audiences thronging opera-houses, concert-rooms and music-halls, their attitude towards performers and performances, the nature and quality of the works eliciting their plaudits or provoking their condemnation—and, finally, upon the evidences of advancement in the culture of musical art afforded by the compositions of strictly English origin brought forward in the course of the fashionable trimonthly rival impresarii, who, be it remembered, are accurately and exhaustively cognizant of their customers' requirements, and scrupulously supply them with what they want, no more and no less. Watchful contemplation of the London public during its spring surfelts of costly musical pabulum will lead the intelligent observer to conclusions widely different from those deduced, as above, from the

broad fact that Englishmen willingly pay twice or even thrice as much for their vocal and instrumental entertainments as Germans, Austrians, Frenchmen or Italians. Indeed, the vulgar inference drawn from that circumstance will be found, upon examination of its merits, to be totally unworthy of serious consideration. There are more wealthy people, forlorn of any engrossing occupation and chronically plagued by the craving for sheer amusement, no matter of what kind or quality, in London, than in any other four European capitals, not exclusive of Paris. These people's lives are chiefly passed in the enjoyment of superfluities, material and methetical. Cheap pleasures lack charms for them; any, are almost unknown to them. In order that they may appreciate aught, or, more correctly speaking, think that they appreciate it, the thing itself must be extremely expensive. If it achieve that desideratum, they will consume it greedily and without stint, but not otherwise. That they are lavish of their money in what is conventionally termed "the encouragement of art," is simply attributable to two causes wholly irrespective of taste and judgment, of which, however, the wealthier classes of English are by no means devoid, though their pretensions to the possession thereof are seldom based upon a solid foundation of technical education. Firstly, they have more money to spend than they know what to do with; and secondly, the chief aim of their existence is to purchase excitement and diversion of one description or another—to kill time, in fact, at a maximum of pecuniary outlay, and minimum of personal trouble.

A brief retrospective glance at the performances and audiences of the 1880 London musical season will serve to exemplify the views above propounded. London supports two magnificent opera-houses, in which representations of the lyrical drama, in the Italian language, take place every night in the week. Both these establishments are in the hands of *entrepreneurs* married to *prime donne*, and neither of them are remunerative to their lessees, notwithstanding the exorbitant prices demanded and obtained by the latter from the public for places. The working expenses are so heavy that nothing short of crowded houses every night can avail to secure the least margin of profit upon the whole season's performances. At one theatre the chief attraction and managerial anchor of hope is a cantatrice of surpassing abilities, who never opens her mouth until two hundred guineas have been paid in to her bankers; at the other, several stars of lesser magnitude compete for public favor with varied success, one of whom, well aware that her name on the bill is sure to fill the house, and being, moreover, profoundly penetrated with the wisdom of the axiom that pronounces prudence to be the progenitrix of prosperity, sternly exacts the payment of her stipulated honorarium before she goes upon the stage. Are the performances at these two great theatres truly artistic, or even such as would be tolerated in the Hofoper at Vienna or the Berlin Opernhaus? It were Midsummer madness to answer this question affirmatively. Apart from the leading artists, some of whom are superexcellent whilst others are simply intolerable, either from the musical or dramatic point of view, there is no single element in the operatic entertainments offered to the public at Her Majesty's or Covent Garden that can be pronounced deserving of unqualified praise. The orchestral accompaniments are frequently faulty and always coarsely rendered—the chorus-singing is beneath criticism—the incidental ballets are executed by females so ill-favored and ungraceful as to be scarcely human—and the scenery and decorations, with a few brilliant exceptions where timely expenditure has been incurred

for the *mise en scène* of absolute novelties, inconceivably inartistic and shabby. Turning to the audiences gathered together to witness and listen to these unsatisfactory performances—audiences chiefly composed of well-to-do and fashionable pleasure-lovers—we find amongst their salient characteristics that they will mildly applaud a primo tenore who sings every note of his part out of tune, if only he shout out the notes of his upper register loud enough to capture their attention—that they will receive a musical revelation of exquisite beauty with perplexed silence, whilst they will respond spasmodically to any hackneyed air, rendered familiar to their ears by the irrepressible barrel-organ or by the diurnal iteration of school-room practising, a process that has not its equal for grafting conventional operatic selections upon intrinsically unmusical human natures. These, the best-paying London audiences—and therefore, according to the corollary afore referred to, the most musical—applaud without discrimination and calmly condone executive derelictions that stridently invite, in discordant accents, the reprobation of gods and men. A few nights ago such an audience assembled, some two thousand strong, in Covent Garden to the dullest and tamest of Rossini's operas, the sole interest of which to any musician present was Adelina Patti's transcendently vocalization, vehemently encoored the overture to "*Sémiramide*," played as no scratch band engaged for the season at a Bohemian watering-place would have ventured to perform it to a Kursaal full of valetodiniarians.

A conspicuous musical feature of the season has been the Richter concerts at St. James's Hall, relative to which some genuine excitement of an eminently healthy character has been displayed by English dilettanti. These entertainments, under the personal direction of the greatest living orchestral conductor, who slaved night and day during a whole month to such purpose that he may be said to have revolutionized all the venerable traditions of *tempi* and treatment to which contemporary British leaders have rigidly adhered for the last forty years, were splendid successes, financially as well as artistically; but principally owing to the enthusiastic support they received at the hands of the German residents in this metropolis. On more than one "*Richter evening*" whole rows of sofa-stalls which should have been occupied by wealthy English-folk, Beethoven-worshippers and seekers after truth in the interpretation of that immortal Titan's compositions, were dismally empty; but the galleries and balconies were crammed well-nigh to suffocation by bearded and spectacled Teutons, accompanied by the homely, thriftily attired females of their families, and laden with full-scores or "*pianoforte reductions*" of the glorious symphonies played, they might well think, for their especial delectation. It is no exaggeration to say, too, that all the really cultivated amateurs resident in London were present at one or other of these superb performances. But how many benches did these, the elect of our musical public, fill—and, had they been told off in line as against the musically instructed Teutons thronging the galleries, could they have held their own, in numbers or appreciativeness, with these latter? It is to be feared that, had such a comparison been instituted by any accomplished and unbiased votary of the divine art, it would have resulted unfavorably to the British dilettanti, who are, like angels' visits, few and far between, too frequently lacking in technical knowledge and executive skill, and, in ten cases out of twelve, painfully cramped in their conscientious efforts towards advancement in the practice of the musical art by the unsympathetic character of their immediate entourage, and the chilling pococurantism of English society in general.

WM. B. KINGSTON.



## THE LYRICAL DRAMA.

BY G. A. MACFARREN, ESQ., M.A.,  
Mus. Doc. Cantab., Prof. Mus. Cantab.

When the subject of this address was decided upon, I had an idea that I might bring before the attention of this meeting many unfamiliar facts in connection with a most important, possibly the most important branch of musical composition; but in the interim there has appeared the beginning of an article in Mr. Grove's Dictionary — which, although it is not yet signed, I guess from internal evidence to be the production of Mr. Rockstro — which anticipates many of the novelties I might have advanced, and set those forth in the most clear, in the most interesting, and (I can say nothing short of the highest terms of eulogy) the most satisfactory and instructive light. I can with the fullest confidence refer persons who are attracted to the subject to that article, which, in supplying many dates which are difficult to recollect in a *viâ voce* enunciation, and many unfamiliar names, will be of very great service as an authority, and will, I am certain, repay anybody's attention and careful reading. If the article continue as it has begun, it will give to the world a concise, but a most valuable, history of the course of the lyrical drama.

As to the lyrical drama itself, we must first regard the familiar objection that, as mankind do not sing their sentiments, the dramatic representation in music is wholly artificial, and apart from nature. Being artificial constitutes it a work of art, apart from nature, in so far as it is not a *fac-simile*, but true to nature in so far as it is the heightening of the realities of ordinary life, and heightening them with the bright color of poetry. It is the province of art to heighten and to brighten, to embellish and to beautify the facts of nature. It is Bacon who has stated that there is no such means of enforcing a lesson as by presenting it in living action, and thus the drama in itself is a most powerful means of instruction. I think it is a happy omen for the coming time that the best authorities seem now to entertain this view of the drama. The institution of the Society for Dramatic Reform, the many speeches of distinguished men of letters, and distinguished theologians, at the meetings of the Social Science Congress on the great importance to the world at large of dramatic production and dramatic performance, show that the greatest minds of the time are taking the possibilities of the drama into earnest consideration.

If a work of art were to be limited to the realities of the world, a looking-glass might stand in place of a picture, a police report in place of a tragedy, and music would drop out of being entirely. But it is in a picture, as distinct from the reflection in a mirror, that one sees nature through the mind of an artist. It is in poetry that we can enter into the feelings of men through the representation of an artist's imagination; and music expresses those feelings more forcibly than words can utter them, more delicately, more intensely; and if the hearer have the perception which can rise to the fullest power, of the work addressed to him, he may find in musical expression the grandest presentation of the feelings of man. The drama "holds the mirror up to nature." Music is that mirror, with such spectral phenomena as show nature in a beautified aspect.

The lyric drama is the most ancient of all dramatic representation. It is attested that *Æschylus* composed the music for his own tragedies. That those tragedies were musical throughout there can be no doubt, the dialogue being, as we should now describe it, chanted or intoned upon some prescribed arrangement of musical notes, and the choruses which intersperse this dialogue being set to more formal music. This

identity of musician and poet, constituting a twofold "maker," was not continued in the case of subsequent Greek tragedians. It seems not to have been with *Sophocles* and *Euripides* as it was with *Æschylus*; and although it has been rarely that the musician and the literatist have been combined in the same person, there have been instances in after times where this has been the case; and it must be maintained that if the lyrical drama is to be at its best, it must be the result of concerted work between two persons, if two are concerned in it. No musician can do himself, or his work, or his art justice, who shall take a stereotyped libretto without the power to extend, or contract, or alter, or diversify it, according to the exigencies of his own view of the subject, and thus it will be found that where the musician-composer has not been also the text composer, in the best instances, his poet has played into his hands, and modified the situations of his drama and varied his text according to the musician's casual requirements.

The principle of the Greek drama was continued in Christian times in a very remarkable and signal instance; that was a religious rite to keep alive in memory the men and their deeds which were held sacred, and this, of which it is now to speak, appropriated the same means to the same end when persons and facts of another character claimed reverence. *Gregory of Nazianzus*, a town of Cappadocia, wrote a tragedy upon the Greek model, embodying the story of the Divine Passion, in which the chanted dialogue was interspersed with choruses; and we have at the present moment a genealogical descendant from this drama of the fourth century, in the *Passion Play* represented every ten years at Oberammergau, save that the musical element has dropped out of the play, and the dialogue of the present day is spoken instead of intoned. Subsequently to the tragedy by *Gregory*, in the miracle-plays and the mysteries, there was always incidental music, but not music connected with the action — music interspersed more or less to illustrate the situations or the sentiment of the text, but not to be necessarily or at all concerned in the presentation of the incidents.

We find, however, in the fifteenth century, a drama on the subject of *Orfeo*, by *Poliziano*, for which *Enrico Isaac*, I believe of German birth, wrote music in Italy, but little or nothing, as to the musical merits of this work has reached us. In the English drama, subsequently to this, music was introduced episodically, but with such seeming necessity for the satisfaction of the audience, that there are not a few instances where personages are brought on the scene for the sake of singing their song, and not for fulfilling any incident in the story or taking any part in the action; such as the appearance of the two pages in the fifth act of *As You Like It*. They enter to Touchstone and Audrey, and, at the invitation of these two, sing "It was a lover and his lass;" and having sung and having received the comment on their performance, they leave the stage, and then the action goes on as if it had not been broken by their presence. This is, I think, an evidence that the audience of the time wanted the embellishment of music in the course of a long dramatic performance. More directly connected with the action of the scene is the music of the witches, introduced in *Macbeth*, and this music, with the doggerel text to which the greater part of it is set, was previously in the play of *The Witch*, by *Middleton*, and it had attained such general esteem that when *Macbeth* was to be produced it became almost a necessity, or *Shakespeare* must have felt it as an entire necessity, to surround his witches with music, because this class of beings was in the public mind thus associated, from the success of this preceding play; and

no music could so well fulfill his idea as that which already existed, and the verses to which this music is set were transplanted entire into the great tragedy of our greatest poet.

Now comes into consideration the real foundation of the modern opera, and this has an intimate connection with that great movement for art, the Renaissance. Letters, paintings, sculpture, had received already the benefit of the revival of classic principles, and then it came to be considered that the same view might be applied to music. The tradition was extant — nay, we have written evidence — that music had been the most powerful means of impressing on the audiences of the Greek theatre the poetic power of the plays. The music of the period at which we have now arrived, namely, the end of the sixteenth century, was either the scholastic music now described as polyphonic, of which a very main interest lay in the imitative nature of the part-writing, or else the music of the people, which may be best described in our English idea of the ballad, that is, the recitation of a story to many and many repeats of one very concise melody.

Now from those two styles of music, declamation and expression of the poetry were necessarily excluded. In the fugal, or canonic, or imitative style, which prevailed as much in the madrigal compositions as in the music for the church, it would be impossible to express or to declaim words, since the many voices would be singing different words at the same moment. In the ballad, there could be small expression in a tune that was to be again and again repeated through a long and various story, which might comprise incidents of gaiety, of gravity, of regret, and of rejoicing; and the utmost that could either be in the ballad tune or in the polyphonic composition of embodying character, would be a general resemblance to the nature of the subject, but by no means to the proper declamation of the words.

Then a society of gentlemen, men of letters, lovers of art, was formed in Florence. *Count Vernio* was at the head of this; *Vincenzo Galileo*, father of the astronomer, and a nobleman of the name of *Corsi* were among his associates. These formed the idea of restoring to music that declamatory character which it is supposed to have held in the Greek tragedy. They employed a poet, *Ottavio Rinuccini*, to construct some verses with a view to musical declamation, and they engaged, at first, two singers, *Giulio Caccini* and *Jacopo Peri*, who were, from the point of musical composition, little skilled, but were well adapted for the task proposed, from their habit of singing and from a singer's point of view regarding the exigencies of the words, and the capabilities of the voice for vocal expression.

You, sir (addressing the Chairman), and many other persons here, can very well estimate how important it is to one who undertakes the task of setting poetry to music to feel the singer's quality in approaching his subject, and from a singer's point of view he may be able to do a higher justice to his music and to his verse than any one could who had not the habit of singing or the experience of listening to singers. It was in 1590 that the first productions of these singer-composers were privately performed, at the house of the gentleman I have named.

Then also came upon the scene *Emilio del Cavaliere*, a Roman by birth, who was an educated composer; and he brought to the task a theoretical knowledge of musical principles. Now it is to be considered that this term "lyrical drama" is not necessarily, or by any means, limited in its application to secular subjects; and whereas the performances of *Peri* and *Caccini* were in the first place monologues, *Cavaliere* wrote a continuous drama, interspersed with dancing and action, which was represented with scenery, and

which was not on a Biblical story, but on a religious theme. *La Rappresentazione di Animo e di Corpo* was performed in the oratory of a church, and classes at the head of the dramatic oratorio, distinct from didactic oratorio, — this being exemplified in works at present familiar by the *Passion* of Bach and the *Messiah* of Handel, whereas specimens of the dramatic oratorio are many other works of Handel, which are always described by himself with the epithet "oratorio or sacred drama," such as *Samson*, *Julius Maccabeus*, and *Jephtha*. The composer last named had so keen a sense of the dramatic treatment of his subject, that he wrote always in his scores such stage directions as would be given for a theatrical performance of the works in a theatre, describing the entrances and exits of personages, and other actions bearing upon the conduct of the story. Many and many such instances are to be found throughout the MSS. of Handel, although they are, I believe, always omitted in the printed copies of the music. They are still, however, to be found in some of the separate librettos, and I think they clearly show how strong was his sense of the scene, although he wrote with the view of his pieces being sung without the adjuncts of theatrical effect.

#### "MUSICALLY MAD."

The *London Times*, in criticizing a recent performance of "Lucia," very sensibly says: "Owing to a curious perverseness of fate, the age which has produced perhaps the finest 'light' soprano ever heard is by no means prolific in operas adapted for their special gifts. The modern German school on principle abhors *roulades* and *fioriture*, but even in modern French and Italian operas the chief task is rarely intrusted to the quality of voice: just referred to. The *Queen* in the 'Huguenots,' *Filina* in 'Mignon,' such are the parts with which light sopranos have to be satisfied; even *Marguerite* in 'Faust' does not properly belong to their domain, although it approaches the border-line. The consequence is that they have to fall back upon the earlier Italian *repertoire*; and many a good old-fashioned opera owes its survival to the circumstance. We do not say that this is altogether the case with Donizetti's 'Lucia.' No unprejudiced critic can deny its merits. The septet in the second act is a masterpiece, and the entire finale of that act full of dramatic power of the highest order. The duets of *Lucy* with her lover and her cruel brother also are not without beauty of their special kind. On the other hand, there are shallow places innumerable, and the mad scene in the third act is from a dramatic point of view grotesquely absurd. In a curious volume entitled 'Fills to Purge Melancholy,' by Tom D'Urfey (published in 1719), that prolific poet and playwright distinguishes five varieties of 'the lady distracted with love.' We have the lady 'sullenly mad,' 'mirthfully mad,' 'melancholy mad,' 'fantastically mad,' and 'stark mad.' Had Tom D'Urfey lived in our days, Donizetti, M. Gounod, and other composers would have taught him that there is still another species, — the lady 'musically mad.' A person thus afflicted would, according to Donizetti's notion, seem to be inclined and able to sing the most difficult and florid music conceivable, to venture without hesitation upon scale passages and *fioriture* and shakes, at which a prudent singer might certainly well stand aghast. To speak plainly, the composer, like many other writers of his school, forgets in the scene we are speaking of his dramatic mission entirely. He wishes to write a show piece of musical execution, and in this task, at least, he has not failed. The singer very naturally follows the composer's example. She also forgets her

identity with the unfortunate *Lucy Ashton*, and merrily warbles away at the audience regardless of the sympathetic chorus behind her back, which, as in duty bound, puts in an occasional 'Gran Dio' or 'Di lei, signor, pietà.'"

#### DR. RITTER ON "CHAMBER MUSIC."

(Continued from p. 116.)

At this point the second illustration, Allegri's *Symphonia*, was played, and attention was called to the form of it — there being three rather short movements; the first, common time, of a lively character; the second, triple time, of a slow cast; and the last, common time, consisting of two parts — one rather slow, the other swift. The first movement is worked out in two themes; the second is rather melodious, in the style of the Canon. The contrapuntal treatment and the grouping of the instruments are still similar to those of vocal compositions. The tonality wavers between C major and G major. The old ecclesiastical mode still predominates. The musical effect is still antiquated for modern ears; yet, here and there already appear passages peculiar to the mechanism of stringed instruments; especially in the first movement. This piece is published in full in the second edition of Dr. Ritter's "History."

The impulse given by Monteverde developed violin virtuosity. Trills, skips, quick passages, based upon chords or scales — all these, widely differing from characteristics of vocal compositions, were gradually introduced. Violinists began to publish works for their instruments alone. These were mostly in the dance-forms of the epoch — such as Pavane, Galliards, Gigue, etc. Success in this new line bred vanity in the violin virtuosi — as, for instance, in Carlo Farina, of Mantua, who, before 1650, published, among other violin works, a *Capriccio stravagante*, in which passages occur imitating the noises of dogs, cats, roosters and hens. And Farina showed the seriousness of his vanity by carefully explaining how these effects should be produced. This was, truly, coarse materialism in tone-painting. A difference between instrumental and purely vocal means began now to be noticed. The livelier and more distinct rhythms of the dance-tunes lent to the instrumental melody a more concise phrasing and more elasticity. Violin players at this time did not venture to make an elaborate use as yet of the "Getting," its technical difficulties being considered too great. Tarquinio Merula, of Cremona (about 1600), is said to have made the first success in this respect. It took, also, a long time even measurably to conquer the technique of the violin, beyond the "first position." The celebrated twenty-four fiddlers of the band of Louis XIV. seldom succeeded, in spite of great efforts and bodily contortions, in reaching with pure intonation the C, two ledger lines above the treble-clef. Their audiences knew this, and were accustomed to cry out, whenever they knew the C was coming: "Gars à l'ait!" — "Look out for the C!" Thus the compass was enlarged in every direction; and this was supplemented by increased facility in working out characteristic themes melodically as well as harmonically, giving more unity and more logical construction to the different movements. The inventive variety resulting from the adoption of the major and minor modes (leading, for example, to the introduction of cadenzas to designate harmonic changes and cuts of phrases and periods) made the whole construction of works more lucid, symmetrical and effective. The modern chromatic element began to relieve the diatonic monotony of the ecclesiastical keys which was manifest in the previous illustrations; and the next illustration, a sonata for violin solo, with violoncello obligato, by Giuseppe Torelli, of Verona (1650-1708), shows this advance. Torelli is said to have been the first composer who wrote concertos for solo instruments with accompaniment of orchestra. The form he chose was the sonata. The illustration here is a sonata in four movements. The custom of uniting four movements and calling the whole a sonata became thus mixed to an æsthetic principle. This sonata consists of an Allegro, frequently interrupted by a short Adagio; again an Allegro; then an Adagio; and lastly, an Allegro. The first movement has more the effect of a varied, brilliant introduction; the second is in three parts — two being assigned to the violin, in fugue style; while the violoncello adds brilliant, contrasting passages. A figured bass is directed to fill out the harmony. The whole

movement is easy, graceful and rather brilliant. The instrumentalist *per se* now stands firm upon his own feet.

The next two illustrations were a Sonata da Chiesa, for two violins and 'cello, by Giambattista Bassini, written in 1685; and a Sonata da Camera, for the same instruments, by that great "Bach of Italy," Arcangelo Corelli, written in the same year, 1685.

The sonata began to be varied in form by circumstances. It was introduced into the organ gallery, where the violin, sustained by harmonic accompaniment of the organ, began to replace the solo singer and the chorus. Instead of a *Salve Regina* or an *Ave Maria*, a sonata would frequently be played. This use of it changed its character; it then consisted of three or four movements and was of a generally serious cast, in accordance with its sacred surroundings. The first movement was generally grand and majestic; the second an animated fugue; the third, a pathetic Adagio; and the last, a lively Allegro. This was called the "Church Sonata" — Sonata da Chiesa. Its more mundane sister, "Chamber Sonata," or Sonata da Camera, was of a light, cheerful character and composed of a succession of dances, such as the Allemande, Pavane, Air, Corrente, Sarabanda, Minuetto, or Gigue and the like. The order and number of pieces had no rule, but varied with individual fancy. But they were all (three or six) in the same key; while, in the "Church Sonata," the Adagio (second) movement was written in a relative key to that of the sonata — major, if the other was minor, and vice versa. In France the "Chamber Sonata" was called Suite or Une Suite de Pièces — a form diligently cultivated by Bach and Handel and their German contemporaries. At a later period the sacred and secular sonatas were merged into one, as we have them now.

Bassini was born at Padua, 1657, and was chapel-master successively at Bologna and Ferrara cathedrals. He died in Ferrara in 1715. He was one of the most distinguished musicians of his time — composing operas, church music and instrumental pieces. In the sonata he crystallized ideas in which his predecessors had waveringly groped; and unity and symmetry characterized his works. He idealized the sonata in his use of contrapuntal means, rhythm, melody, harmony. A gracefulness of style is predominant. In the present example, the principal *motivo* of the first movement (similar to that in Beethoven's Fifth Symphony) is worked out with ingenuity and mastery — for his time. The two violins and 'cello have a figured bass accompaniment for the organ. The second movement is a short, pathetic Grave; the third, an Allegro, with many interesting points of a contrapuntal imitation; the fourth, an Adagio, in triple time — a short Canon, sweet and melodic, followed by a light, graceful, humorous Prestissimo, the prototype of Haydn's cheerful finales. The last movement is suddenly interrupted by a return of the Adagio (this time in another key), after which the Prestissimo is repeated and closes the sonata. A similarly happy thought is embodied (but, of course, with much greater effectiveness) in the finale of Beethoven's Fifth Symphony, where strains from the Scherzo interrupt the triumphant march movement. Bassini exercised great influence, not only in Italy; for even the English composer, Purcell, studied him diligently, and wrote sonatas in similar style.

But Italy's "Archangel" was Corelli, who was born in Fusignano, Bologna, in 1653, — four years earlier than Bassini, who nevertheless, instructed him in violin playing. His teacher in counterpoint was Matteo Simonelli, a member of the Pope's Chapel. As a young man he visited Germany and passed several years at the court of the Elector of Bavaria. In 1681 he settled in Rome, under the protection of his friend, Cardinal Ottoboni. Here he was at home for the rest of his life. Here he founded the famous Roman school for violin playing. Here he died in 1713. He was a great musician and a noble man. His tone and soulful expression he magnified beyond mere technique, and he far outshone all his predecessors. In fact, he marks the first epoch in this form of instrumental music. The same qualities which distinguished his playing are to be found in his sonatas. He filled Torelli's and Bassini's form with far deeper sentiment than theirs. The present "Sonata da Camera" illustration is a string trio, with figured bass accompaniment; in four movements, Prelude, Allemande, Sarabanda and Corrente — the first two in common time (Adagio and Allegro), the others in triple time (Largo and Allegro); all four in the key of E major. The names are the regular dance denominations of the secular sonata; but an artistic approach of the composer to the dignity

of the more serious "Church Sonata" is manifest. The work is Op. 2, No. 10.

A second selection from Corelli was played on the 'cello by Mr. Bergner, with piano accompaniment, although written for violin. The selection from Biber which followed, after explanation of the immigration of the Italian sonata-form into Germany, was inferior to the climax of Corelli, and was interesting only as foreshadowing the greatest Bach, of whom an Andante followed from a Sonata for Viol da Gamba, played also on the 'cello by Mr. Bergner. The Biber Gavotte was admirably played by Mr. Brandt. It was from a violin sonata, published in Salzburg in 1681. Dr. Ritter paid a glowing tribute to the genius of Johann Sebastian Bach, who so transformed the Italian Sonata as really to keep only its name and its four movements. His sonatas were so difficult as to lead one to think he must have calculated for an organ key-board on the neck of the violin; and it was many years before musicians, after great exertions, learned to do justice to these works in performance and in appreciation of their nobility and deep poetical charm.

Handel was next illustrated, for contrast's sake, by an Allegro (preceded by a few bars, Adagio) from a violin sonata (1732), played by Mr. Brandt. Great as were Handel's achievements in other branches in the sonata form, he did not, in Dr. Ritter's opinion, open new roads like his great contemporary, Bach.

The rest of the lecture showed how Carl Philipp Emanuel Bach made a compromise between his father's severely contrapuntal style and the more simply melodious Italian style; and also how much Haydn owed, by his own acknowledgment, to this later Bach. In fact the Largo from a Trio by C. P. E. Bach, for two violins and 'cello, which was subsequently played by Messrs. Brandt, Schwarz and Bergner, showed how much inspiration even Mozart may have got from him. Dr. Ritter called attention to the fact that, before Haydn's development of the true quartet form, the viola was neglected in its individuality. The characteristics of Haydn's fully crystallized quartet form were then explained in too much detail for report at this time; and, after a glowing tribute to the elevated refinement of music, the lecture closed with an earnest peroration, after which Haydn's First Quartet in B flat was performed in full; and the audience dispersed after a most interesting evening. The peroration of the lecture was as follows:—

But where are those amateurs to be found in our days, for whom a Haydn, a Mozart, a Beethoven wrote so many exquisite works? The universal piano-forte, stimulating musical egotism, has killed the modest and unobtrusive quartet player; while it has helped to render musical culture more narrow, more superficial and also more sensational. Do we not see that even orchestral conductors, misled by outside considerations, endeavor to tear the refined string quartet from its ideal sphere and lend to it a temporary, sensational effect by having it performed by a numerous band of orchestral strings? According to my views, this is a misunderstanding of the true æsthetic form and functions of the quartet. In this case orchestral mechanism, uniting a number to the beat of one, takes the place of the highest ideal individuality; and, formal, conventional expression replaces the free flow of the imagination of the intelligent one exponent of the idea. The four performers are not slaves; each of them follows his own heart-beat; the ideal symmetry, harmony and unity of the whole form blinds them all naturally together, without tampering with the necessary, spontaneous, free life of the spirit. In the interest of a more solid, refined and substantial æsthetic development of music, I should like to see a more universal cultivation of the forms of chamber-music.

—The *American Art Journal* (New York) prints as original editorial articles several pieces on "The True Office and Dignity of Music," etc., etc., which may be found, word for word, in an address delivered before the Harvard Musical Association, Cambridge, in 1841!

## Dwight's Journal of Music.

SATURDAY, JULY 31, 1880.

### REFORM IN CHURCH MUSIC.

This was the subject of an address or lecture delivered by Mr. Eugene Thayer, the well-known organist of this city, before the annual meeting, at Buffalo, a few weeks since, of the "Music Teachers' National Association," a brief abstract of the proceedings of which was given in our last number. Mr. Thayer's paper is interesting and suggestive enough (and here and there pleasantly spiced withal) to warrant copying in full; but at present we can only call attention to certain points in it, thoughtfully and ably treated, which seem to go pretty nearly to the root of the matter as to the reform needed in the music of the churches of to-day—at least, in the vocal music, to which we shall confine our extracts and our comments for the present.

After a very brief historical introduction, sketching the progress of church music from the Ambrosian chants and the Gregorian "Tones," barely enumerating the great church composers who came after the long, dark period between that time and the fifteenth century, and then tracing the progress of our New England Psalmody from Billings and Holden down to Lowell Mason; alluding by the way to our fathers' puritanical aversion to the organ, Mr. Thayer expresses his enthusiastic faith in the religious mission of music, as the one language that can reach all hearts, and that will live forever. Now he is ready for the question of reform. Beginning with the church choir, he says:

I believe that the first thing to do is to have true choirs in our churches, if we are to have any choirs at all. Good music is of little worth unless we have it properly produced. The true choir is the chorus choir. This might or might not include a quartet; it properly should. For it is hardly possible to call together a large body of singers without finding at least four who could creditably, if not most ably, serve as soloists. I would, in fact, to have our choir perfect in its organization, have a double quartet; that is, four male and four female soloists. To be more explicit, I mean a high and a low voice on each of the parts, and a chorus of from sixteen to sixty, or even a hundred voices, according to the size of the church. I doubt if it is ever best to exceed the latter number except in very large churches. Mere numbers do not necessarily increase the effect desirable, and too many hinder rather than help. Of course, I presuppose a good organ well played; for a weak or poor one, or a badly played one, is worse than a poor preacher to drive away the ungodly or even the faithful. I do not believe in quartet choirs as such; that is, simply and only quartet choirs for church service. Quartet choirs will agree with me, I think, when I assert that there is always felt to be something wanting in their musical service, however good it may be: a want of contrast, a want of climax, a want of heart as well as of mind; a want felt if not always understood. That want I believe to be the universal play of the feelings, the universal sympathy of the people, which can only come when all join in praise to the Lord. I would not be understood as saying that the people should always join in the singing. Let them listen sometimes; let them receive as well as give a part of the time. When the singers carry through the whole of the musical service of the church, it becomes a performance, and nothing else but a performance; and the better the singers the more in fact is it a performance. Now, if the people wish to go to church simply to listen to a fine performance—in a certain sense, the same as they would at the opera or concert-hall—then there is nothing more to say about choirs. Church music either means something more than a performance or it does not. If it does not, then banish a usage which at once profanes our divine art, and commits sacrilege in the house of God. It remains for pastors and people to take hold of the work, and raise it to a higher plane than its present one. Upon the pastors chiefly devolves the duty of bringing this matter before the people, and arousing them to a full sense of its importance. Many a sensational sermon, or even a practical or doctrinal one, could well give place to

this work. If pastors only knew of the unlimited power of music to assist them in their work, I could almost believe that half their sermons would be about music in the church.

All this is sensible and to the purpose. We only wish that it were a little more explicit on the point of congregational singing, or the part the people are to take in the tuneful portion of the service. It is only by implication that Mr. Thayer appears to allow any place for this. He would not be understood as saying that the people should *always* join in the singing; they should sometimes listen. This implies, then, that they should sometimes sing. But how? when? with what preparation, organization and arrangement? We should think this the first point to settle, and the choir the next; and we wonder at the omission all the more, inasmuch as our reformer farther on is so strong in his recommendation of the choral in place of the trashy four-line psalm-tune, the choral being in its very origin and essence a sort of tone or simple melody to be sung in unison by the whole congregation, though capable of wondrous transfiguration in the polyphonic harmony developed from it by a master spirit like Sebastian Bach. Of this hereafter. Let us follow Mr. Thayer's own order, and first give what he says about the hymns, the words to be sung. We entirely sympathize with him in his aversion to the unlimited number of hymns of all kinds, lyrical, didactic, prosy or poetic; and to the idea that twenty-five or fifty hymns, each inseparably wedded to its tune, are quite enough for that form of the musical service,—age and old association and familiarity being of far more consequence than novelty. (To be sure, this would be a death-blow to the trade of the endless multipliers of mere psalm-tunes and "collections;" but let them find some better work to do, if they are competent; if not, let them seek it outside of the art of music; but Mr. Thayer suggests a better occupation for competent musicians in what he calls the "hymn anthem," a form capable of multiplication without all this fore-doomed monotony and emptiness). All this portion of the lecture is so good, that we must give it here without abridgment:

After the choir has been properly organized, the hymnology of the church needs revision and reform; for it will scarcely be possible to reform the music of the church until the hymn-books are reformed, or, at least, used in a different manner than now, by pastors and congregations. The leading collections have from six to sixteen hundred hymns, including, possibly, a few repetitions. Now, there are not sixteen hundred good hymn-tunes in the world, and I hope there never will be. I doubt if there are even fifty thoroughly good ones, if we except the chorals. Unfortunately, most of the chorals cannot be used for American church service; for, being mostly of German origin, the metres are of such an irregular kind that they will not adapt themselves to our hymns. Such of them as have been used in our service, as, for instance, Old Hundred, Nuremberg and others, have proved beyond question how well the people like them, and by their singing of them how perfectly they are adapted to the wants of the great congregation.

I fully believe that fifty hymns or even half of that number are enough for any congregation; for a congregation that can sing twenty-five hymns and sing them well is a rarity; and one that can sing fifty good ones well does not exist hereabouts. Let me say here that I believe it best in congregational singing that each hymn be sung to a certain tune. This law of association of certain words with certain melodies will not only give a better devotional effect, but will surely make the people sing better. We all know what words we expect and wish to hear to such lovely melodies as "Sweet Home" and the "Last Rose of Summer," and when the organist gives out "Old Hundred" even the children know what to sing. For these and other reasons I conclude that there are altogether too many hymns in our hymn-books. Shall we, then, ignore or cast out all above the half hundred? Certainly not. Many of the others can be sung by the choir, if there be one; if not, let them be read by the pastor as often as may be wished. Why should not the reading form a part of the service? Many a hymn, which is most beautiful in its religious sentiment



and devotional character, is totally unfit for the people to sing—in fact, for anybody to sing. The only hymns fit to be sung are those of prayer and adoration, or those of praise and thanksgiving. All of a didactic, reflective or simply rational character, are much better read than sung. Of course, a choir or congregation can find some tone of the same metre and worry through the poetry; but musically and devotionally the result will be a failure. If the pastor or people have favorite hymns which are not singable, let them be read as often as desirable, but let any attempt to sing them be abandoned.

There should be an entire reform about reading hymns that are to be sung. Don't read them at all! Let the number of the hymn be announced and the first line, or, possibly, the first verse be read; and let that suffice. If it is to be read through, and played through, and sung through, why not have a grammar lesson and parse it through, and then have a spelling match and spell it through!

One of the customs of the Germans could be adopted in American churches to great advantage. Not a word is said over there about the hymns, except, of course, by the female portion of the congregation. As one enters the church he sees posted in some conspicuous place, generally in front of the pulpit, and in figures large enough to be read anywhere in the church, the numbers of the hymns to be sung. When the time comes for the hymn the organist plays a short prelude and the people rise and sing without being asked or commanded to. All appears so spontaneous and natural that the effect is enhanced a hundred fold. It seems as if they sang because they wanted to; and they certainly do sing as if they loved to, for they are never given any hymns or tunes but what are adapted to them both devotionally and musically. I make this suggestion for the benefit of both pastors and people, and hope it may soon be generally adopted. If pastors will give the people only such hymns to sing as are suitable to sing, and if organists and choir directors will give the people only such melodies to sing as are proper for large numbers of people to sing, we shall hear no more complaint about congregations failing to sing both heartily and well.

So much of the hymns, the verbal text, and of the desirable limitation of their number, as well as of the tunes that are to go with them, and which properly belong to them by true affinity and time-hallowed, fond association. Here again Mr. Thayer implies, but has not once distinctly treated, the singing of the people, of the congregation, of course in unison, as the common groundwork of the whole church music. And now for his arraignment of the automaton psalm-tune multiplier:

If the choir is to sing any of the hymns in the service, let the music be in the form of the hymn anthem; or, if we cannot always have this, let the hymn-tune be in the form of the eight-line or double hymn-tune. The four-line hymn-tune is essentially an incomplete, weak and meaningless thing. The reason is plain: the form is meaningless and incomplete, and therefore worthless. The shortest form in music should have at least four parts, to be satisfactory either to musical taste or common sense. These four parts are as follows: First, a theme; second, a counter theme or answer; third, an episode or digression; fourth, the coda or conclusion. As these cannot all be comprised in the limits of a four-line hymn-tune we are forced to the conclusion that the form is defective and inadequate, and therefore practically worthless.

As it is now, we have a mere rhythmical play of three or four chords, and the thing comes to an untimely end, dying of sheer inanition. It is not only not a hymn-tune but it is not a tune at all, simply because it has not the requisites of a theme or tune. See, too, the practical result of its use in church service. Let us take a hymn of four verses, and we have not infrequently, a greater number. First we hear the pastor read the four verses; then we hear the tune from the organ; next the choir sings the tune once, then over again, then once more, and finally, to conclude with, they do it some more. Five times we are forced to listen to a tune which, in all probability, was never fit to be heard once. Barrels full, cartloads full, warehouses full of this nonsense have been published and sold, and will be as long as there is a gullible public, or organists, choir directors and singers cannot see the everlasting sameness of the stuff and refuse to be further fooled and plundered.

What shall we have in the place of it? For choir singing we must have the hymn anthem, wherein each verse has its appropriate setting, and all the verses are so joined that we not only have

unity in the poetry but in the music as well, and really get a whole piece of music instead of half a dozen fragments of one—a whole uncut loaf instead of a half dozen thin slices. Are such things to be found in the psalm-books already issued? Yes; only unfortunately, in very limited numbers. But I believe as soon as our church music composers awake to the importance of the subject and see what nonsense the four-line hymn-tunes are, they will issue no more books for choirs except such as shall practically prove the truth of these assertions.

And now we come to the heart of the whole matter,—to the importance of the *choral* as the true church music (why not say *plain-song*?) of the people; and we might add, as the pregnant germ of the whole development of sacred music, at least the Protestant music, in its larger and more complex forms. Our reformer advocates it on these grounds:

The best and only true hymn-tune for the people is the choral—not necessarily the German choral, but any choral or hymn-tune of like character. Now the choral is generally a four-line tune, and doubtless every one will think me involved in a hopeless dilemma of contradiction. Let us see if this apparent inconsistency cannot be clearly explained. If the form of the four-line hymn is worthless and nonsensical for the choir, how is it so good for the people? Let us see. First, the conditions are entirely different, and the principles upon which the choral is founded are entirely different. In the choral no melodic treatment or development is developed or desired; it depends wholly on its harmonic structure. In the choral, except possibly at the end of the lines, there should never be any repetition of harmony in two consecutive chords: each melody-note, so called, should have a new harmony. This does not mean that there should be no repetition of any given harmony or chord in the piece, but only that it shall not occur on two successive chords. A choral will then contain all, or nearly all, the chords possible in any one key; and, so far as harmony is concerned, really does all that can be done, and is so far wholly and unqualifiedly satisfactory. I said that there was no attempt at melody, in the ordinary acceptation of that word, neither was melody essential or desirable. First, because the choral had its origin in the chant, the oldest form of all church music; and the chant, as we all know, has no melody proper, and can have none and needs none; it is above melody, for it is harmony; and harmony is melody transcended, or many melodies together. That is, not any special melody in the upper part, or at the top, but melody, in a certain sense, everywhere. So we do not look for melody, or for the satisfaction for the sense of melody, in the choral; or for any thematic development, or contrast of themes, or variety of form. Its one theme is like the sun at noonday; one is all sufficient.

Why, then, is not the four-line hymn-tune equally satisfactory? Or, why has not the church music composer of to-day the same right to make a four-line hymn-tune as the old composers had to make their four-line chorals? He undoubtedly has the same right, and, if he did not attempt rhythmic or melodic treatment in this short limit, might produce something to rank with these grand old chorals. But the joke of the thing is that he would produce—what do you suppose? It would be either a chant or a choral, for it couldn't be anything else. These, then, are the reasons why a four-line choral is good and a four-line hymn-tune is worthless. The four-line hymn-tune attempts rhythmic and melodic treatment in four lines, in which limit no satisfactory treatment is possible. The choral ignores melodic treatment, but gives us a complete harmonic structure to a plain succession of notes. The former attempts and promises the impossible and consequently fails; the latter does all it promises or suggests, and all that is possible in this compass, and is consequently complete and wholly satisfactory.

My further reasons for claiming the choral as the only music for congregational hymns are: that it has notes of equal length and the people can sing it together; that it is within the compass of the voice of the masses; that little, indeed, we might almost say, no knowledge of music is required to sing what is termed the melody. For it must be remembered that the masses, considered as such, have little or no knowledge of music, and never can have so long as they must struggle for bare existence.

These are excellent reasons in the main; and the infinite superiority of the choral to the humdrum modern psalm-tune, with its would-be melody and its helpless monotony of harmony, is well explained. Indeed, so many good things are said

here of the choral, that we wish the statement were more accurate in some particulars. For instance, how can anybody think that the best of the old chorals, say the Lutheran, lack melody? Take for example, as among those which have become somewhat known here of late years, the chorals introduced in Bach's *Passion Music*; not only do they shine transfigured and immortal in Bach's wondrous harmony, but the chorals in themselves, the mere tunes, as sung by rote, in unison, by the people, are full of the sweetest, tenderest, most haunting melody, every one of them. It is possible that some of them may have been invented by musicians, who composed them in their four-part melodic harmony at first; but the mass of them undoubtedly were simple melodies for one voice-part, which received harmonic treatment later. The truer statement would be, that these melodies were of such peculiar pregnant quality that they implied all that rich and ever-varied harmony which Mr. Thayer so well describes; these harmonies were latent in them, in the very soul and genius, so to speak, of every melody, and men like Bach divined them there and brought them out.

Again, we do not understand his description of the choral as commonly a *four-line* tune, and as composed of notes of equal length. Many chorals are so doubtless, at least in earlier ages when they stood nearer to the chants. But in the Lutheran hymn and choral books, the great majority are in six or eight lines, and lines of every sort of length, making it difficult, to be sure, to adapt many of them to the stanzas in our hymn-books; but, if we should adopt Mr. Thayer's plan of reducing the number of tunes and hymns sung by the people to some thirty or forty familiar ones, would it not be possible to find fitting poetry for each?

Moreover, we fail to see that Mr. Thayer has quite absolved himself from the "apparent inconsistency," which he undertakes to explain. For in claiming that the choral is wholly a thing of harmony, and not of melody, he takes it at once out of the mouths of the singing congregation, and relegates it to the choir,—unless in so far as the organ represents the harmony, while the people sing the melody.

Could not a wholesome and inspiring, at once artistic and in the best sense popular, church music, or music of public worship, be composed of the following elements? 1. As the groundwork, a few real chorals, wedded each to its own words, to be sung in unison by the people, the harmony supplied by the organ. 2. Alternate verses of the choral to be sung in the best four-part polyphonic harmony, without accompaniment, by the trained choir, giving the effect of a celestial choir responding to the earthly,—as we have heard it done in Germany with almost mystical impressiveness. 3. The "hymn anthem" to which Mr. Thayer refers, and other freer forms of anthem, not necessarily to metrical texts; these, of course, for an artistic, or at least a musical and select choir; music to be listened to, with edification, if it be only good. 4. Still other and it may be larger forms of truly artistic religious music; such as some noble *Gloria* or *Benedictus* from a mass, or chorus or quartet from an inspired oratorio, drawing from the greatest masters such practicable pieces as are most sure to lift the thoughts above the world. If we were thinking of great cathedrals, we might go even further and call in the orchestra.

But we must not omit the peroration of this part of Mr. Thayer's discourse, his plea, namely, for the choral; it makes a good conclusion. Hereafter we may copy what he says of the organ and the organist.

Finally, the choral is the grandest simple expression of the religious life and feelings of humanity. All can sing it, and all love to sing it better than

anything else in the service of the church. Let anybody listen to a great congregation singing *Old Hundred*, *Dundee*, *Nuremberg* or *America*, and doubt this if he can; and these mentioned are by no means the best of chorals, as they are both poorly and incorrectly harmonized. Wait until bye and bye when we get all the good ones, and you will see that no ordinary inducement will tempt the people to sing any other music to the hymns of the church. All this shall as surely come as day follows night. The weak and worthless shall all disappear, and to the harmony of the grand old chorals shall the people praise God with heart and soul and voice; and the church service be one for the people, and of the people, and music shall shine out in fullest glory and power in the sanctuary of God the Lord.

### SIGNOR BOITO'S "MEFISTOFELE."

The musical world just now seems to have Faust on the brain. Gounod's opera is still popular. Berlioz's dramatic legend of the *Damnation of Faust* was the last stone thrown into the still water, and the widening rings of agitation have by no means yet died out. But with Berlioz, Mephisto is the real hero of the drama, Faust but a puppet in comparison. Now comes a new sensation, the Italian musical version of the theme, which calls itself outright by the name of the devil, *Mefistofele*. Of Sig. Boito's work we have already translated in these columns what M. Adolphe Jullien has to say. After a fiasco at Milan in 1868, and a successful revival at Bologna, for which the way was paved by the success there of *Lohengrin*, it has come to be recognized as the finest opera which modern (that is to say, recent) Italy has produced. It has now reached London, where it was brought out at Her Majesty's Theatre in the beginning of the present month, under the personal superintendence of the composer, but with Sig. Arditì as conductor, and with great éclat. And now we hear that Col. Mapleson intends to produce it in New York and Boston during the next season,—at the Boston Theatre in December. Below will be found some description of the work and its performance from the London papers. Sig. Boito is, it seems, a Goethe scholar; and he draws his text both from the first and second parts of *Faust*, actually beginning with the *Prologue in Heaven*, where Satan, as in the book of *Job*, appears before the Lord, and gets leave to try to tempt a mortal from the right path. But this, brought upon the stage, would shock the English sensitiveness; therefore the scene is modified in the English version of the libretto, and Mephisto makes his proposition to a choir of angels, instead of to the Lord. Any how, the opera is but a succession of a number of detached scenes, with no very continuous dramatic progress. And, strangely, he brings into the *Prologue in Heaven* the chorus of *Female Penitents* from the very last scene of the second *Faust*.

Meanwhile, we read that still another *Faust* opera, that by Edouard Laeßen, of Weimar, is soon to be revived at Berlin. Of this, M. Jullien speaks in high praise. Our readers must have been astonished by the long list of *Faust* composers whom that French writer has enumerated; and after his description there might be some curiosity (while *Faust*, and still more *Mephistopheles*, are "on the brain") to hear that other full-fledged opera of *Faust* by the Parisian lady, Mlle. Bertin. But, as will be seen by the chapter of M. Jullien's book which we present to-day, he gives a most decided preference, over all the musical versions of Goethe's drama, to that of Robert Schumann, who, to be sure, lived to complete only certain scenes of it, but these, particularly the last and most important, in a way only possible to a musician of his rare and deep poetic genius. We are happy to say that there is a fair chance of our hearing Schumann's *Scenes from Goethe's Faust* sung by the Cecilia, with orchestra, next winter.

### MUSIC ABROAD.

**BERLIN.** The Royal Opera-house closed on the 22d June, for two months, with *Robert le Diable*. The following statistical items are furnished by Ferdinand Gumbert, the critic of the *Neue Berliner Musikzeitung*:—

From the 15th August, 1870, to the 22d June, 1880, there were 236 operatic performances of 30 works by

28 composers. The novelties were *Die Königin von Saba* by Goldmark; *Der Rattenfänger von Hameln*, by Nessler; and *Carmen*, by Bizet. *Die Königin von Saba* scored 16 performances; *Lohengrin*, *Tannhäuser*, and *Carmen*, 12 each; *Orar* and *Zimmermann*, 11; *Fidelio* and *Les Huguenots*, 9 each; *Die lustigen Weiber von Windsor*, *Der Freischütz*, and *Der Rattenfänger*, 8 each; *Don Juan* and *Le Lac des Fées*, 7 each; *La Muette de Portici*, *Le Prophète*, *L'Africaine*, and *Die Zauberflöte*, 6 each; *Der fliegende Holländer*, *Hans Heiling*, *Das goldene Kreuz*, *Il Trovatore*, *Le Nozze di Figaro*, *La Fille du Régiment*, and *Robert le Diable*, 5 each; *Rienzi*, *Die Maecabäer*, *La Traviata*, *Le Domino Noir*, and *Fra Diavolo*, 4 each; *Das Feldlager in Schlesien*, *Genoveva*, and *Die Meistersinger*, 3 each; *Attila*, *Lucia*, *Hamlet*, *Faust*, *Perruquiers*, *Armin*, *Romeo et Juliette*, *Überon*, *Olympia*, and *Martha*, 2 each; *Templer und Jüdin*, *Euryanthe*, *Iphigenia in Tauris*, *Jerusalem*, *La Juive*, *Arnolda*, *La Dame Blanche*, *Joseph en Egypte*, and *Il Barbiere*, 1 each. Richard Wagner claimed 36 performances with 6 works; Meyerbeer, 29 with 5; Auber, 21 with 4; Mozart, 17 with 3; Goldmark, 16 with 1; Bizet, 12 with 1; Lortzing, 11 with 1; Weber and Verdi, each 11 with 3; Beethoven, 9 with 1; Nessler and Nicolai, each 8 with 1; Donizetti, 7 with 2; Marschner and Rubinstein, each 6 with 2; Brüll, 5 with 1; Gounod, 4 with 2; Schumann, 3 with 1; Glück, 2 with 2; Spontini, Hoffmann, Flotow, Halévy, and Thomas, each 2 with 1; Spohr, Méhul, Rossini, and Beethoven, each 1 with 1.

Herr Kahl, hitherto chorus-master at the Royal Opera-house, has been appointed conductor. The appointment has been received with general satisfaction. There are two conductors at the Royal Opera-house. The other is Herr Kudecke.

**LEIPZIG.** Active preparations are making at the theatre here for bringing out, during the coming winter, the whole series of Gluck's French operas, as well as the operas of Weber. Independently of these great enterprises, several operas will be performed for the first time; viz., *Lancelotti*, composed by Heintzel, *Iscariot*, by Klughardt, and *Agnes Bernauerin*, by Motil.

**BRUSSELS.** The representation of Belgian works, at the Theatre de la Monnaie, during the fêtes of Independence, began with Girey's *Richard Cœur de Lion*, which was finely interpreted and produced a considerable effect. M. Soularcoix, in the part of Blondel, and M. Rodier, in that of Richard, distinguished themselves particularly. In the third act was interpolated a ballet, composed of dances borrowed from other scores of Girey.

**VIENNA** has raised a monument, at the Grinzing cemetery, to Ambros, the celebrated historian of music, and writer of those delightful papers collected in two volumes under the title, "Bunte Blätter," several of which we translated a few years since in this Journal.

**LONDON.** The programme of the last week of the season (July 12-17) at Covent Garden Theatre offered: *Katella*, by Jules Cohen, with Patti, Nicolini and Cotoguti; *I Puritani*, with Albani, Gayarré and Graziani; *Lucia*, with Mme. Sembrich; *Semiramide*, with Patti, Scacchi and Gailhard (Patti's benefit); the first two acts of *Mignon*, and the grand scene of Norma, for Albani's benefit, with Mmes. Scacchi and Valleria, and Messrs. Engel and Vinkl; and *La Traviata*, with Patti, Nicolini and Graziani.

The event of the London season was the long expected *Mefistofele* of Arrigo Boito, poet and composer in one, at Her Majesty's Theatre, July 6. *The Graphic* says of it:

"The cast of the dramatic persons was in most respects all that could be desired, even by Sig. Boito himself—who can hardly have witnessed so consummately natural and, at the same time, artistic embodiment, in one and the same person, of the Gretchen and Helen of his own conception, as that of Mme. Christine Nilsson. Without entering into details, for which space is wanting, we may briefly say that the now universally accepted 'Swedish Nightingale,' by this her latest assumption, has added fresh laurels to a brow already overcharged. Her Margaret was the Margaret of Goethe and Boito (not the Ary-Schefferized Margaret of Gounod and his two librettists); her Helen was the very type of antique grace and beauty; so that we had before us, first the 'romantic,' then the 'Gretchen' ideal, which at the end seemed fused and moulded into one. Signor Campanini was the Faust we all know so well—in one part as in the other the same marked individuality. Mme. Trebelli was the Martha of the first, and the 'Pantalla' of the second part—in both, it is needless to add excellent; and Signor Grassi doubled the characters of Wagner and Nerens. The Mephistopheles of Signor Nannetti (who, with Signor Campanini, first appeared in the opera of Signor Boito at Bologna) is in every respect a notable performance—open, however, to criticism as it is to praise. With such a combination it is not surprising that all the vocal music should fare well. The orchestra was throughout what might have been expected from such a body of executants, in a work so new and strange as to excite all their interest and rivet all their attention."

The plot of the opera is thus described in *Figure*:

"The opera opens with the 'Prologue in Heaven,' consisting of a dialogue between an unseen chorus and Mefistofele, in which the demon derides the inhabitants of earth, and lays a wager with the angels that he will entrap Faust. At the end of the prologue a chorus of penitents arises, and the scene ends with an eight-part chorus, in which the two choirs are united. The first act proper opens with the 'Kermesse' scene, the people holiday-making, and the Elector and his cavalcade passing at the back of the stage. The choir of holiday-makers have a waltz, but Faust is troubled at the approach of a certain gray friar, whom the leitmotif in the prologue proclaims to be Mefistofele. From this scene in the same act we are carried to Faust's cell, and the philosopher is seen studying the Scriptures. He is startled by the appearance of the gray friar, who, quickly throwing off his gown, is discovered as a gull. He sings a diabolic aria, in which he proclaims himself the Power of Darkness, and Faust, by a shake of the hand, seals with him the contract by which the devil is to be Faust's servant on earth, he becoming Satan's slave in hell. As Mefistofele is about to carry off the philosopher in his cloak the curtain falls. The garden scene, which opens the next act, is very curiously treated, certain fragmentary duologues, in which the various leitmotifs figure, serving to disclose the love passages between Faust and Margaret and Mefistofele and Martha. At last Faust gives Margaret the potion, and the scene is changed to the Brocken. Here the wildest and most powerful music of Signor Boito is given. Mefistofele carries Faust to the summit of the heights, and, amidst a diabolic chorus of witches, he seats himself on his rocky throne, breaking the ball of pasteboard, in type of the destruction of earth. The diabolic chorus is renewed with even greater fury, and amidst a scene of general excitement the act ends. The third act is the death scene of Margaret. Alone, lying on a straw pallet, and bereft of senses, she awaits the coming of the executioner who is to award mundane punishment for the death of her babe and the alleged murder, by the potion, of her mother. Tempted to escape by both Faust and Mefistofele, she resists, and after tender love passages, at the break of day, when the devil becoming more importunate as he finds his power escaping, she dies. Mefistofele shouts 'She is damned,' but the choir of angels retort 'She is saved,' and as the executioner with his escort arrives Faust and the devil disappear. In the next act we are carried to the shore of the Peneus, and, amidst scenes of laurel and Doric temples and flowers, Helen of Troy with Pantalla sits on her jewelled throne, with Faust reclining on a mossy bank at her feet. The dust between Helen and Pantalla is one of the most beautiful numbers of the opera, and after a stately Greek dance of sirens it is succeeded by a love scene between Helen and Faust, the latter attired (for what reason does not appear) in all the panoply of a fifteenth century cavalier. As Helen and Faust embrace, the act closes. The epilogue, between which and the succeeding acts much has happened, takes place in the laboratory of Faust, the philosopher reading the Scriptures and Mefistofele looking over his shoulder. In vain the devil tempts him by lust of gain, of safety, and of flesh. The trumpets of Heaven and the Celestial Choir are heard. Faust, sorely tried, seizes Holy Writ, and as he dies angels shower roses on his body, Mefistofele sinks to earth, and the Celestial Choir proclaims the sinner is clothed with the odorous roses of salvation."

Of the musical merits of the work and its interpretation, the same authority continues:

"That Signor Boito has been uniformly happy in his musical treatment of this great subject cannot be said. The opera was written when the composer was but twenty-seven—that is to say, at an age when great ideas are usually followed by slender fruition. Signor Boito had obviously heard or read Wagner's works, and he adopts from them the leitmotif and, to a certain extent, independence of orchestration. With these are allied the Italian love of pure unfettered melody, and so far as its ground plan is concerned, 'Mefistofele' far more resembles Meyerbeer than Wagner. It is in the fantastic portions of the work that he has succeeded best, and although 'Mefistofele' is indisputably the finest work which has emanated from modern Italy, the power and the weakness the composer has alike displayed show that he is capable of far better things. Signor Boito was fortunate in his interpreters. No finer nor more artistic exponent of *Mefistofele*, on whom the burden of the work rests, could well be desired than Signor Nannetti. A good singer with an admirable voice, and a powerful actor, the burles of the opera indisputably fell to the artist who performed the title-role. A Faust more certain in his intonation and less superabundant in energy than Signor Campanini (who, with Signor Nannetti, was concerned in the revival at Bologna) would have been desirable; but Madame Christine Nilsson, the successor of Madame Borghi Mamo, looked charming alike in the simple dress of Margaret and the not too classic robes of Helen of Troy; and Madame Trebelli as Martha and Pantalla did the little she had to do in the spirit of a true artist. The opera is splendidly mounted, and the stage management, particularly in the scene on the Brocken, was unusually effective. Signor Arditì, although he, like Herr Richter, could not induce the worn-out chorus of Her Majesty's Theatre to sing in tune, conducted admirably, and the production of 'Mefistofele' was a marked success. The grand season ends to-night, but the extra season will be prolonged while 'Mefistofele' runs, at any rate."

**Musical Instruction.****MR. CHAS. K. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEL,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CUNKER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Pianoforte Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WULF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,

No. 22 WEST STREET, BOSTON, over Higlow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERARO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address PETERSILEA'S ACADEMY OF MUSIC,  
279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

Up to May, then for five months at her country residence,  
LAKENIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 29th, at her room in LAWRENCE BUILDING,  
No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 12 M.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),

Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of Corvalli, Arthursen, Mmes. Arnschott and Hott.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.  
{ Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,

Office 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVEU  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT two, paper, \$1.00.

For sale by all booksellers. Sent, post-paid on receipt  
of price by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given  
to one feature always valued in this JOURNAL, namely, the bringing together of important  
papers upon music from all sources, with translations of notable pamphlets, biographical  
notices of composers and musicians, etc. The mass of valuable matter, critical, historical,  
biographical, theoretic, and aesthetic, stored up in these volumes, has been and is a help to  
many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.25 "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II., "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE.

LUNCH COUNTER.

FANCY OYSTERS.

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, in

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.  
MUSICAL PRINTING A SPECIALTY.

### LIST OF NEW BOOKS.

- A Hopeless Case.** A Novel. By EDGAR FAWCETT. "Little Classic" style, flexible covers. \$1.30
- The Undiscovered Country.** By W. D. HOWE. 12mo. 1.50
- The Tragedy of the Unexpected, and Other Stories.** By Nona Faunt. "Little Classic" style. 1.25
- Socialism.** Eighth volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Every-Day English.** By RICHARD GRANT WHITE. 12mo. 2.00
- Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. 2.00
- Odd, or Even?** By Mrs. A. D. T. WHITNEY. 16mo. 1.50
- Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25
- The Golden Legend.** By H. W. LONGFELLOW. New Edition. 1.50
- Complete Works of T. B. Macaulay.** Riverside Edition. Including the  
History of England. 4 vols. 5.00  
Critical and Miscellaneous Essays. 3 vols. 3.75  
Speeches and Poems. 1 vol. 1.25  
The rest, 3 vols., in box. 10.00
- Adirondack Stories.** By P. DEMING. 16mo. 75
- American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With introductions and Notes. 16mo. 1.25
- Ballads and Lyrics.** Arranged by H. C. LOOSE. 16mo. 1.25
- A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 200
- The Manliness of Christ.** By THOMAS HUGHES, author of "Tom Brown at Rugby," etc., 12mo, gilt top, \$1.00. paper. 75
- Problems of Life and Mind.** Third Series. By GEORGE H. LEWIS. 8vo. 2.00
- Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50
- Confidence.** By HENRY JAMES, JR. 8vo. 1.50
- Rocky Mountain Health Resorts.** An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DEXTER, A. M., M. D. With Climatic Map. Cloth, \$1.50; paper. 1.00
- The History and Traditions of Marblehead.** By FANNIE ROADS, JR. Illustrated. 8vo. 3.50
- Certain Dangerous Tendencies in American Life, and Other Papers.** 10mo. 1.25
- Miscellanies.** By J. D. CATTON, author of "The Antislavery and Deed of America." 1 vol. 8vo. 2.00
- The Army of Virginia.** By Gen. GEO. H. GORDON. 1 vol. 8vo, with five maps. 4.00
- Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LANE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 3.50
- Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00
- Sealed Orders, and Other Stories.** By ELIZABETH STUART PHELPS, author of "The Gates Ajar," "Avis," etc. 16mo. 1.50
- The Poetical Works of Geoffrey Chaucer.** Edited, with a Memoir, by ANTHONY GAWSON. Riverside Edition. Uniform with and completing the Riverside British Poets. With portrait, and full index. Crown 8vo. 3 vols. 5.25
- Old Friends and New.** By SARAH O. JEWETT, author of "Desphaven," and "Play Days." 1.25
- An Earnest Trifler.** A Novel. 16mo. 1.25
- HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## EXCELLENT BOOKS FOR SUMMER READING

Novels, Short Stories, Sketches, Essays, Poems.

### T. H. ALDRICH.

- MARJORIE DAW AND OTHER PEOPLE. \$1.50  
PRUDENCE PALFREY. 1.50  
THE QUEEN OF SHEBA. 1.50  
THE STORY OF A BAD BOY. 1.50

### JOHN BURROUGHS.

- WAKE-ROBIN. Illustrated. 1.50  
WINTER SUNSHINE. 1.50  
BIRDS AND POETS. 1.50  
LOUDEST AND WILD HONEY. 1.50

### JAMES T. FIELDS.

- YESTERDAYS WITH AUTHORS. Anecdotes, Reminiscences, and Characterizations of Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Miss Mitford. 12mo. 2.00  
UNDERBRUSH. 1.25

### BRET HARTE.

- LUCK OF ROARING CAMP. 1.50  
MRS. SKAGGS'S HUSBANDS. 1.50  
TALES OF THE ARGONAUTS. 1.50  
THANKFUL BLOSSOM. 1.25  
TWO MEN OF SANDY BAR. 1.00  
STORY OF A MINE. 1.00  
DRIFT FROM TWO SHORES. 1.25  
THE TWINS OF TABLE MOUNTAIN. 1.25  
POEMS. 1.50  
EAST AND WEST POEMS. 1.50  
ECHOES OF THE FOOT-HILLS. 1.50

### J. C. SHAIRP.

- POETIC INTERPRETATION OF NATURE. 1.25

- STUDIES IN POETRY AND PHILOSOPHY. 1.50

### MARY P. THACHER.

- SEASHORE AND PRAIRIE. 1.00

### MRS. CELIA THAXTER.

- AMONG THE ISLES OF SHOALS. 1.25  
POEMS. 1.50  
DRIFT-WEED. POEMS. 1.50

### GEORGE E. WARING, JR.

- A FARMER'S VACATION. 3.00  
WHIP AND SPUR. 1.50  
VILLAGE IMPROVEMENTS. 75  
THE BRIDE OF THE RHINE. 1.50

### CHARLES DUDLEY WARNER.

- MY SUMMER IN A GARDEN. 1.00  
SAUNTERINGS. 1.25  
BACK-LOG STUDIES. 1.50  
BADDECK. 1.00  
IN THE LEVANT. 2.00  
BEING A BOY. 1.50  
IN THE WILDERNESS (Adirondacks). 75

### HARRIET REECHER STOWE.

- UNCLE TOM'S CABIN. 2.00  
NINA GORDON. 2.00  
AGNES OF SORRENTO. 2.00  
THE PEARL OF ORR'S ISLAND. 2.00  
THE MINISTER'S WOOING. 2.00  
OLDTOWN FOLKS. 2.00  
THE MAYFLOWER. 1.50  
SAM LAWSON'S FIRESIDE STORIES. 1.00

### LITTLE CLASSICS.

STORIES, SKETCHES, POEMS, per vol. \$1.50

- |               |                      |
|---------------|----------------------|
| 1. Exile.     | 9. Comedy.           |
| 2. Intellect. | 10. Childhood.       |
| 3. Tragedy.   | 11. Heroism.         |
| 4. Life.      | 12. Fortune.         |
| 5. Laughter.  | 13. Narrative Poems. |
| 6. Love.      | 14. Lyrical Poems.   |
| 7. Romance.   | 15. Minor Poems.     |
| 8. Mystery.   | 16. Authors.         |
- ONE SUMMER. 1.25  
The same, illustrated by Hoppin. 3.00  
ONE YEAR ABROAD. 1.25

### ELIZABETH STUART PHELPS.

- THE GATES AJAR. 1.50  
MEN, WOMEN, AND GHOSTS. 1.00  
HEDGED IN. 1.00  
THE SILENT PARTNER. 1.50  
THE STORY OF AVIS. 1.50  
SEALED ORDERS. 1.50

### LUCY LARCOM.

- POEMS. 1.50  
AN IDYL OF WORK. 1.50  
ROADSIDE POEMS for Summer Travelers. 1.00  
HILLSIDE AND SEASIDE in Poetry. 1.00

### SARAH O. JEWETT.

- DESPHAVEN. 1.25  
OLD FRIENDS AND NEW. 1.25  
PLAY-DAYS. For Children. 1.50

### THOMAS HUGHES.

- TOM BROWN AT RUGBY. 1.00  
TOM BROWN AT OXFORD. 1.50  
MANLINESS OF CHRIST, \$1.00; paper. 25

### AUGUSTUS HOPPIN.

- UPS AND DOWNS ON LAND AND WATER. 5.00  
CROSSING THE ATLANTIC. 3.00  
THE HAY FEVER. 2.00  
ON THE NILE. 10.00  
(Stories in Pictures.)

### OLIVER WENDELL HOLMES.

- AUTOCRAT OF THE BREAKFAST-TABLE. 2.00  
PROFESSOR AT THE BREAKFAST-TABLE. 2.00  
POET AT THE BREAKFAST-TABLE. 2.00  
ELSIE VENNER. 2.00  
THE GUARDIAN ANGEL. 2.00  
LIFE OF MOTLEY. 1.50  
POEMS. 2.00

### NORA FERRY.

- AFTER THE BALL. 1.50  
HER LOVER'S FRIEND. 1.50  
THE TRAGEDY OF THE UNEXPECTED. 1.50

### G. P. LATHROP.

- A STUDY OF HAWTHORNE. 1.25

### JOHN HAY.

- CASTILIAN DAYS. 2.00

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

Send for Houghton, Mifflin & Co.'s Catalogue, which contains hundreds of volumes by the best American and English authors.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1026.

BOSTON, SATURDAY, AUGUST 14, 1880.

VOL. XL No. 17.

## THE EMERSON PIANO FORTES

Data from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

### THE ATLANTIC MONTHLY FOR SEPTEMBER, 1880.

#### CONTENTS.

THE STRAWBERRY TRAGEDY. XXIII.-XXVIII. Thomas Bailey Aldrich.  
TWO SCENES AND TEN. J. T. Dowbridge.  
SEA WALTER SCOTT. Thomas Sergeant Perry.  
POLITICAL RESPONSIBILITY OF THE INDIVIDUAL. R. R. Bowker.  
THE PARFUMS OF SORE. James T. Fields.  
AS SHARON. Ellen W. Olney.  
UNAWARE. Maurice Thompson.  
INTIMATE LIFE OF A NOBLE GERMAN FAMILY. Part I.  
WOMEN IN ORGANIZATIONS. Kate Gannett Wells.  
EACH SIDE HAS REASON: A DUO. Paintings. Alfred B. Smith.  
REMINISCENCES OF WASHINGTON. VI. The Harrison Administration, 1811.  
MRS. McWILLIAMS AND THE LIGHTNING. Mark Twain.  
WEST WIND. Celia Thaxter.  
OXFORD AND CAMBRIDGE. Richard Grant White.  
PROGRESS OF THE PRINCIPAL CITIES.  
SUCH STUFF AS DREAMS ARE MADE OF.  
MUSIC.  
RECENT AMERICAN FICTION.  
GOLDWIN SMITH'S CORPUS.  
MR. WHITE'S BOOKS.  
THE CONTRIBUTORS' ODDS

35 cents; yearly subscription, \$4.00.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

### BOSTON CONSERVATORY OF MUSIC. ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bases, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to

JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

### CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

**Music Publishers.**

**A NEW SCHOOL SONG BOOK!**  
JUST OUT.

**SONG BELLS!**

A New, Complete, and most Attractive  
Collection of School Songs.

BY L. O. EMERSON.

Send Fifty Cents for Specimen Copy.

*Books for Schools, Singing Schools, Choirs,  
and Gospel Temperance Meetings.*

- Welcome Chorus. (\$1.00). For High Schools.
- Song Bells. (50 cts.). For Common Schools.
- White Robes. (30 cts.). For Sunday Schools.
- Temple. (\$1.00). For Choirs and Singing Schools.
- Voice of Worship. (\$1.00). Choirs and Singing Schools.
- Johnson's Method for Singing Classes. (60 cts.). For Singing Schools.
- Temperance Jewels. (35 cts.). Gospel Temp. Work.
- Temperance Light. (12 cts.). Gospel Temp. Work.

OLIVER DITSON & CO., Boston.

**NEW SONGS.**

- BABIES EYES.....A. E. Ropes.
- BREAK BREAK.....J. F. Rudolph.
- LAST GREETING.....H. Levi.
- OH, FISHER BOY, MY OWN.....G. L. Briggs.
- STAY AT HOME.....J. Barnett.
- SPRINGTIME.....R. Becker.
- THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

**VASSAR COLLEGE,**

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing  
Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

**KNAPP'S THROAT  
CURE**

Contains ingredients never before used in a remedy for affections of the throat and voice. Purifies, soothes, and invigorates the vocal organs. Convenient to carry and use. From DRUGGISTS, price 25 cents; or address B. A. OLDS, P. O. Box 2808, New York.

"The History of a Voice Lost and Won," by Rev. E. W. Knapp, D. D., sent, post-paid, on application.

**McPHAIL'S**

**Imperial Upright Grand Piano.**

The McPHAIL PIANOS are unsurpassed by any other Pianos in the world; for style, tone, finish, and durability they stand unrivaled. Fifty thousand of the best citizens of the United States and Europe, including most of the leading musicians in the country, Thirty years of close attention and study, supplemented by the aid of science and the skill of the best mechanics, enable McPhail & Co. to present to the public a Piano as perfect as the ingenuity of man can produce.



All our Upright Pianos have our Inside Flanged Iron Frame, strengthening the body, and compensating for the weight of the piano. Grand Action. Three strings to each note, none as in other Pianos. Patent Apple-Action. Trampolines. Seven and one-third octave. Height, 6 ft. 4 in. Width, 5 ft. 2 in. Depth, 2 ft. 4 in. By an ingenious construction the front, with action, keyboard and trusses, can be detached from the body of the case, thereby reducing it to 17 inches in width, permitting it to be passed through the narrowest door or passage-way.

The Receipt of nearly Fifty Gold, Silver and Bronze Medals, Diplomas and other awards of Highest Merit, attest the Superiority of the McPHAIL PIANOS over all others.  
McPHAIL & CO. 330 WASHINGTON STREET BOSTON MASS

**SOME FAMOUS SONGS.**

An Art-Historical Sketch.  
By FANNIE RAYMOND RITTER. 30 cents.

**WOMAN AS A MUSICIAN.**

An Art-Historical Study.  
By FANNIE RAYMOND RITTER. 25 cents.

**MUSIC AND MUSICIANS.**

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

EDWARD SCHUBERTH & CO., New York.  
WILLIAM REEVES, London.

**The Bernhard Listemann Concert Party.**

B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALLY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,  
Pruefer's Music Store 34 West St., Boston.

**VOCAL CULTURE.**

*The Cultivation of the Voice in Elocution.*

By JAMES E. MURDOCH & WILLIAM RUSSELL.

Price, . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

The authors, experienced and accomplished practitioners in their capital vocation, know well what is wanted by the student to promote his acquirement of those noble and captivating vocal graces so luminously set forth by Rush. Their rules and exercises for developing, increasing, and improving their voice in volume, quality, compass, and significance, are excellent and practicable. What is said of the invigorating, health-inspiring effects of vocal training is truth well told, and well worth remembering.—*New York Mirror.*

For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

MME. BERTHA JOHANNSEN, *Professor of the Art of Singing,*  
175 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

MADAME CONSTANCE HOWARD,  
PIANIST,  
233 East Tenth Street, New York City.

C. A. SHAW, *Madison, Wis.*  
COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

GEORGE T. BULLING.  
TEACHER OF PIANO AND HARMONY.  
Harmony lessons satisfactorily given by mail. Address, care  
AMERICAN ART JOURNAL,  
25 Union Square,  
New York.

**EXCELLENT STORIES.**

SEALED ORDERS. By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," "Avia," etc. \$1.50.

One would need to go far and search diligently before finding stories more sweet and tender, more intense in their realism, or exhibiting a keener or more womanly sympathy, than the seventeen which are contained in Miss Phelps's latest volume.—*Boston Journal.*

OLD FRIENDS AND NEW. By SARAH O. JEWETT, author of "Deephaven" and "Playdays." "Little Classic" style. \$1.25.

Seven short stories. The reason is not likely to bring anything more wholly delightful to lovers of the best light literature.—*New York Evening Post.*

THE TWINS OF TABLE MOUNTAIN, and OTHER SKETCHES. By BRET HARTE. "Little Classic" style. \$1.25.

In "The Twins of Table Mountain" Mr. Harte strikes the full notes of his genius. This story alone would be enough to make a reputation.—*Scribner's Monthly.*

AN EARNEST TRIFLER. Twentieth Edition. \$1.25.

The story is one of absorbing interest, and calculated to hold the reader's closest attention from beginning to end.—*Boston Commercial Bulletin.*

The best American novel that has appeared since "The Lady of the Aroostook."—*Philadelphia Bulletin.*

For sale by booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston Mass.

**THE MANLINESS OF CHRIST.**

By THOMAS HUGHES,

Author of "Tom Brown at Rugby," etc.

\$1.00. Cheaper edition, paper, 25 cents.

We have read the volume with intense interest, and believe it will do a world of good to the young men for whom it is intended.—*New York School Journal.*

A very thoughtful and wise presentation of timely truths. Readers are reminded that manliness involves vastly more than the possession of muscular power.—*The Churchman (N. Y.).*

This is a book greatly to be commended, both for the subject of which it treats, and the manner in which it is treated. Mr. Hughes deserves the title of the apostle of manliness from the world wide influence he has exerted in inculcating this virtue in his immortal "Tom Brown's School Days."—*The Christian at Work (N. Y.).*

**TALKS ON ART.**

By WILLIAM M. HUNT. One paper, \$1.00.

It is full of sparkling and epigrammatic sayings; it abounds in wise and conscientious precepts, or, if Mr. Hunt objects to the word "conscientious," we will say of precepts loyal to recognized principles. It gives the impression, as do Mr. Hunt's paintings, of a frank, fearless, single-minded, artistic nature, with keen perceptions and great power of expression, mature study and conviction, and without singularly free from egotistic assumption.—*The Atlantic Monthly.*

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON MIFFLIN & CO. Boston Mass.



BOSTON, AUGUST 14, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LORING, 283 Washington Street, and by the Publishers in New York by A. BRENTANO, Jr., 30 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place, in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

# DIALOGUE

BETWEEN AN ENQUIRING YOUNG MUSICIAN AND A DOCTOR OF THE ADVANCED SCHOOL.

YOUNG MRS. God save thee, master. Give me speech of thee.

DOCTOR. Have with thee, sir. Mine ear is bent thy way. YOUNG MRS. Doctor, most learned in the subtleties of music's mysteries, I pray thee aid A youth who but commences his career, And fain would learn to be as great as thou!

DOCTOR. What I can tell thee shall be told at once. Far be it from me to deny the hand Of welcome and good fellowship to one Who comes with simple faith to learn of me. Now that the glorious light of modern thought Has dawned for music as for other things, Your path seems plain. Each day decayed old creeds; Heed not the dotards who would have you keep An old-world style; throw antiquated forms To the four winds. We for Sonatas read *Rhapsodies*, and for Symphonies, *Time-pieces*, Unmarred by idle tunes in order ranged, Or page on page of lathsome prettiness.

YOUNG MRS. Is music then not made of melody? DOCTOR. By no means, sir. For all our best efforts Are gained with what uneducated ears Would take for discords, in a strange array Made up of accidental sharps and flats, And double sharps and flats which cannot be Comprised within the diatonic scale. A few strange octaves in the inner parts (Sounded on some unwonted instruments), Provided they but be consecutive, Are seldom out of place. Then some throw in A dash of fifths for seasoning, and mind, Thou may'st not quarrel with an unresolved Seventh or ninth; for it has doubtless been An unprepared as it is unresolved; And so by Nature's equipoise (*nihil Ex nihilo fit*) that or any chord Which prudes deem doubtful, but which we admire, Passes along unquestioned if unloved, Back to the limbo whence it first emerged: Its very weirdness makes it exquisite, And fills with peace all true musician-souls!

[Smiles with ecstasy, and, closing his eyes, is for some moments lost in thought.] YOUNG MRS. Have I your leave to prosecute my art? DOCTOR. Do so, my son. But of all things beware Of too much tune. Full many have there been Who, like thyself, have sought to soar and sing Of Time and of Eternity, whose fault Was that they fancied themselves larks, whereas Twittering sparrows they were mostly like, And, snapping beaks in childish crudity, Unlike the lark who has somewhat to sing, Gave to the world what the world wanted not, Or had been given better long before.

YOUNG MRS. Alas! meseems I had best hold my peace. For ere I a sparrow must remain Compared with larks like Beethoven. DOCTOR. Stop there! Precisely now we touch the very point, Which I and others of the Grand New School Labor to demonstrate. Thou sayest well That, judged by Beethoven's, thy precious airs Seem rather less than feeble.

YOUNG MRS. Pardon me. I never said so, though may be 'tis so. DOCTOR. No doubt 'tis so. Yet is there hope for thee. No woman yet looked ugly in the dark! Ah! how becoming is a bridal veil! A ruin is most picturesque o' nights! What we see least of we admire the most! So with thy melodies. Let listeners have So little of them that they long for more: 'Tis wonderful how even commonplace And unoriginal airs, if quaintly garbed, And nicely broken-off in nick of time, Just as the attention of the swinish crew Begins to be concentrated, charm the ear Of true musicians qualified to judge.

Believe me, child, these last will gladly bear Insults of a really cruel kind, So thou but wend rest through sufficient keys, And bear'st in mind the golden rule of sound, — Suspension's strain, delicious dissonance, Vague tones and wailing, "wondering wonderment," —

These, with the octaves and aforesaid fifths, And unexpected enharmonic change, Will gain thee hearing amongst men like US, And stamp thee as a SYMPATHETIC SOUL! YOUNG MRS. Ah Sir, thou meanest this: that I must hide Myself as much as may be in a guise Of cumbrous and extraneous mannerism, Must start in horror from simplicity, And clothe my meanness in pretentious rage! DOCTOR. [Delighted.] Heyday, heyday! not badly put. I shall Be able to make somewhat of thee yet! — *London Musical World.* PERCY REEVE.

## THE MUSICAL VERSIONS OF GOETHE'S "FAUST."

BY ADOLPHE JULIEN.

### VII. THE "FAUST" OF GOUNOD.

This last *Faust* is first of all an opera; it cannot therefore, with the exception of some few pieces, be compared to the romantic legend of Berlioz, nor to the musical poem of Schumann. Being an opera, the work of M. Gounod had above all to satisfy the exigencies of the stage. Thus the authors have preserved the principal personages, and the most dramatic situations of the German drama, leaving aside what seemed to them unlyrical, notably the whole of the fantastical part, including the *Walpurgis night*.

Musical history has singular turns. A work which for a long time has a great popularity suddenly finds itself replaced in public favor by a work more young in inspiration and in structure. So it was with the *Faust* of Spohr. The French opera was not slow to unite all suffrages and make the German opera forgotten, even in Germany. The fact is, M. Gounod's *Faust* is above all a work of the epoch, which responds to the musical tastes and to the aspirations of the middle of our century. For long years Spohr's *Faust* had the same success. Who knows if time, that supreme judge of works of art and literature, will not rob the French *Faust* of the whole or part of this favor, ever so little mundane though it be?

Do not mistake our meaning; we have no idea of depreciating a work which we regard as one of the best lyrical products that have appeared in France for a long time; but, for the very reason that we so estimate it, we would fain express our thought precisely, although it run counter to the general opinion. In spite of his respect for the situation and the characters, M. Gounod does not seem to us, except in certain instants, to have rendered the interior sense of the German legend. Above all he fails to convey the simplicity, the naïve candor, which breathe through the slightest words of Marguerite or of Faust, that learned doctor whose science, painfully acquired, flies away at the breath of youth, at the spectacle of nature. This music so minutely polished, so curiously refined, so classical — although it affects certain timid audacities which the author would be glad to have pass for bold strokes, — seems to be a skillfully managed compromise between the French, the German, and even the Italian school. This manner of proceeding offered great chances of success, but it exposes the work to the risk of being more severely

judged by posterity; every fashion reigns but once.

Sometimes too, the author takes too much liberty with the original poem. Certainly the choral of the swords is a large and powerful page, but why suppress the couplets of Brander? What false modesty could have counselled the librettists to modify the famous song of the Flea? The composer, as it seems to us, could only have gained inspiration from the very words of the poet. Moreover it is very curious to remark how much the composer raises him in proportion as he approaches the original drama. The opening, the soliloquy of the doctor who has resolved to die, and the end, the act in the prison, where are combined passionate love, religious enthusiasm and satanic rage, are felicitous pieces. The scene of the duel is poorly treated, and the musician has tried to get away from Berlioz by giving to the devil's serenade a less intoxicating, but more mocking color: he has not succeeded. The song of the King of Thule (setting aside the interjections of Marguerite, of which there is no trace in the monologue of Goethe) is a delicate inspiration; the scene even of Marguerite at the wheel, — without having the value of Schubert's melody, which is a masterpiece, — is full of fire and anxious fervor. Finally, the aria of Faust: "Salve, dimora casta e pura," though inferior to the melody of Berlioz, breathes the calmness and the peace of the virginal sanctuary.

Turning to the impassioned part of the drama, we meet in the French opera two capital pages; the scene of the garden, and the great love duet. M. Gounod, in his love scene, which begins with an exquisite phrase: "Dammi ancor contemplar il tuo viso," restores the delicious episode of the star flower, which he had cut out from the preceding scene. Here, and in the exclamation of Faust: "He loves thee! Dost comprehend the meaning of that? He loves thee!" the musician has remained below his model; but he quickly repairs this moment of oblivion by two ravishing pages, the Andante, "O night of love!" and Marguerite's invocation to the stars. The quartet in the garden is also a beautiful piece of dramatic music. M. Gounod has combined here the two episodes: *The house of the neighbor*, and the *Garden of Martha*. Schumann has painted but a corner of the picture, and yet the French composer, whatever his merit, is vanquished by the German master writing from inspiration a melody of incomparable expression; one has made a work of talent, of great talent, the other has made a work of genius.

Let M. Gounod approach his model once more, and he will write two very superior pages. We speak of the death of Valentine and of the scene in the church. Here the author follows step by step the German text. At this contact, his melody rises, his conception becomes more large. The imprecations of Valentine, the stupor of the crowd, the bewilderment of Marguerite, all, even to the closing chorus of the act, so terrible and so true in its brevity, all happily renders here the color of the original scene. And one

<sup>1</sup> We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Opéras qu'il a inspirés." Par ADOLPHE JULIEN, Paris, 1880. — Ed.

may say as much of the scene of the Cathedral. To be sure, the picture of the French musician is not so terribly grand as that of Schumann; but, such as it is, it merits regard. These are two effective scenes, but with this difference, that the German composer reaches a much grander effect by simpler means.

We know not what the future has in reserve for the capital work of the French musician; but if several pages run the risk of becoming less esteemed hereafter, it is those very ones which, we believe, are too much admired to-day. Whatever may be said or done, the time is near when we shall demand of the composer, before all, a music in exact accordance with the realities of life,—not *our* life, but that of his characters. All that is merely conventional will disappear. And this will happen by the very force of things, by the reiterated attempts of musicians, whose strokes of boldness will perhaps be condemned, only to be afterwards admired. And for the rest, what composer of genius has not innovated in his day? Is it Gluck? is it Spontini? Is it Weber? Rossini? Wagner? M. Gounod's mistake was in not daring enough. Half-boldness never succeeds, in music, nor in anything else. Attacking a subject of this grandeur, he should not have recoiled before any audacity, although it would make the critics and the world cry out.

And after all, has not the transportation of *Faust* to the opera begun to realize what we have said? The pieces, the scenes which were the most admired still appear charming, but we think that we discover under these chords something of trickery and sentimentalism; the fine harmonies of the musician, his favorite cadences, begin to seem a little finical. *En revanche*, the finale of the prison produces a greater effect than it did formerly; the maledictions of the expiring Valentine, and the fine scene of the Cathedral which used to be heard with distracted ears, now send a thrill of terror through the surprised and troubled audience. These are the scenes in which, in our opinion, the author has the most closely approached his redoubtable model. Here it is that he has best surrendered himself to the inspirations of his rich artist nature, and has most forgotten the rules and exigencies of fashion. And it is here that he has composed the best pages of dramatic music that it was ever given him to write.

(Conclusion in next number.)

#### BACH AND HIS MUSIC.

On the twenty-eighth of July, one thousand seven hundred and fifty—one hundred and thirty years ago—died John Sebastian Bach, as Cantor of the Thomas Schule in Leipzig. It is said that when Frederick the Great had heard Bach extemporize a fugue in six real parts, he exclaimed, "There is only one Bach!" A hundred and thirty years have elapsed since the great composer died, and those years have given to the world the works of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn; yet, after taking a wide out-look upon the treasures which those honored names cover, we turn to the astound-

ing compositions of him of Leipzig, and exclaim with Frederick—"There's only one Bach!" The humble Cantor is alone: he occupies a place which is unique in the history of music.

To collate his works, and estimate them at their true value, is in these days happily unnecessary. His very name is to-day the synonym of whatever is learned, great, noble and majestic in music. His masses and other vocal works are masterpieces of contrapuntal skill; his organ works are the treasure of every competent player; his preludes and fugues (the "Forty-Eight"), are a deathless monument of his inimitable power in combining science and art. Before this last magnificent work we fall in rapt admiration and mute astonishment. If Bach had written nothing else than the forty-eight Preludes and Fugues, the world would owe him unbounded thanks for that sublime work alone. Well might Mr. Hullah say that it is not conceivable that a time should ever arrive in the history of the race when the human mind shall grow weary of the "Forty-eight!" They are as bright and as fresh now as when they were published nearly a century and a half ago, and as long as music gives pleasure to the mind and solace to the soul, these precious gems will remain as pure and as beautiful as they are to-day. They are to music what the cathedrals are to architecture, and the works of the old Italian painters are to painting; they are the classic models of antiquity; and to lose them irretrievably would be like burning the Vatican or destroying the British Museum by an earthquake.

The works of Bach are wonderful if only for their feeding and sustaining power. They act upon the mind of a musician like wholesome food and pure, fresh air upon his body. They invigorate, strengthen and stimulate. To play them or to hear them played is a treat of no ordinary kind, and when the soul becomes weary of modern romanticism and sickly sentimentalism, it goes down to the edge of that great sea, feels the bracing breeze, hears the rolling of that mighty tide, and is restored almost as by the touch of Omnipotence. These preludes and fugues seem fit food for natures of all kinds. Chopin, when he had to appear in public, did not practice his own pieces, but had a fortnight of Bach. Mendelssohn knew the forty-eight by heart; Beethoven knew them; all the great masters knew them, and all profited by them. To open the forty-eight at all offers a tempting field of inquiry; to analyze them would be a labor of love. We need only point to a few of them to show what we mean when we speak of their feeding and sustaining power. Could anything surpass the first C-major prelude for sweetness (not played at Herr Pauer's pace—that is much too fast) or the second in the same key for marvellous dignity and mighty moving power? Or the F-minor prelude and fugue (No 12 second set) for plaintive touching tenderness? Or the first B-flat prelude for an irresistible rush of music? Who are the people, and what can they be made of, who have studied the "Forty-eight," and ever found them to

tire? When we are weary of the Maudsels and the Postlethwaites of maundering mediocrity we turn to Hamlet, read "In Memoriam," go to the National Gallery, or sit down and play some of these preludes and fugues; and the jaded soul lives again under the magic touch of genius. It would be utterly impossible to estimate the influence which the immortal "Forty-eight" have exercised on music during the last hundred and thirty years; and if we add to this the effect which Bach's other works have had, we shall realize, to some extent, the debt of gratitude which musicians owe to the great Cantor. If one hundred and thirty years have only tended to establish his fame more and more firmly, we may be sure that coming years will not dim the brightness of his glory, or lessen the veneration in which he is held to-day.—*London Mus. Standard.*

#### THE LYRICAL DRAMA.

BY O. A. MACFARREN, ESQ., M.A.,  
Mus. Doc. Cantab., Prof. Mus. Cantab.

(Continued from p. 125.)

Another composer, who was also a cultivated musician, and who had already gained great celebrity by his composition of madrigals, but greater celebrity by his introduction of some important new principles in musical theory, was Claudio Monteverde, a man of the highest note in the history of art, as having been the first person who felt the natural basis of music as distinguished from the artificial rules, which up to the time of his appearance on the scene of history had always prevailed. He it was who first employed what must be called the natural discords—those discords, namely, which, consisting of the notes of the harmonic series, are naturally produced, as distinct from those other discords which can only be satisfactorily heard when their harshness is mitigated by the formula of preparation. These let us call artificial discords; those which Monteverde originated, natural discords. And modern music may be said to date from his first use of the chords in question, the best known of which and the most used is that ever-ready chord of the dominant seventh; and when once the principle of its use was understood an entirely new field was open in the range of the composer's art, and all time since has been most valuably, most beautifully engaged in the cultivating of this field. And how great, how noble, is the harvest it has yielded! Must we not feel that the mind of the artist is the virgin-mother, from which proceeds the divine child, that, passing through the world, bears its burden of beauty, and this is scattered freely among those whose hearts of faith enable them to receive and perceive the bounty that is offered them?

Monteverde composed first an opera called *Arianna*, of which but a small fragment remains. This was in 1607. It had a very great success, in consequence of which, and by its encouragement, he wrote in the following year an opera which has been preserved entire, having been contemporaneously printed, *Orfeo*. The work is highly remarkable in the fact that it employs a very large number of instruments, that it not only aims to declaim the words and portray the dramatic situations, but to characterize each individuality of the action, and distinguish Orpheus from Eurydice, both of them from Pluto, and every other person in the drama; and it is remarkable as giving us the oldest extant attempt at what we now call an overture—an instrumental prelude. A most remarkable piece in this kind prelude, comprising nine long bars directed to be

played through thrice, and entirely consisting of the one chord of C from the commencement to the end. This would seem an extravagance, but there is a composition which but a few years ago was first publicly performed, and which has drawn the attention of many musical critics and the admiration of some, that has for overture what amounts to five pages of pianoforte arrangement, and consisting wholly and exclusively of one chord of E flat, which is mostly dispersed over the melodic figure that is employed conspicuously in Mendelssohn's overture to *The Beautiful Melusine*. I was once present when an admirer spoke of this composition as sublime, and a bystander said he thought it went a step beyond. However, this is by the way. It is only to show that Monteverde, in his originating the overture, in his having a large orchestra, in his intermixture of chorus and solos, in his giving substantial characterization to each person in his story, indicated, although not in those early days fulfilled, but indicated all that dramatic art can fulfil in music.

Shortly after the time of Monteverde, appeared a Venetian of great merit, whose name is familiar as Cavalli; but this is an abbreviation or a pet name given by the world, and is not his real patronymic. He had very great success in Venice, and seemingly from very great desert; and so great was his success there, that he went to Paris after a time, to reproduce some of his works.

Having named Paris, we now come to a very important phase in the history of the musical drama. We have to speak of Giovanni Battista Lulli, a born Florentine, who went to Paris as a page to a princess when thirteen years old; who, because of his ugly face and awkward manner, was thought unfit for the position to which he was called. He was driven into the kitchen to act a scullion, but so greatly entertained his fellow-servants by his performance on the violin, that his fame for musicianship rose upstairs; and here really may be felt to have been an illustration, or an anticipation, of true "high life below stairs," since, with Lulli in the kitchen, there was a higher art than was to be found in the King's chambers. Lulli was called to take part in the music of Louis XIV., and such excellent part did he take that a separate band of twenty-four violins, which I suppose must have included the bass-viol as a branch of the violin family, was appointed for him to direct, for him to teach, and for him to write for. One result of this was that when Charles II. returned to his throne in England, after his sojourn in the Court of Louis XIV., he set up also his royal band of musicians, also consisting of twenty-four, with John Banister as its leader; and from that may doubtless have come down to us the nursery lines of "Four-and-twenty fiddlers all in a row." Now before the King it was very frequent to have performances of ballets. There had been in the latter part of the sixteenth century ballets interspersed with choruses performed before the Court, and Lulli was engaged to compose the music for a continuation of this line of dancing dramas.

It is worth while to rest here a moment on the somewhat remarkable fact that whereas France is regarded as the centre of taste — fashions are drawn from France, and our standard of likes and dislikes is placed in the French capital — the French themselves have in a remarkable degree referred to Italy for their music. Thus, the origination of the French opera springs from those ballets for which Lulli composed the music — Lulli, an Italian. Previous to that, Cardinal Mazarini, whose name was abbreviated and is more frequently pronounced in its French form, had introduced some Italian operas in France; and long subsequently Piccini was invited to

Paris to compose operas, and to stand at the head of the most important and significant controversy on the merits of the musicianship of two nations, and to arbitrate the taste of the Parisians. There was then founded the Paris Conservatoire, of which Paër, an Italian, was the first principal, and Cherubini succeeded to him. Thus, however great power the French have had in spreading their principles of taste, they have been modest enough to derive these from whatever good sources they could draw them. The ballets of Lulli were presently extended. Some operas by Cavalli were performed by the French Court, and Lulli composed dances for insertion in them. Then was given to another composer, Cambert, and to a librettist, Perrin, a patent for the performance of operas in the Institution then called the Académie Royale. The King, after two years, withdrew the patent and gave it to his favorite Lulli, who was so great a favorite, indeed, that he was not intrusted alone with musical affairs, but he was appointed private secretary to the King, and held other functions of great importance. Now because the French opera arose from ballet, it has never been entirely exempted from it; and there will be presently occasion to show how imperative became in the constitution of French grand opera the mixture, or intermixture, of singing and dancing. Lulli's operas consisted of music throughout, either vocal or instrumental.

A great light in Italy, Alessandro Scarlatti, in 1680, produced at Rome his first opera, and this is said to have been followed by 108 others; a stupendous number in sound. But it is to be borne in mind that the operas of that day were neither of the length nor of the elaborate structure of those of later time. There may be dated from this period the two-fold school of the French and the Italian opera, with Lulli, the Italian, at the head of the French school, and Scarlatti, the Neapolitan, at the head of the Italian school. But the rest of the world was not entirely inactive in operatic composition up to this time. We find in 1625 a translation of one of Rinuccini's lyrical dramas, *Dafne*, set to music by Heinrich Schütz, in Germany, but it appears to have been a solitary work. About the same period Nicolo Lanieri, an Italian, settled in England, and wrote music to a masque by Ben Jonson, which music comprised the entire of the text. This masque, however, like those first Italian attempts, was not aimed at public performance, but was privately represented in the Court of Charles I., by persons of the highest social condition.

Very much to do with the growth of this declamatory style of music must be considered the cantata, of which Carissini, in the first instance, produced many remarkable specimens. The cantata was at first a term applied to compositions for a single voice, which had an intermixture of recitative — that is, musical declamation — with rhythmical melody. After Carissini, Stradella, Francesco Rossi, and others obtained great distinction in the composition of cantatas. The word has now come to have a different application, but such was its original meaning. These declaimed pieces were always of a dramatic character, although they were monologues. There are in the spoken drama instances of pieces that are entirely monologues; and there was, in the latter part of the last century, a fashion in Germany for such monologues interspersed with music that aimed to illustrate the passions set forth in the text, and this music would either separate the sentences after the manner of interludes, in what we call accompanied recitative, or sometimes very softly accompany the spoken declamation. These monologues would not bear the name of cantata, which, of course, signifies "sung," but they are the spoken analogy to the cantatas of Stradella,

Carissini, Durante, and persons of that class.

Let us now turn to the opera in England. It is a remarkable and an important fact that the first opera in England was represented in the time of the Commonwealth, in 1656, by the express license of Cromwell granted to Sir William Davenant, for performance in Rutland House, Aldersgate, of an opera in five acts, called the *Siege of Rhodes*. The libretto of this is extant, but, unluckily, none of the music. The title-page states that each act was set to music by a separate composer, and this opera was throughout, from first to last, entirely sung. Besides that this was the first English opera, there is another remarkable circumstance connected with it, that in the principal character, Ianthe, the first female performer that ever was heard upon the English stage sustained a part — Mrs. Coleman, the wife of Dr. Coleman, who composed the music of one of the acts. Thus, from the Puritan time in England dates the opening of the English opera, and that very important introduction into musical performances, the beautiful sound of the female voice.

Directly after this appears Purcell on the scene. In his youth — nay, his youth was all his life; he died young, but he was in freshest blossom throughout his entire career — but in his earliest days he wrote an opera, *Dido and Æneas*, which was on the Italian and French model, being entirely sung throughout. Later he wrote for the public theatre (*Dido and Æneas* having been composed for a private school), and then the so-called operas were spoken dramas interspersed with music. In this fact I think there is much to be regretted for the art, since, whenever there is in the scanty materials afforded him any opportunity for dramatic painting, for personal characterization, or for illustration of the scene, he grasps this with a master-hand that might well have manipulated the materials of an after age. He was closely hampered by principles enunciated by the chief dramatic poet of the time, Dryden, who alleged that on the stage the use of music should be limited either to mythological beings or to supernatural agencies; and thus, in the so-called operas of Purcell, either enchanters, or spirits, or gods, or goddesses, or as a great stretch of the supernatural, mad men and women, are the only persons who appear as singers. Thus, in the operas on the story of *Don Quixote*, the scene, "From rosy bowers," and the scene, "Let the dreadful engines," are assigned respectively to the poor girl who has gone mad for love, and to Cardenio, whom Don Quixote encounters in his frenzy among the mountains.

Shortly after the time of Purcell's birth, but contemporaneously with his later writings, appeared in Germany a most important hero in our history, Reinhard Keiser, who produced an immensely large number of operas, which had very great success, firstly in Hamburg and subsequently in Berlin. In Hamburg he directed the theatre, and as director he engaged Handel to play in his band, in the early youth of that musician, who, while holding his place among the second violins, still had opportunity to convince the world of his dawning powers as a composer, for there in Hamburg he wrote his first operas.

The principle upon which the opera had first been instituted now began to degenerate. The art of the singer had greatly advanced. The power of execution, of rendering florid passages with a volubility that seems now almost incredible, since all but unattainable, made it necessary that the composer of an opera should insert pieces for vocal display rather than for dramatic propriety; and one finds in the operas of the period, that the entire action is carried on in recitative, and this action is interrupted by songs where the personages have to stand and either address the audience, or address one another, while if other



persons have to listen there is the exceedingly difficult task of filling out the scene where there are no words and no notes to utter.

The opera now became more and more artificial. The songs or arias were arranged in five express classes. There was the aria *cantabile*, which was for the most part a grand pathetic *adagio*, containing very much florid ornament, but rather as a grace than as matter of continuous execution. Then there was the aria *di portamento*, which corresponded to a great extent with what is now understood by "cavatina." Then the aria *di mezzo carattere*; then the aria *parlante*, in which one had scarcely ever more than a note to a word, so that it approached more to the character of declamation than any of the other classes; and lastly the aria *di bravura* or *d'agilità*. It was required in an opera that every character should have two specimens of each of these five arias, that no two of the same class should ever come in succession, and that each act must have its aliquot portion of the sum total. Thus it will be readily seen that the dramatic action was a matter secondary to the exhibition of the five different qualifications of a singer, and the story of the drama of minor importance to vocal display.

We find in Handel, and in others whose names pale under the brilliant lustre of his, the power of dramatic characterization. We find a different class of music and form of phrase and idiom assigned to the several personages in his drama; and we find this, which seems to me to have been a new element at his time, for I have not been able to trace it earlier, combining several personages with their individual characters in one composition. Thus, in *Acis and Galatea* there is a trio, where two lovers utter their words of tenderness to one another, while the Cyclops expresses his rage that Acis should stand between him and the gratification of his monstrous love. There is in *Semele* a quartet where the four personators are strongly individualized. In *Jephtha* we find a quartet and quintet; in the quartet especially there are the anguish of Jephtha that he must sacrifice his child, the anger of his wife that her daughter should be torn from her, the devotion of Iphis who feels she is fulfilling a divine duty in becoming the willing victim of her father's oath, and the grief of the betrothed lover of Iphis at the prostration of his fondest hopes. All these characters are personified, each in a separate and distinct phraseology, and all sing together. Now in this quality, before all, of giving different characters to different persons, and combining in one performance in simultaneous action these several characters, I feel that dramatic music excels every other class of vocal composition. We may talk of the sublimity of the oratorio, and in so far as the oratorio is based upon sublime subjects its expression of the subjects may be sublime. But the dramatic oratorio is capable of all the sublimity which can be infused into didactic oratorio, and it can have this great quality of personification at the same time. It is to be regretted that such rarely occurs in the structure of oratorios, but where it does so occur it gives a most valuable resource to the composer, and opens to him a rich field for musical expression.

(To be continued.)

## REFORM OF CHURCH MUSIC.

### CONCLUSION OF MR. THAYER'S ADDRESS.

#### THE ORGAN.

I cannot forego the opportunity of saying a few words about organs and organists.

Whether professed Christian or not, I believe the organist's first duty is to consider his playing, and all his acts in the sanctuary, as worship. To enter the place for personal display, to show what

skill is in foot and fingers, to exhibit his knowledge in the art of registration, to simply earn some money, or have a fine entertainment, is all false and wrong; and if sooner or later he meets with failure or rebuke, let such an organist consider it well deserved. I hold that no person, believer or infidel, Christian or heathen, has any right to step foot inside a church door without a full sense of the sacredness of the place.

On the Sabbath day, or any worshipful occasion, the organ should simply guide and sustain the service of the sanctuary. That is, it should not—festive days, perhaps, excepted—become prominent or aggressive, nor should the organist during the service seek to display either the instrument or himself. Let the service prelude, except on festive days, be always of a quiet and meditative character, or of solid, noble and dignified harmony, rarely, if ever, employing more than the fundamental registers of the organ. In the anthems and other pieces for the choir, let the organ simply and fully sustain the voices, and never at any time be played so as to render the voices obscure or the words unintelligible. When played for the congregation—as it always should be at least once in every service—let it give a full, deep, grand undertone which shall sustain and uplift all who may care to join in the grandest and noblest of all praise. After the benediction let there be a short and quiet response which shall fittingly close the service. Then I believe the time has come for the organ to speak as only this kind of instruments can speak. Save on occasions of mourning or sorrow, let it speak forth the everlasting beauty and power of music, and the unspeakable goodness and glory of the Infinite Father. Is there anything beautiful in the organ, let it speak of infinite beauty. Is there anything grand in the instrument, let it speak of the grandeur of the universe, the goodness and greatness of God's infinite mercy and love to his children. For this, and this alone should the organist acquire and use his powers of heart and mind. These, most briefly stated, are the organist's duties and responsibilities; and I believe that he should be fully prepared for them before he assumes the office of musical pastor, or attempts to lead others in the service of the sanctuary.

What are the church organist's rights and privileges? First, he has the right of access to the church and organ at any and all times when they are not in use for service. This has been acknowledged throughout all Christendom ever since the organ was placed in the sanctuary. A few attempts have been made to abrogate this right, but they have always ended by all players of recognized ability shunning such places, as at once inimical to art and the cause of true church music. Who shall fill the ever-recurring vacancies if this right be interdicted? The only reason I have ever heard for such action was on account of the wear and tear of the organ and the church furniture. As for the furniture, if it be worth more than Christianity, let it be sold, and cheaper obtained, or the church go bare, if thereby the service of the sanctuary fail not for want of new disciples in our divine art of music. As for wear and tear to the organ, no more nonsensical reason was ever assigned. I am perfectly sure that every competent organist on the face of the earth will uphold me in the statement that the surest and quickest way to ruin an organ is to let it alone. I believe I have seen as many good and great organs of both continents as any person, and I have always found the best preserved ones—some of them from one to three centuries old—were those which had been most used. Unless willfully, no one can injure a good organ by playing on it. Weak and poor instruments might thereby receive injury, but to my way of thinking the sooner these

are annihilated the better for the church, the people and the cause of religion.

Among the privileges now accorded by many churches is one which I hope may soon become a recognized right of the church organist—I mean the right to give organ recitals. "Why don't more people come to church?" is asked from many a sacred desk. And the people reply, "Who wants to go to a place which six days out of seven stands up a great, cold-hearted, forbidding presence, with doors locked and barred as if it were a prison, when on the seventh day it seems so new, so strange, so un-homelike that the people can scarcely enter without fear of intrusion?" With all possible respect would I say it, I believe that ministers and congregations who allow all this may ask the question until some day before they see churches filled, or the people, the grand mass of humanity, enter their doors gladly. The church shall become in all things the religious home of man, or it must give way to something else. But such a step backward can never be taken. The good work is begun, and many have thrown open their doors and bid welcome to all who will come. It shall go on till neither bolt nor lock be on a church door; until all shall see and know and feel a welcome greeting when they enter the house of the Lord.

But how does all this specially concern church organists? Well, if they would be men of power and worth in the world, they must have a chance to speak to the people. If they would do any good in their art, or with their art, they must use it for the benefit of the people. If they would assist and second the labors of the beloved pastors of our land, they must also have an opportunity to work in the vineyard of the Lord. The true church organist is a musical pastor who must speak to the hearts of the people. Whoso among us does not feel this, is not yet worthy of his sacred calling.

#### SUNDAY-SCHOOL HYMNS.

And now I want to speak about something which deeply concerns us all—about the dear little folks for whose care and well-being I devoutly believe we are held answerable before the throne of judgment. The children of to-day are the Church and State of to-morrow. If these be wrongly trained and guided, it is certain that the future will be one of ignorance, wrongdoing and misery. So our work should begin here, and begin at once.

If we examine the words and music of the Sunday-school books, what do we find? Save here and there a passable selection, nothing but a mass of stupid, incongruous stuff, nonsense and twaddle; illiterate, ungrammatical, and utterly unpoetical jingle, and music that trash would be too good a name for. And this is not the worst of it. The little innocents are actually obliged to sing this driveling nonsense.

Think of children beginning life with:—

"Twill all be over soon;  
'Tis only for a moment here,  
'Twill all be over soon."

Or singing such dismal meditations as this:

"A few more prayers,  
A few more tears,  
It won't be long. It won't be long."

Or such enforced juvenile hypocrisy as:

"Almost anchored, life's rough journey  
Shortly now will all be o'er.  
Unseen hands the sails are furling;  
Soon I'll reach the heavenly shore  
Almost home! how sweet it soundeth  
To the heart that's worn with care."

Think of it! Worn with care at the age of twelve! Further, I have seen and played from a Sunday-school book which had the words: "For Jesus is my Saviour," set to that drunkard's melody, "We won't go home till morning;" three or four notes changed, but the rest more or less

And this in my blessed native State of Massachusetts! Now the music was not bad, for there is no such thing as bad music. But there are such things as bad associations; and when we hear this, or any other melody, repeatedly sung by men reeling home at midnight, we must conclude that it is unfit for church service—unfit, because of bad association; unfit because of inappropriateness; the only things that can render music valueless for good influence and good works.

"As the twig is bent the tree's inclined." So we must begin in the Sunday-school if the music of the church is ever to be reformed. If you have any Sabbath-school books like this, buy no more fire-kindlings until they are in the ash-barrel, past resurrection. Far better that the children should have but a half-dozen hymns, or none at all, than that they be made to sing such arrant nonsense as the majority of these books contain.

#### CONCLUSION.

A word to choirs, and I have done. Has the choir any part or lot in these things? Most certainly, and a large one, too. What have choirs so far really done? Precious little compared with what they may do. Heretofore they have felt called upon to attend a Saturday evening rehearsal, when many of them would rather have gone to the dentist. A weary, listless struggle of an hour or so, and home they rush—all except the unmarried portion; this part usually don't rush much about getting home. Sundays the volunteers come, or stay at home, or go out driving, two in a carriage. The paid ones come, and placing their hands tenderly on their throats, tell the organist half the time that they have got either the diphtheria, or the epizootic, or both. They sing just enough to please the treasurer, draw their salary, and, with of course exceptions, take about as much interest in the worship as they do in paying the national debt. The rest of the week what are they doing for the church, for public worship, or for the people? Just what could safely be stowed away in a mosquito's vest-pocket. What should they do? Well, they should awake and do something—do almost anything rather than live torpid and useless six days out of seven. Instead of ringing all sorts of operatic and other arrangements and loaf-sugar music on Sunday, and taking that day to show what they can do in vocalization, let them at least once a week give to the people, without money and without price, some music which shall make them both better and happier. It is time for choirs to do their part in unbarring the church doors and making people love to come to church. Let them but shake off this lethargy and show what they can do for the people and the uplifting of humanity, and we shall never again hear of churches discussing the advisability of dispensing with the choir.

My conclusions are:

First: Have true church music, or none; for choir hymns, the hymn anthem or full hymn-tune; for congregations, the choral or hymn-tunes of a similar character.

Second: Sing only such hymns as are singable; read the others or let them alone.

Third: Have true choirs, or give up choirs altogether and do your own singing.

Fourth: Let organists and singers, on other days than Sunday, give free to the people all the good music they can; always letting the people take a generous share in this musical service.

Fifth and lastly: Open your churches freely to the people and let music speak to them, to comfort, to cheer and to strengthen them; and they will soon *love* to come to church, *love* to join in adoration and praise; and when they enter the house of God it shall be as a *home* to them, and they shall all see and know and feel his loving presence and sweet benediction.

#### GUEYMARD.

Gueymard, the tenor, who filled for many years one of the first places at the Paris Opera, has just died at the village of Saint-Fargau, near Corbeil, where he lived in retirement since 1868. Louis Gueymard, born at Chappouay (Isère) on the 17th August, 1822, studied at the Conservatory of Paris, which he left in 1848 to go at once to the Opera. After "creating" a part in Clappon's *Jeanne la Folle* and playing some subordinate characters, such as Jonas in *Le Prophète*, he soon reached the first rank. He held his ground for a long time, thanks to a powerful voice and robust constitution, which enabled him to bear the weight of the repertory, without giving way under it. His principal original characters were in *La Noëne Sanglante*, *La Reine de Saba*, and *Sapho*, by Charles Gounod; *Les Vêpres Siciliennes* and *Le Trouvère*, by Verdi; *La Magicienne*, by Halévy; and *Roland à Roncevaux*, by Mermet. He possessed a voice of extraordinary fulness; it lacked, however, refinement. His style had something rough and brutal about it, but he never hesitated when unusual demands were made on his larynx, and for these, to use a common expression, he paid money down. He married Mme. Lanters, who, after her success at the Theatre-Lyrique, became one of the stars of the Opera. The union did not prove a happy one, and was soon dissolved. As we have said, ever since 1868, he lived in retirement, though the unimpaired condition of his vocal powers would have enabled him to pursue for some years more his professional career. From the time we have mentioned, he did nothing to shake off the oblivion which he philosophically allowed slowly to close over his memory. His funeral took place on the 10th inst., in the little village where he passed away. — *Le Ménestrel*.

#### MUSIC IN CHICAGO.

##### TWO CANTATAS BY LOCAL COMPOSERS.

(From the Chicago Tribune, July 4.)

The Commencement concert of the Hershey School of Musical Art, which took place on Friday evening last, was an event of unusual importance, and marked an era in the progress of musical education in this city, inasmuch as two original compositions were brought out by graduates of this institution. The first was a sacred cantata, written on the verses of the 121st Psalm, for chorus and four solo voices, with organ accompaniment, by Philo A. Otis, who has been for the past four years a pupil of Mr. H. Clarence Eddy. The second work is a secular cantata, entitled "Dornröchen," or "Little Rosebud," adapted from the German legend of the "Sleeping Beauty." This is scored for solo voices and chorus, with orchestral accompaniment, by John A. West, who has studied with Mr. Frederic Grant Gleason for about three years. Each work was conducted by its own composer.

Mr. Otis's cantata opens with a chorus of ladies' voices, which is preceded by an introduction of twenty-four measures in three-quarter rhythm. This is followed, after a short interlude and a change of rhythm, by a positive and characteristic theme given out by the basses. This is worked out in imitative style, and a climax is reached by full, massive chords, which is remarkably effective. By a clever management of the movement, the three-quarter rhythm is again taken up without disturbing the melodic form, and the theme of the first part is treated for mixed voices in a most pleasing manner. The second number, a contralto solo, was sung by Mrs. Oliver K. Johnson with great breadth of style and beauty of expression. It begins *quasi recitativo*, and introduces a number of charming bits of melodic and harmonic effects. The principal theme of this number is given to the words, "Behold, He that keepeth thee shall neither slumber nor sleep." It is a high type of melody, and the accompaniment is admirably adapted. The design is orchestral, and the blending of the flute, reed, and string qualities was successfully given by the organ. Taken altogether, this is one of the most beautiful numbers of the cantata. The third number commences in a vigorous and brilliant manner, the words of the chorus being: "The Lord is thy keeper, the Lord is thy shade at thy right hand. He will not suffer thy foot to be moved." This was brought out with great animation; but the splendid climax which was reached on the words "The sun

shall not smite thee by day," was thrilling, and showed that the composer was master of his subject and of the means of expression. A fine contrast was given on the words, "Nor the moon by night," where everything was subdued and peaceful. The flute obligato in the accompaniment at this place is exceedingly beautiful, the movement given out in this passage is taken up by the other parts, and a second climax is brought out with telling effect. From this point there is a gradual *diminuendo*, and the movement dies away to the faintest sounds of the organ. No. 4 is a quartet, written in canon form, which is technically of the greatest difficulty. Mr. Otis has not only succeeded in adhering to the strict form of writing, but has produced a musical composition of rare beauty and interest. It was delightfully sung by Mrs. J. A. Farwell, Mrs. O. K. Johnson, Messrs. C. A. Knorr, and J. M. Hubbard. The last chorus, with its "Amen," served to display the general musical ability of the composer in the broadest sense. In this he has employed free four-part writing, the choral, simple and double counterpoint, as well as fugue form. It may be pronounced a success not only from a technical standpoint, but from an objective point of view. The style is grand and massive, and the variety always well contrasted. The theme of the fugue, which is introduced by the alto, is characteristic, and never fails to assert itself during the development of the same. The counterpoint is smooth and flowing, and the modulations well defined. The effect of the choral, which appears as an episode, is peculiarly pleasing. The accompaniment to this is an exposition of the fugue theme, and to those who could distinguish the inner workings this was probably the most fascinating feature of the whole cantata. The work is brought to a highly satisfactory close with the full powers of the chorus and organ. Mr. Otis is to be congratulated on producing a work of this magnitude, and of such sterling qualities. His abilities as a conductor are also to be commended. He possesses a large degree of personal magnetism, and the grace with which he wielded the baton showed that he is unusually talented in this direction.

##### THE CANTATA OF "DORNROECHEN."

or the "Sleeping Beauty," is a setting of the beautiful German myth of that name. It is divided into three scenes, the first being preceded by a hunting-chorus of spirited expression. The first scene proper is laid in the enchanted forest and begins with a recitative for the Prince, in which he speaks of the mysterious stillness which pervades the forest. Here the color of the orchestral accompaniment is dark and sombre and tinged with an air of mysterious melancholy. The legend follows, related by a baritone voice, telling of the castle and enchantment, and of the golden-haired maiden who sleeps in her chamber awaiting a deliverer. At this point enters the "love motive," a tender and passionate strain, which aids largely in the dramatic working out of the subject. The Prince determines to undertake the adventure, but is warned of the terrible fate which has overtaken those who have essayed it. The whole of this warning is conceived in a very original and dramatic form and works up to a climax that is powerfully descriptive, and is scored with a tremolo of the strings against a rush of chromatic scales in the high register of the flutes, while the harmonies are sustained and colored by clarinet and bassoon. But the Prince's determination does not waver, and, after singing an exquisite prayer for help and guidance, in which occurs a beautiful accompanying melody for flute and oboe, the chorus closes the scene.

The second scene is in the enchanted castle, and opens with a charming fairy chorus, announcing the termination of the hundred years of the duration of the magic spell, and the close of their vigil. At last the Prince makes his appearance, and awakens the fair sleeper with a kiss, the love motive of the first scene again occurring, worked up into many new and beautiful forms, and finally blending with a beautiful and passionate love duet, sung by the Prince and Rosebud.

The third scene is devoted to the festivities and rejoicings of the now awakened court, who thank their deliverer, to whom the King presents his

daughter in marriage. Again the fairies make their appearance with their benedictions. These fairy choruses are of the most delicate construction, and are ushered in and accompanied by beautiful orchestral effects. The finale consists of full choruses and semi-choruses of men and maidens, conceived in a very unconventional vein, and finely expressive of the happiness of the occasion. The work is full of beautiful melodic and harmonic effects, and the scoring displays a fine knowledge of the color to be derived from the various instrumental combinations. Mr. West is to be congratulated upon this, his first work, which is one of the greatest promise for the future as well as a present success. He has been a faithful and diligent student, and has a fine knowledge of the various devices of the science of counterpoint, which he uses with great facility. The soloists all sang with much finish the difficult parts allotted to them. Miss Ettie Butler, who impersonated the part of Rosebud, sang exquisitely the intensely passionate music given to this character. She was ably seconded by Mr. J. L. Johnson as the Prince, who is the possessor of a remarkably beautiful and sympathetic voice, and sang with the greatest steadiness and precision, contributing largely to the successful issue of the performance. Mr. James Gill, as the King, sang with much fire and dramatic power, and received many tokens of approbation from the audience. The orchestra, it is to be regretted, was out of tune and more than once out of time, so that full justice was not done to the work; and yet, while it was not heard to its best advantage, the impression created by it was very favorable. Chicago may certainly boast two amateur composers of no ordinary ability. We hope to hear from them again.

## Dwight's Journal of Music.

SATURDAY, AUGUST 14, 1880.

### MUSICAL DYSPEPSIA.

This is an old world infirmity which young America is fast becoming heir to. Every spring and early summer of late years we hear complaint of too much music, a plethora of concerts. The musical appetite is satiated, and musical digestion spoiled by such continual listening, or half-listening, to all sorts of performances, good, bad, and indifferent, by all sorts of artists. And the most delicate stomachs, the most easily deranged or paralyzed by too dainty or excessive musical indulgence, are just those of the most refined, fastidious, experienced music lovers. How often will you hear one of the most truly musical of men declare himself not only tired, but heartily sick of hearing music!

The worst of it is, that in our great musical centres, our cities to which all artists bring their musical wares, and before whose audiences they are all eager to produce themselves, we never have precisely a natural, wholesomely regulated supply. It is always either too much or too little, always either drouth or a protracted deluge; for one spell none at all, and for another an overwhelming quantity all at once. No digestive powers are fairly equal to it. Of course we speak of music which is supposed to be listened to, which we go to with respect and take more or less in earnest. The other kind, that which is not listened to, which we do not go after, but which comes to us, accosts us everywhere in our walks and through our windows, through the long summer days and evenings, — that persecutor never gives us any peace; like the poor, it is always with us. But then

one may get accustomed to it, and hear all the street organs and singers and band-horse-cars which go round to advertise the various shows, with about the same indifference that he hears the rumbling of cart-wheels or the general street hum. It is your regular, continual, set concert-going, your listening to endless programmes of music, classic and modern, but each claiming your particular attention, that does the mischief. It is this that dulls the sense, confounds the brain, overloads the stomach, paralyzes the fine nerves of musical appreciation, until all music begins to sound alike, and you are conscious of a vague humming in your ears, and of a morbid, over-sensitive condition of the very faculties and nerves through which you have enjoyed such exquisite delight, such quickening inspiration.

The greatest sufferers from this experience, of course, are those who make it a duty, professionally, to keep the run of all the operas and concerts, to try to appreciate them and to do justice to each one in the expected daily or weekly criticism or report. We are tempted just in this musical vacation-time, these August dog-days, when no one has a right to ask from us a serious essay, to give our readers, by way of lighter reading, a well-known German musical writer's experience, as related by him in a letter from Switzerland, which we translate from the last number of the *Leipzig Signale*.

" . . . . You suffer with humming in your ears, sleeplessness, nervous irritation, shrinking from society. That's musical indigestion. All you need is rest. Go into Switzerland, as high as you can; seek the stillest air-cure place that you can find, and you will soon be better! . . . "

A brave man, my good doctor. He is fond himself of music making, but he has never played me anything. He knows what a musical season in Baden-Baden means!

I pressed his hand with grateful fervor, and took an express train ticket direct to Thun, so as to go on the next morning as far as Lauterbrunn. "If t'were done — then t'were well t'were done quickly." I had no idea of stopping in Interlaken. Interlaken is the Baden-Baden of Switzerland: magnificent hotels, cure-gardens, cures, cure-music — to get all that, I do not travel to the Bernese Oberland. That I can have more conveniently and cheaper in Baden-Baden.

In Lauterbrunn I stopped no longer than was necessary to admire the landlord's pretty daughter at the "Steinboch," who stands all the day long in Bernese-Oberland costume at the door of the hotel, to draw strangers in, who are then taken in by her father.

Murren was to be my place of rest. It lies so high among the mountains, and so far off from the high-road of tourists, that I could hope to hear no music there.

Free from all forebodings, I climbed up the bridge-path. A very cultivated, not musical fellow-countryman was my friendly travelling companion; we threw ourselves exhausted into the *Hôtel des Alpes*. I got an excellent corner chamber, from which I could overlook the magnificent panorama of the Jungfrau mountain range as conveniently as in a diorama, and I praised my good star that had led me there.

Alas! too early. Scarcely had I settled myself comfortably down, when directly beneath me there was piano playing. Involuntarily I listened — one gets accustomed to that, like a cavalry horse to a

trumpet — and a shudder came over me. Beethoven's C-minor Symphony for four hands, played by two English ladies! O God! Furious I went down stairs to reconnoitre. There sat the whole assembly of the pension boarders in the music-room, and listened in sweet rapture to this piano, hideously out of tune. I had fallen into a downright English pension, and a musical one besides. For, after Beethoven had been sufficiently broken on the wheel, there came other ladies and sang English songs, Irish songs, etc. "We have music here in this way every evening after dinner," said mine host in a tone of high satisfaction. I begged for another room, no matter how far back, only as far as possible from the drawing-room. But that was no help at all, what with the always open windows and the thin partition-walls. So, away from here!

In sheer desperation I climbed the Schilthorn, of which Verleppsch flippantly asserts, that the ascent is "without danger." He certainly never went up himself! That I was not seized with vertigo and hurled headlong from that bald slate rock, that falls off so steeply and so many thousand feet into the Lauterbrunnen valley, I owe only to the compassionate clouds, which hid the danger from me, while on the other hand I could not once see the Jungfrau for sheer mist, still less all the other beauties which one prescriptively is bound to admire. I was vividly reminded of "Mignon," especially of the classical line:

"Where loaded moles climb o'er the misty ridge!"

I would not have returned by the same way for a kingdom. I preferred to slide down for 1200 feet on a great snow-field, arriving in Murren with ragged clothes and soaking boots.

"That, with her — singing.  
Had the English lady done!"

I remained at this "stillest" and highest habitable spot of the Bernese Oberland only long enough to have the village shoemaker of Murren — who watched the cattle all day — nail my boots together again. Then I packed my knapsack and bade good riddance to Murren forever.

But where now? — Schonegg, very charmingly situated above Beckenried, on the lake of the Four Cantons, was said to be a very quiet pension. Englishmen, regarding whom I cautiously inquired, are not there; they prefer the neighboring Seelisberg. There are Swiss families almost exclusively in Schonegg, and the Swiss know in their native land where it is good and cheap. I was friendly received by the young "director," was contented with the quarters, and resolved here to set up my tabernacle. "You come to-day just in the nick of time," said he with a smirk, "for we are to have a little evening musical party." I started back in dismay. He took it for joyful surprise. "Yes, a musical farewell soiree. A very musical lady from Basle leaves the pension in the morning, and all the forces of the house are to unite in her honor, to give her a worthy farewell. I sing tenor myself."

Ah! if this very musical lady had only gone off yesterday! The worst of it was, that I could not escape from this choice circle. As the latest arrival, I was formally invited and I had to stay. The overture to *Martha*, twice huggled through with four hands, opened the feast. What followed, thank the Lord, I don't remember. For I went out on the balcony, as far as possible from the piano, and gazed upon the wonderful night, where a thunder-storm moved back and forth between Pilatus and the Rigi, and with its flashes magically lit up the wildly flaming lake. And, for accompaniment, Abt. Kucken, Gounod and the *Trocatore*! . . .

"The world is perfect everywhere,  
If man brings not his tortures there."

Only one thing amused me in it all. The Herr "Director" sang duets with the leave-taking



ing beauty from Basle. During her stay at the pension they had evidently sung themselves into each other's hearts. Now they shook out their voices in heart-rending tones of parting, and little dreamed that an inhuman critic was making merry over their anguish. "Ich wollt' mein Lieb' ergötze" was the crown of all their efforts. It had to be sung *da capo*, for the hundred-thousandth time since the duet came into the world through Kistner.

The following day was a Sunday. At the dinner table the door of the corridor was set open. Around a table sat eight musicians and tune—or rather they do not tune. "They give a concert here twice a week," explained the director. "They play by turns in Kaltbühl, Seelisberg, and for us." "And not on the Rigi-Kulm then?" "No." "Good! Then I go to the Rigi-Kulm." It was the stubbornness of despair that inspired me with this hasty resolution. I knew not what I was doing. In Murren I had fled from the English, in Schonegg from the Swiss, only to fall into a wasp-nest of Berliners in Schriber's hotel. That is to say, out of the frying-pan into the fire. Real genuine imported Spree-Athenians, some of them, however, had never been baptized in the Spree water. They took me for an anti-Shemite.

I fled to the reading-room, to bury myself in the newspapers. There I took up a yellow written placard: "This evening, after the *table d'hôte*, concert of the Tyrolean Singing Society Jodel-Fritze from the Zillerthal." Holy Cecilia! What sin have I committed, that thou should'st do this to me!

But—when the need is greatest, help is also nearest. . . .

Berthold Auerbach was stopping last autumn in Carlsruhe, where he lived in the hotel Germania like a prince—"and am I not a prince?" he replied to my remark,—and wrote "Brigitte." Spielhagen, who was resting from his charming "Quisisana" in Baden-Baden, was on a visit to him; B. von Scheffel completed this triad of literary celebrities, such as are seldom seen together in such harmony. The conversation turned on the Swiss air-cure places. Auerbach praised above all Tarasp. It was so splendidly situated, so idyllic, so invigorating. The Lucius spring was not inferior to Vichy and Marienbad; but such splendid Alpine air was to be found in no other bathing-place. That suddenly occurred to me when I took flight before the Tyroleans. So down I went by rail the next morning toward Zug, and by evening was already in Landquart, after a gondola ride of a few hours on the Walensee. Davos, the Eldorado of consumptive patients, I passed not without a secret shudder. For behind the cloister, our mail-coach overtook a wagon load of musical instruments; the double-bass was packed on the top. These instruments of torture were just then being unloaded in Davos. Lucky for me! Only a zither went on by mail with us, but turned off in St. Moritz toward the upper Engadine.

Now I breathe freely. Snow, to a man's height, still lay on the grand Flüelen pass, the little lake at the Hospiz was still frozen fast. But then the car flew like the wind into the Alpine summer, and all music was left far behind me, in the gray and misty distance.

The Cur-house in Tarasp was still closed, the season only begins on the 15th of June. And that was fortunate; for a peep through the window showed me in the salon a musical instrument of the most dangerous description—a concert grand piano. In former years Meister Hauser of Carlsruhe has moved more than one lady's heart here by his singing,—now it was all still as death. Yea, the reason is so completely dead, that not even a barber can be found here.

The Figaro of all Cur-quests has not yet arrived, so that suffering humanity—so far only a dozen persons—drinks the Lucius spring perforce unshaved, but at the same time unrasped by the Cur music, which at present makes Meran unsafe.

But I, well satisfied, have ascended to Vulpera (4200 feet high), and here I live as the only guest in the idyllic pension Conradin, which I recommend to all, who would live pleasantly and cheaply and hear no music. For in the parlor there stands no piano. I hear nothing but the bell of the cattle on the Alpine pastures, the call of the cuckoo in the neighboring wood, and the murmur of the impetuous Inn. Hither come, ye music-weary!

RICHARD POHL.

Vulpera, June 15, 1880.

## PER CONTRA.—NORMAL MUSICAL INSTITUTE.

Writing and translating as above—and we confess we did it *con amore*, enjoying, if with "bare imagination of the feast," that picture of absolute rest from music far away in the high Alps—we could not help thinking all the while of those industrious spirits, who, after working like beavers in the city eight months of the year, teaching, concert giving, organ-playing, training choirs and what not, have been even now in these two hottest months holding a "normal" session there in Canandaigua and, besides lectures and class exercises, giving recitals, vocal, for piano, organ, chamber music, etc., with seemingly exhaustive programmes. Of what stuff are such workers (Sherwood, Dannreuther, Thayer, Max Piutti, Orth, etc.) made, that musical digestion never fails them? They seem to know nothing of that peculiar dyspepsia about which we have been talking; the appetite never gives out, they are always ready for more. But then there is serious work, and that seldom hurts; that builds up, rather than exhausts the constitution. And there is the sense of doing good, of teaching and enlightening others, of seeing a love for something nobler in the art of music lighting up new faces. It makes an old truth, or an old good piece of music, fresh, to find a new and a responsive audience. And this, we suppose, is what keeps our friends alive and up to their work. Well may they say: Leave musical dyspepsia to mere passive enjoyers of music, to the critics and the dilettanti; we have no leisure to be sick; we work on and are well, thank Heaven!

We have before spoken of some of the lectures and programmes of this five weeks' Convention, which closed on the 10th of August. To give a fuller idea of the amount and variety of music interpreted and analyzed to the pupils, we may state that there were:

1. Eight Piano Recitals by Mr. W. H. Sherwood; one made up of works by Handel, Mozart, Rheinberger, Beethoven, Schumann, Chopin and Liszt, one mainly of Bach, besides a Violin Concerto of Bruch, played by Mr. Dannreuther, and a group of piano pieces by Rubinstein. One was mostly from Beethoven, including the E-flat Concerto and the Sonata, Op. 111, in C-minor, besides things by Schubert, Mendelssohn and Dupont. One was chiefly devoted to Schumann: Concerto in A-minor, Etudes Symphoniques, Kreisleriana, etc., besides a Violin and Piano Sonata by Grieg. Another offered the Chromatic Fantasia and Fugue of Bach, the G-major Concerto of Beethoven, a Violin Prelude and Romance by F. Ries, Liszt's Sixth Hungarian Rhapsody, etc. Then there was a Chopin Recital, with lecture by Max Piutti; a Liszt-Wagner Recital, and one devoted to a miscellaneous assortment of very recent European and American piano compositions.

2. Eight Organ Recitals by Mr. Eugene Thayer. In these, four of Handel's Organ Concertos figured twice each. Also three of the Choral Vorspiele, the Toccata in C, the great Toccata and Fugue in D-minor, the Pastorale in F, the Prelude and Fugue in B-minor, the Toccata in F, and the Passacaglia of Bach; besides much more of interest from other important composers.

3. Mr. Gustave Dannreuther, whose violin playing appears to have been very warmly appreciated

in these meetings, gave four Chamber Concerts, assisted by Mr. John Orth, of Boston, and other artists.

This is but a part of the long story, but it is impossible to find room for all.

## MUSIC IN JAPAN.

Further letters have been received from Mr. Luther W. Mason, formerly Supervisor of Music in our Boston schools, who went out last spring, in the employment of the Japanese government, to introduce the study of music, according to our system, into the schools of that empire. It was a most formidable undertaking, but most liberal provision was made there for his comfortable residence. He has been treated with sincere respect, and all the conveniences he could desire have been placed at his disposal, for the carrying out of this great educational experiment, which he has had to begin, as it were, *ab ovo*; for hitherto the Japanese have known nothing of music, in our sense of the word. Their scale consists of only five tones, and their ears have actually to be attuned to the complete scale, which is the basis of all real music. He has therefore almost to create the sense, as well as teach the music.

Many friends here—indeed, all the friends of popular musical education—are watching with great interest this new work of Mr. Mason, who has shown for many years, in our primary schools especially, what we have before called a genius for teaching little children both to sing and to read simple music, and in parts. In one of the letters to which we have referred (dated Tokio, June 27,) he writes as follows:—

"I am in very good health; have been at work in the two Normal Schools three months. My success has been greater than I expected for so short a time. The building for the 'School of Music' is finished, and the ten pianos are in their rooms.

"My first class out of the Normal School is composed of seven court musicians. They are young men, and are anxious to know our music. They have not the slightest idea of any system of harmony. They are much delighted with what I have shown them."—We find the following statement, based on other letters, in the *Transcript*:

"Professor L. W. Mason, who has gone to Japan to establish a 'school of music' for the educational department of the Imperial Government, is much satisfied with the progress of his labors. By actual experiment, he finds the Japanese teachers readily learn our system of musical notation. They know the Arabic numbers, 1, 2, 3, etc., and, with the aid of the reed organs sent out, have no difficulty in learning the system of the Mason charts. In order to more fully carry out the plans of Professor Mason, money has been sent to this country and instruments purchased in Boston for the establishment of instruction in the use of stringed instruments, and for a court band. Mr. Benjamin Cutter, of this city, was commissioned to select the instruments, in expectation of taking charge of the orchestra in Japan."

Verily, the tuneful missionary who has set out to make a musical people of the Japanese, exhibits a faith, a courage of conviction, like that which revealed a new world to Columbus! But we have no doubt his faith will be rewarded, since we believe that music is a principle divinely planted in the soul, and that it exists potentially, if not actually, in our common human nature everywhere. America has sent out the right man with the key to fit the lock, and realize some of the possibilities of the divine art to the Japanese, who show so much appreciation of the importance to a people of a large and many-sided education.

In case any person should wish to communicate with the Professor on this subject, we add his address: "L. W. Mason, Professor of Music, 10 Kaga Yashiki, Hongo Tokio, Japan."

## MUSIC ABROAD.

LONDON. The two opera-houses (Covent Garden and Her Majesty's Theatre) had completed their seasons by July 24. The former lasted fourteen weeks, the latter ten. The *Times* sums up the Royal Italian Opera (Mr. Gye's) as follows:

Though one of the shortest, if not the shortest, on record at Covent Garden, extending over little more than three calendar months, no fewer than 22 operas were given with more or less satisfactory completeness. Twenty of these were from the current repertory, including among them *Le Roi de Lucre* (the grand spectacular lyric drama of M. Massenet, produced with success last season) and a revival of *Mignon*, for the sake of Mme. Albani, who, by her lively, characteristic and altogether charming impersonation of Goethe's romantic heroine, showed herself worthy of a new work being composed expressly for her. What are our composers about?—and especially Dr. Arthur Sullivan, whose once projected *Marie Stuart* would just have fitted the always aspiring and enthusiastic daughter of Albany.

The pieces added to the repertory this year have been an Italian version of Herold's *Le aux Clères* and another of M. Jules Cohen's *Les Bûches*, under the title of *Astette*, the former providing a new part for Mme. Albani, the latter another for Mme. Adeline Patti. We shall doubtless hear more of them both next year. In the instance of these, Mr. Gye has thus faithfully redeemed his pledge, bringing out two works hitherto not included in his catalogue. Patti's *Suzanne* was set aside, and the revival of *La Crozza Ladra*, one of Rossini's highest scores, for the young and promising Mlle. Turolla, will probably be reconsidered a twelve-month hence. While several artists named in the prospectus made no appearance (the popular bass baritone, M. Maurel, for example, others were substituted, and notably Mme. Semblich from Dresden, who, one might quite unexpectedly, took the house by storm in Donizetti's *Lucia di Lammermoor*, and has since maintained her position in other operas, particularly in the *Huguenots*, as Marguerite de Valois, the music of which is precisely suited to her florid and *bravura* style of vocalization. This German songstress may be looked upon as an acquisition of real value. From among those rising artists whose progress is watched with interest it is but just to single out the young and prepossessing Mme. Alvan Valleria, whose recent performance of Filina in *Mignon* has materially advanced her in public estimation. M. Lassalle, the Putsian baritone, has fairly established his position, Signor de Kozaké, a new bass, has afforded general satisfaction; and, not to enter into further particulars, the old-established members of the company, it is almost superfluous to add, have held their own. The two conductors, Signors Vianesi and Bevilacqua, may be complimented on the zeal with which they continue to perform their duties, and the latter more especially on the judicious manner in which he contrives to make the orchestral accompaniments subservient to the exigencies of the singers on the stage, instead of drowning their voices with excess of noise, and hurrying on the "tempo" so as to give them no chance of taking breath, which of recent years has threatened to become a persistent habit. The chorus remains what it has been for some time—decidedly susceptible of improvement. In conclusion it is worth noting that the influence of Wagner's operas is sensibly on the decline—at any rate in this great theatre. *Lohengrin* comes to attract, while (all the better for the tender sympathetic voice of Mme. Albani) *Tannhäuser* has not been given once.

—Of the season at Her Majesty's, *Figaro* says: In Mr. Mapleson's list, besides portions of *Il Talismano* and *Donorah*, we have the following sixteen operas: Boito's *Megastefele*, Wagner's *Lohengrin*, Beethoven's *Fidelio*, Bizet's *Carmen*, Mozart's *Il Don Giovanni*, Gounod's *Faust*, Verdi's *La Traviata*, *La Forza*, *Il Trovatore*, *Aida*, and *Rigoletto*, Donizetti's *Lucia* and *Linda*, Bellini's *La Sonnambula* and *I Puritani*, and Thomas's *Mignon*. Many of us could have dispensed with the Bellini and Donizetti repertory to have heard *Les Huguenots* and *Robert, Le Nozze di Figaro*, and other works of a high order.

The *Graphic* (July 24) adds:—

Beyond stating that *Megastefele* has been repeated twice to crowded houses, thanks in a great measure to the Margaret of Mme. Christine Nilsson, one of the most original and in every respect remarkable performances of late years; that *Rigoletto* has been given, with Mme. Etelka Gerster as Gilda (a part in which she has frequently been heard and applauded), Sig. Gabassi as Rigoletto, Mme. Trebelli as Maddalena, and the much-exalted new tenor, Sig. Ravelli, who obtained a general "encore" for "La donna è mobile" as the Duke; and finally, that Bizet's picturesque *Carmen*, with Mme. Trebelli as the heroine, was presented for the last time on Thursday, there is nothing to record about the proceedings at this establishment during the last ten days. Last night, Balfe's chivalric opera, *Il Talismano*, was given, the part of Edith Plantagenet devolving upon Mme. Gerster, who succeeded Mme. Nilsson, the original at Drury Lane. This evening yet another performance of Sig. Boito's very successful opera.

—Of Christine Nilsson's new *Marguerite*, the *Morning Advertiser* (July 8) says:—

As the third, descriptive of the repentance and death of Margherita in the prison, settled the question, if question there was, of Signor Boito's success, and the effect of the very beautiful music he has supplied was made as perfect as possible by the singing of Mme. Nilsson. She gave the opening solo, a thing of uncommon beauty, with "ears in her voice." The pathos of this, "L'altra notte in fondo al mare," was, as she sang it, inconceivably touching. It was pitiful and yet no emanation of conventional art, it was deeply affecting and yet perfectly unaffected, and as

an example of exquisite purity was simply unsurpassable. The helplessness of the girl condemned to death, her dreamy abstraction, and her gentle resignation lived and breathed through every note of the music as this truly great artist sang it. Later on, in the scene when Margherita, wandering in her mind, speaks, with infinite tenderness, of her dead child, and in the duet with Faust, "Lontano, lontano," Mme. Nilsson's singing was absolutely perfect. Pathos could not further go, and when, tossed from her sweet dream of returning love, Margherita calls despairingly upon the angels to help, Mme. Nilsson rose to the situation. Her acting was magnificent, and in its tragic force, nothing less than a revelation. Such an effort as this is very rarely seen, and can only be made by an artist of the very highest order. Spontaneity, intensity of expression, and true abandon, all were forthcoming, and the worth of this gifted lady was never more clearly demonstrated than in the prison scene of Boito's opera. Mme. Nilsson crossed the stage twice with Signor Campanini, and Signor Nannetti, and amidst a storm of applause; but this was insufficient, and the audience waited upon seeing her again, when she came on alone, to receive a third "ovation."

—Mr. William Shakespeare, the tenor singer, has been elected conductor of the orchestral and choral practice, and of the students' concerts, of the Royal Academy of Music. *Figaro* says:

He is an excellent musician, and is believed to be an efficient score reader; he is an admirable tenor vocalist, a gentleman, and a past student and present professor of singing at the Royal Academy. His first training was at Dr. Wyld's London Academy at St. George's Hall, and he then removed to the Royal Academy, where he was the last "King's Scholar" in 1881. He subsequently travelled in Germany and Italy to learn the art of a vocalist, and he returned to this country seven years ago, since when he has practised his profession as a tenor vocalist and a teacher of singing. Mr. Shakespeare is also the composer of an overture in D, of a piano concerto, and several songs. He is so popular and respected a musician that it is hoped he will as a conductor justify that confidence in the unascertained which the Royal Academy authorities have expressed.

BRUSSELS.—Grétry's *Richard Cœur de Lion* has been followed at the Théâtre de la Monnaie by Halévy's *Charles VI.*, for the rentrée of MM. Devoyod and Massart. Mlle. Deschamps sang the part of Odette for the first time. *Charles VI.* was succeeded by *Les Dragons de Villars*, which has long been a great favorite here.

BERLIN. Edouard Lassen's music to Derriant's arrangement of *Faust* is drawing good houses to the Victoria Theatre.

—The *Neue Berliner Musik-Zeitung* contains the following announcement:

A hitherto unpublished MS. of J. S. Bach's is at present a burning matter for lively discussion to the little town of Greussen in the principality of Schwarzburg-Sondershausen. Some years ago there died Herr A., a *Justizrat*, or "Councillor of Justice," who was considered, by persons entitled to give an opinion, a great musical amateur. His heirs heard that he had received, as a mark of friendship from Herr Hermsdorf, a well-known *Capellmeister* and virtuoso of Sondershausen, a present in the shape of an unpublished work by J. S. Bach. They determined to set about looking for the valuable treasure, which, it is said, they succeeded in finding. They offered it to the Leipzig Bach Society, who are reported to have expressed their willingness to pay a very fair price for it, but that price was not considered high enough, any more than that which Professor Spitta, of Berlin, was ready to give. After the heirs had separated, a short time since, the matter was reported to Herr Bitter, the Minister of Finance, in Berlin, who, as we are aware, has written a biography of Bach. Some weeks ago, His Excellency applied to the authorities in Greussen for information about the supposed treasure, adding that there was a possibility of its being purchased by the Prussian government. After a long search, a packet of music is said to have been discovered bearing marks of great age and an inscription that it was written by J. S. Bach's own hand. Some days ago, the packet was sent to the authorities at Greussen, who forwarded it to Herr Bitter. The *Leipziger Tageblatt*, to which the intelligence was communicated from Thuringia, very prudently leaves to its correspondent the responsibility of this very mysterious discovery.

PARIS. Music played a prominent part in the national rejoicings on the 14th July. First and foremost among the performers must be reckoned the sovereign people who from early morn till after midnight were always singing the "Marseillaise" when not indulging in "Le Chant du Départ," and "Le Chant du Départ" when not indulging in the "Marseillaise." Never probably was such an amount of patriotic—and untutored—vocalization within the same space of time; nor was there any lack of the professional element. Innumerable reed and brass bands in squares and streets discoursed more or less sweet music, in divers cases evoking the Terpsichorean proclivities of the multitude. Choral societies, singing their best, traversed

the principal thoroughfares, and in the evening there were many torchlight processions to the strains of Bonnet de Lili's ever-recurring melody. A great treat was afforded to lovers of high-class music by two evening open-air concerts, one, under M. Paëdeloup, at the Tuileries, the other, under M. Colonne, at the Luxembourg. The weather being unfavorable the musicians had to accomplish part of their task amid a heavy downpour. M. Paëdeloup's orchestra numbered 300, the programme differing materially from those of the Cirque. At the Luxembourg M. Colonne had also 300 instrumentalists, besides 800 singers. A feature was "La Marche du Drapeau," from the *Te Deum* of Hector Berlioz, who contributed also an arrangement of the "Marseillaise" for chorus and orchestra. Among the vocal pieces were "Gloire à notre France immortelle" (an unpublished composition by Heïrold); "La Marche républicaine," by Adolphe Adam (1848); "Paris," by Ambroise Thomas; something by Boïeldieu, and something else by François Bazin. The gala performance at the Grand Opera to the representatives of the new flags consisted of two acts from *Guillaume Tell*, with the first and third acts of *Fedda*. The "Marseillaise," after the ballet, served to play the audience out.

ST. PETERSBURGH. The following is Sig. Metalli's company for the Italian operatic season, commencing in October and extending to March: Soprano, Mme. Carolina Salla, Bianca Bianchi (of Vienna), A. Bianchi-Chinatti, E. Repetto-Trissolati, Giulia Nordica, Emma Romelli, Dora de Clairvaux; Mezzo-Soprano, Mmes. Scacchi-Lolli, Giulia Prandi, Corsi; Tenors, Signori A. Masini, O. Nouvelli, Petrovich, Detiliers, Ignio Cond, Luigi Manfredi; Baritone and Basses, Signori Colagui, Bouby, Brogi, Leone Miranda, Uggetti, Gasparini, Caracciolo, Scolaria; chief Stage-Manager, M. Albert Vincentini; Conductors, Signori R. Origo and Dalmas. The repertory will probably comprise *Aida*, *Il Trovatore*, *Rigoletto*, *La Traviata*, *Un Ballo in Maschera* (Verdi); *Gli Ugonotti*, *Roberto il Diavolo*, *L'Arlecchino*, *Il Moro di Siviglia* (Meyerbeer); *Samtamide*, *Otello*, *Il Barbiere di Siviglia* (Rossini); *L'Ebrea* (Halévy); *Don Giovanni*, *Le Nozze di Figaro*, *Il Flauto Magico* (Mozart); *Linda*, *Lucia*, *L'Etair d'Amore*, *La Figlia del Regimento* (Donizetti), *La Sonnambula*, *I Puritani* (Bellini), *Faust* (Gounod); *Mignon* (A. Thomas); *Carmen* (Bizet); *Lohengrin*, *Tannhäuser* (Wagner); *La Regina di Saba* (Goldmark); *La Vita per lo Tsar* (Glinka); *Megastefele* (Boito). As at present arranged, the opening opera will be *L'Ebrea*, with Mme. Salla in the principal part.

—M. Gounod is about to write an oratorio in three parts, called *The Redemption*, for the Birmingham Festival of 1892. The libretto, of which M. Gounod is himself the author, is already written, and said to be worthy of the subject. The work is to be on a grand scale, and it has been intimated by the composer that he intends it to be his crowning effort. The oratorio will be brought out by the Festival Committee, with the co-operation of Messrs. Novello, Ewer & Co.

—Messrs. Novello, Ewer & Co., are preparing for publication a translation of Spitta's *Life of Bach*, the author having undertaken to revise the proofs and provide additional matter specially for the English edition. The work is to consist of two volumes, and it is hoped that the first volume may be issued in 1891. A translation of Otto Jahn's *Life of Mozart* will early in the same year be published by the same firm. Like the *Life of Bach*, it is to be issued in two volumes. Lovers of music in this country will be well pleased to read in their own language works which have obtained so high a place in the artistic literature of Germany.

—Messrs. Novello, Ewer and Co. are preparing for publication editions of the Full Scores of Spohr's "Last Judgment" and Handel's "Acis and Galatea," the last-named work with Mozart's accompaniments. They will be issued to subscribers at a moderate price, which will afterwards be raised. Considering that this is the first time the full scores of these popular compositions have been printed in any country, and that they will be published in the style which distinguishes all the works emanating from this firm, there can be no doubt that they will command an extensive sale.

DRESDEN.—Herr Lauterbach has been offered the posts of first *Concertmeister* at the Imperial Opera House, Vienna, and professor of the violin in the Conservatory. In each instance he would succeed Hellmberger, who retires on a pension.

BOLOGNA.—The once well-known Russian tenor, Ivanoff, died recently in this town, where he had resided for a lengthened period. Born at Pultawa in 1810, he went, at the age of twenty, to Milan, and took lessons of Eilodoro Bianchi. He won applause, even by the side of Rubini, in Italy and England, but failed to maintain his position. Some forty years ago Ivanoff wisely abandoned professional life, to which he was in no way suited.

—Sig. Boito has returned to Milan, and is busy on the instrumentation of his *Nerone*. Mr. Gye will in all likelihood prefer this to the *Nero di Rubenstein*.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment: lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. ATTHORP,**  
Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 3 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEIN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
3 West Cedar Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF BROS.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEVER'S MUSIC STORE, 14 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address: PETERSILEA'S ACADEMY OF MUSIC,

279 AND 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

**MADAME RUDERSDOFFE,**

50 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, HENLIN, MASS.

**J. B. SHAKLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Hall Hours at 12 & 5 o'clock.

**MISS UNDERWOOD**

WILL RESUME PIANO LESSONS

September 29th, at her room in LAWRENCE BUILDING,

No. 149 (A) TREMONT STREET, BOSTON.

Applications received daily, from 10 A. M. to 11 M.

**H. I. WHITNEY,**

Room No. 4, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Arthursen, Mass. Arcand and Melis.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,**

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT two papers, \$1.00.

For sale by all Booksellers. Sent, post-paid on receipt  
of price by the publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEVER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

## NEW BOOKS.

**CHINESE BUDDHISM.** A volume of Sketches, Historical, Descriptive, and Critical. By JOSEPH EDKINS, Author of "Religion in China," etc. Volume 17 of Philosophical Library. Crown 8vo, \$4.50.

This is a book of remarkable interest, describing the entrance, progress, and characteristics of Buddhism in China, and containing a Life of Buddha. Dr. Edkins's long residence in China, and his thorough study of all the historical features of religion in China, render him peculiarly competent to discuss Chinese Buddhism.

**MIRACLE PLAYS AND SACRED DRAMAS.** An Historical Survey. By Dr. KARL HASE. Translated from the German. Crown 8vo, \$3.00.

CONTENTS: The Mysteries of the Middle Ages; Polemic Plays and Echoes of the Mystery; Revival of the Sacred Drama in Spain; Occasional Traces of the Religious Drama in the French Classical Tragedy; Hans Sachs and Lessing's "Nathan"; The Church and the Theatre.

In this book Professor Hase, whose learning and candor admirably qualify him to write on this subject, describes the rise and decline of the mystery and miracle plays, and the effect of the religious play on later dramatic literature. The book has a special interest for all who have witnessed or read of the Passion Play at Oberammergau.

**THE TRAGEDY OF THE UNEXPECTED, and other Stories.** By NORA PERCY, Author of "After the Ball," "Her Lover's Friend," etc. "Little Classic" style. Flexible covers, \$1.25.

All these stories are love stories, and very nice stories too. The love is just the kind that seems possible. There are no wonderful recitatives or hairbreadth escapes, but just the natural difficulties and delights which seem probable in ordinary love affairs. And the girls are all just such nice girls as young men expect to meet sometime, while the fellows are the kind who deserve to meet such girls. — *Buffalo Express*.

**A HOPELESS CASE.** A Novel. By EDGAR A. FAWCETT. "Little Classic" style. Flexible covers, \$1.25.

A thoroughly delightful novel, keen, witty, and eminently American. — *Boston Traveller*.

A society novel, charmingly written. One of the most beautiful books of the season. — *Boston Transcript*.

**SOCIALISM.** The eighth volume of Boston Monday Lectures. By JOSEPH COOK. With Preludes on Current Events. \$1.50.

The subjects are all timely, and they are treated in that terse and vigorous style for which the lecturer is famous. — *Church and State* (New York).

**WORDS AND THEIR USES.** By RICHARD GRANT WHITE. New, revised edition. 12mo, \$2.00.

**EVERY-DAY ENGLISH.** A sequel to "Words and their Uses." By RICHARD GRANT WHITE. 12mo, \$2.00.

Mr. White is usually aggressive, sometimes personal, but always readable. Nobody has a keener eye for popular errors of speech, nor for the pretentious mistakes of scholars, and the delight with which these are exposed by the author is always shared by the reader. We commend both volumes as exceedingly entertaining, and none the less so because the author is certain to set them thinking. — *Hartford Courant*.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking per excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performance, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## OUT-DOOR BOOKS.

### WRITINGS OF JOHN BURROUGHS.

**WAKE ROBIN.** \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds-Nests; Spring at the Capital; Birch Drawings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Selborne. — *Hartford Courant*.

**WINTER SUNSHINE.** With frontispiece illustration. \$1.50.

CONTENTS: Winter Sunshine; Exclamations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation* (New York).

**BIRDS AND POETS, with Other Papers.** \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper is a delightful essay upon birds and the poets who sang and sing of them. — *London Examiner*.

**LOCUSTS AND WILD HONEY.** \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain! Speckled Trout; Birds and Birds; A Bed of Boughs; Birds-Nesting; The Halcion in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. His love for the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unaware. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — *Philadelphia North American*.

**Pictures of Country Life.** By ALICE CARY. \$2.00.

Healthful, entertaining reading. — *The Nation* (New York).

**Deephaven.** By SARAH O. JEWETT. \$1.25.

Charming, interesting, absorbing. — *Boston Transcript*.

**Roadside Poems.** Edited by LUCY LARCOM. \$1.00.

**Hillside and Seaside in Poetry.** Edited by LUCY LARCOM. \$1.00.

Full of the atmosphere and the sunlight of the great out-of-doors which we instinctively seek in summer. — *New York Evening Post*.

### WRITINGS OF H. D. THOREAU.

**WALDEN; or, Life in the Woods.** \$1.50.

Their enchantment never fails upon the eye: they charm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — *New York Tribune*.

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** \$1.50.

If any would steal away from a watery skin into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river walk with the sages and poets of all ages. He cannot help but learn, and cannot choose but admire. — *The Independent* (New York).

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by R. W. Emerson, and a portrait. \$1.50.

CONTENTS: Biographical Sketch, by R. W. Emerson; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tides; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — *Goodwill Currier*.

**THE MAINE WOODS.** \$1.50.

CONTENTS: Ktada; Chocomauc; The Allagash and East Branch.

His power of observation seemed to invade additional senses. He saw as with microscope, heard as with ear-trumpet; and his memory was a photographic register of all he saw and heard. — *R. W. Emerson*.

**CAPE COD.** \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views. The Plains of Nauset; The Beach; The Wellfleet Oysterman. The Beach Again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted. — *Boston Advertiser*.

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. \$1.50.

**A YANKEE IN CANADA.** With Anti-slavery and Reform Papers. \$1.50.

The first part of this book describes a trip to Canada.

**Poetic Interpretation of Nature.** By Principal J. C. SHAPIRO. \$1.25.

Full of learning and of genuine appreciation of the poetry of Nature. — *Portland Press*.

**My Summer in a Garden.** By CHARLES DUDLEY WARNER. \$1.00.

You cannot open his book without lighting on something fresh and fragrant. — *New York Tribune*.

**In the Wilderness.** By CHARLES DUDLEY WARNER. 75 cents.

A most charming book. — *Portland Press*.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1027.

BOSTON, SATURDAY, AUGUST 28, 1880.

VOL. XL. No. 18.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

### THE ATLANTIC MONTHLY FOR SEPTEMBER, 1880.

#### CONTENTS.

THE STILLWATER TRAGEDY. XXIII.-XXVIII. Thomas Bailey Aldrich.  
TWOODS AND TEN. J. T. Troubridge.  
SIR WALTER SCOTT. Thomas Sergeant Perry.  
POLITICAL RESPONSIBILITY OF THE INDIVIDUAL. R. H. Beards.  
THE PARROTTOFT OF BOMB. James T. Fields.  
AU SENSIBLE. Ellen W. Olney.  
DRAWING. Maurice Thompson.  
INTIMATE LIFE OF A NOBLE GERMAN FAMILY. Part I.  
WOMEN IN ORGANIZATIONS. Kate Gannett Wells.  
BACK SIDE THE BRIDGE: A DUTCH PAINTING. Alfred B. Street.  
REMINISCENCES OF WASHINGTON. VI. The Harrison Administration, 1841.  
MRS. McWILLIAMS AND THE LIGHTNING. Mark Twain.  
WEST WIND. Catha Thaxter.  
OXFORD AND CAMBRIDGE. Richard Grant White.  
PROGRESS OF THE PRESIDENTIAL CAMPAIGN.  
SUCH STUFF AS DREAMS ARE MADE OF.  
MUSIC.  
RECENT AMERICAN FICTION.  
GOLDWIN SMITH'S COOPER.  
MR. WHITE'S BOOKS.  
THE CONTRIBUTORS' CLUB.

35 cents; yearly subscription, \$6.00.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 26, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying. For Prices and other particulars, send for Circular.





BOSTON, AUGUST 28, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number, \$2.50 per year. For sale in Boston by CARL FRIEDRICH, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LEMING, 200 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 31 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 372 State Street.

## THE MUSICAL VERSIONS OF GOETHE'S "FAUST."

BY ADOLPHE JULLIEN.<sup>1</sup>

(Continued from p. 136).

VIII. THE "FAUSTS" PROJECTED BY BEETHOVEN, MENDELSSOHN, MEYERBEER, ROSSINI AND BOIELDIEU. RESUME.

We have now arrived at the conclusion of this study. We have in course cited or commented on some thirty works, endeavoring to lend an equal attention to the principal ones and to show forth their real value, without regard to the preferences of the world. We have drawn several names from oblivion, and, for an instant, have revived these authors and their works; and then we have studied at some length the four capital creations with which music has been inspired by Goethe's drama. The *Faust* of Spohr offered only a speculative interest; it was curious to run through an opera which defied all competition for a long time, but which cannot bear comparison with any one of the three rival works. There remain then Gounod, Berlioz and Schumann, three composers of great talent, or of genius, worthy to enter the list and to contend which will best comprehend and translate this gigantic poem which embraces all the universe, beings and abstractions, causes and results, realities and chimeras, the possible and the impossible.

The drama of *Faust* is like a mirror which should faithfully retrace to our eyes the whole life of the poet. To see the successive alterations it has undergone under his hands, one would imagine himself a witness to all the transformations of Goethe; one would seem to follow the immense and subtle labors of his mind during the latter part of his career. The first scenes, which appeared in 1790, attach themselves to his youth. Proud, bold, passionate at the beginning, Goethe, when he resumed the work and composed the scenes which were published in 1807, to complete the *First Faust*, became more mysterious, more symbolical.<sup>2</sup> Finally, during nearly thirty years, he conceived and caused to germinate in his mind that Second Part, that strange and striking work, defective perhaps in an artistic point of view, but which only genius could create. Goethe, then, has in some sort lived his poem of *Faust*: generous, passionate, romantic at the age of twenty; enamored of antique art, of what is serious and calm, on his return from Italy; seeking finally, in his mature age, a universal eclecticism, uniting poetry to sci-

ence, the spirit of antiquity to that of modern life.

Beethoven, as afterwards Meyerbeer, had during his whole life a desire to put Goethe's poem into music. One day even, about 1807, in a moment of good humor, he wrote a Song of the Flea; but his attention, suddenly diverted, was obliged to return to more pressing labors. "I do not always write what I wish," he said sadly to his friend Bihler, "I work for money! But when the bad times have passed, I will write what will please myself, for art alone: it will probably be *Faust*."<sup>3</sup>

Unhappily, the bad times never passed, and some years later, when the literary writer Rochlitz proposed to him on the part of the house of Härtel, in Leipzig, to compose music for *Faust*, as he had done for *Egmont*, Beethoven, then all absorbed in the conception of the Ninth Symphony, replied: "I have already three other great works in hand for some time past; they are partly hatched in my head, and I should like first to disambarrass myself of them, to wit: two grand symphonies, different from the first ones, and an oratorio. That will be long, for, you see, since a certain time I have no longer the same facility for writing. I wait and I think a long time, and that does not come just in time upon paper. I hesitate to commence a great work, but once started, it goes on."<sup>4</sup> This was in July 1822. Of the works announced, no one saw the light except the symphony with chorus.

Goethe, we have said before, would have been pleased to have had his *Faust* put into music by Meyerbeer, who was almost on the point of realizing the secret desire and the prediction of the poet; for he had many times the idea of writing a score of *Faust*. If he renounced this project, it was, it seems, from fear of disobliging first Spohr, his friend, and then M. Gounod. Nevertheless Meyerbeer left at his death an unfinished work, *The Youth of Goethe*, the drama by M. Blaze de Bury, for which he had composed a very important musical part. This *intermède* comprises, besides other fragments borrowed from Goethe's poem, the scene of the Cathedral and the final Hosanna of the second part. Unfortunately, the musician's will, confirmed by the French tribunal, expressly forbade the representation and the publication of this work. . . .

Mendelssohn had been equally struck by the grandeur and the affecting pathos of the drama of Goethe. In that fruitless quest after a good opera poem, which was the constant preoccupation of his whole life and the regret of his age, he returned by preference and as if by instinct to the ineffable loves of Doctor Faust with the young orphan girl, to the sombre incantations of the demon, which he felt would surely inflame his imagination and lend more of tenderness and of fantastic poetry to his inspiration. But he never dared to pass beyond the thought to the act and to write the first notes of a work which, nevertheless, exercised an all-powerful charm over him.

<sup>1</sup> Schindler: *Vie de Beethoven*, Sowinski's translation, p. 204.

<sup>2</sup> *Ibid.*, p. 217.

" . . . You are precisely the only man who could aid me if he would!" he wrote in 1843 to his dear friend Edouard Devrient. "Why will you not? Art occupies in your heart as considerable a place as in mine, and we have been in accord on all the questions we have agitated. Has nothing, then, ever fallen under your eyes of which you might make a masterpiece? Have you nothing in your portfolio? Lately I have thought that, if one were to throw into as few verses as possible some five or six pieces of Shakespeare, it would be a pleasure to put them into music. Do you not think the same? *King Lear*, for example, — or then again *Faust*, to which I am always coming back? . . ."

Rossini, also, for a long time caressed the idea of writing an opera of *Faust* on a libretto which Alexander Dumas was to prepare for him. Count Pillet-Will, whose intimate relations with Rossini are well known, has given to a trust-worthy person, from whom we have them, the following details upon this subject. Rossini had signed with Véron a contract, by which he engaged to compose for the Opéra five works entirely new, in different kinds. The first was *Guillaume Tell*, the second was to be *Faust*. Some time after the representation of *Robert le Diable*, he went to find Véron to talk with him about his future opera; but the happy director, all intoxicated by the success of a work which he played only against his inclination, received him coldly, pretended many and many a reason for deferring it: in short, Rossini, out of patience, tore up his contract on the spot, and went away. A short time after that, he returned to live in Italy. There he received one day a visit from Fétis, and showed to the astonished musician a huge score, adding: "This is a *Faust* by me."

Fétis himself related this occurrence to the person from whom we have learned it. Did Rossini speak the truth, or was this one of those mystifications of which his mocking humor was so fond? We do not know, but we wish to believe that he was not joking. It pleases us to think that the author of *Guillaume Tell* could not withdraw himself from the charm which Goethe's poem exercised over the imaginations of the *élite*, that he had yielded to the temptation to write, and that, alone, with no other object but his own pleasure, he had composed an entire opera, with the fixed idea that it should never see the light. It is true that we find no mention of this work in the list of the unpublished works of Rossini which appeared just after his death; perhaps he had destroyed or lost it. None the less does it appear established that we owe to the indifference of Véron our having never seen this genius of light and outward passion at close quarters with the sombre, chaste and naïve poetry of the master of Weimar.

On his part, Boieldieu, without being vividly moved by the poem of Goethe, was solicited to set it to music by a well known author, who saw there a chance of one more success for a certain style of drama. It was at the time when Boieldieu wrote *Les Deux Nuits* that Antony Béraud, the friend of Frederic

<sup>1</sup> We translate from "Goethe et la Musique: Ses Suppléments, son Influence, Les Œuvres qu'il a inspirées," par ADOLPHE JULLIEN, Paris, 1880. — Ed.

<sup>2</sup> We may cite among these episodes the monologue of Faust after the departure of Wagner, his attempt at suicide interrupted by the Easter hymn, the double promenade in the garden, and the death of Valentine.

Soulié, afterwards director of the Opéra-Comique, made him the offer—well enough received at first—to arrange the *Faust* as a comic opera on his account. Béraud has himself related, in a newspaper article, the propositions he had made in this sense to the celebrated composer, the hesitations of the latter, his indecision and finally his refusal. Boieldieu, it seems, had asked him if he would like to make with his cooperation a work à grand tra-la-là; these were the musician's own expressions. Proud of such an honor, Béraud, who was then working at a drama of *Faust* for the Porte-Saint-Martin, with the cooperation of Merle, assistant director of that theatre, had the idea of transforming this drama into a comic opera, in spite of the first opposition of his fellow-worker, which he had no difficulty in overcoming; and some days afterwards he submitted to the musician the plan of a *Faust* turned into a comic opera, with a feminine Mephistopheles.

But Boieldieu had already changed his mind, and he presently returned the poem to Béraud, with a very amiable letter, in which, while manifesting a desire to be his collaborator for some subject that should be original, and possibly a trifle diabolical, and while recognizing the piquant details and the dramatic effects which this piece would present, above all with the devil in the guise of a pretty woman, yet he did not believe he could accept his offer for the following reason: "As I have had the honor of telling you, M. Scribe has treated, or is to treat this subject for Feydeau. He designs it for M. Meyerbeer, and, as I have been in the confidence of this project, it would be an unhandsome proceeding on my part to engage you to treat it for the Opéra-Comique." Whether this were the real reason or only a pretext in order not to disoblige Béraud by a groundless refusal, certain it is that Boieldieu did not undertake to cope with the vast conception of Goethe, for which it is no disparagement to say he was not at all prepared. The musician's letter of refusal is dated March 9, 1828. Nine months afterwards, on the 20th October, the first representation of Béraud's grand drama took place at the Porte-Saint-Martin. It obtained a brilliant success, to which the sweet and melodious inspirations of Boieldieu would no doubt have added nothing—even if they had not hurt it.

But let us return to the musicians, who, more happy than Beethoven, Rossini and Meyerbeer, have been able to give free course to their inspiration, and allow their soul to sing as it was moved and troubled by the reading of this admirable poem.

Schumann is the only one among them who, after the example of Goethe, has made of his musical conception the work of his whole life; who has translated the aspirations of its different ages; who has, so to speak, lived the life of his personages. This complete similitude with his model gives him already an incontestable superiority over his rivals. But he has also, over Berlioz and over M. Gounod, the precious advantage of being essentially German in mind, heart and tendencies;

of seizing, consequently, better than any one, the most secret meanings, the most abstract thoughts, the most mysterious depths of the German poem. Thus, compare the episodes of the Garden and of the Cathedral (the only two which both he and his rivals have treated), and instantly his superiority will flash upon the eyes of all, without searching in the other parts of his work, which abound in inspirations of the first order, and which bear on every page the undeniable mark of genius.

M. Gounod and Berlioz have the advantage, rather insignificant in its kind, over their rival, of having been able to complete their work; the one with the care and the research which he brought erewhile to his least productions, the other with his eager passion and his romantic enthusiasm. Each work bears, profoundly graven on it, the imprint of the artist; the one remarkably elaborated, finely chiseled, filled with a gentle passion and a chaste reverie, but sullied now and then by trickery and affectation; the other, more powerful, more vigorous, full of burning passion and of feverish ardor. The one seduces, charms, intoxicates; the other seizes, dominates, exalts. The one is the work of a reflective inspiration, the other of an ardent imagination.

Goethe may count, then, with good right, among the musical works which his poem has inspired, at least three exceptional creations, one of them truly incomparable. Around these three stars gravitate numerous satellites. Around the names of Schumann, of Berlioz, of Gounod, shine with a tempered lustre those of Spohr, of Mlle. Bertin, of Lindpaintner, of Radziwill, and of so many others, who, in default of success and glory, have had the precious honor of measuring themselves with genius, and have thus merited that their name should not die.

And who can tell the secrets of the future? Perhaps one day some new name will shine by the side of those who have been the most favored of fortune; perhaps there will arise some man of genius who will create yet another masterpiece upon the poem of the master, and who will come, anew, after Gounod, after Berlioz, after Schumann, at once to confirm by his attempt, and to contradict by his success, this severe prediction of Goethe: "The *Faust* is essentially a work which cannot be measured entire; every attempt to give the complete understanding of it must fail. It is necessary, moreover, to take account of one thing, which is that the first part is the expression of a thought still benet with obscurity. This very obscurity exercises an attraction over men, and they strive to triumph over it, as over every insoluble problem."

#### MEPHISTOPHELIAN MUMMERY.

Most of our contemporaries have launched forth into lavish praise of Boito's "Mefistofele;" and we suppose we ought also to have gone mad over it, and done the usual amount of ecstatic raving. But there are certain reasons for our moderation, or rather for our silence. We do not, at the best, think very highly of Italian opera, at any rate as cultivated in England, as a branch of musical art; we do not like the uses to which it is put; and we have a special aversion to the degradation of music and the distortion of pure art which this particularly Mephisto-

phelian opera displays. It has portions which come within the realm of pure art, there is no doubt; but they are injured by their connection. It has been "an immense success," "the feature of the 1880 season," a "veritable triumph," and so forth; and as these facts have had so many chroniclers, there was the less need that we should occupy our space by recording them. Notwithstanding its thousand-and-one trumpeters, however, we must protest against the tendency of things which "Mefistofele" illustrates. We shall, doubtless, protest in vain—but we shall still protest. We have had a "Ride to the abysses," and have seen *Faust* "Delivered to the Flames;" now we are bidden to rise to cooler and serenest localities, and listen to a "Prologue in Heaven." Ye gods, what next? To what further uses is music to be put? To what still more daringly impious lengths will these degraders of the divinest of all the arts be led by their feverish thirst after originality? Nothing seems to escape the prying eyes of these hunters after a name, and no subject seems too sacred to be "set to music" by this erratic and epileptic school of composers. We are not at all disposed to be prudish in these matters; but we think these modern Athenians, in their desire to hear some new thing, should exhaust earth before going either to heaven or to hell for a libretto. We have no words to express our supreme contempt for the corrupt, meretricious, depraved taste which writes musical "prologues in heaven," tries to paint the laughter of fiends by clarinets and fiddles, and dares to attempt to realize by musical cacophony the sensations of a miserable wretch about to be delivered to the tortures of the damned. If earth is not enough for these musical maniacs, let them keep their impious hands away from heaven, and confine their frantic efforts to the other place. Or, if they have exhausted (?) the almost boundless possibilities of earth, with its ever-varying kaleidoscope of human life, and human love, and human woe, and cannot write any original melodies or harmonies nor devise any new musical situations, let them acknowledge that their occupation is gone. The "prologue in heaven" style of music may or may not be to the taste of those critics who have fallen so violently in love with Boito's opera as a whole—it is certainly not to ours; and we should consider ourselves traitors to the best interests of art if we did not cry out against such profanations of music. There have been great composers of pure music whose works will always be heard because they appeal to the artistic sense in man; and it is quite possible that the composers whose vagaries we condemn may be able to walk worthily in the steps of the illustrious dead. If they are, let them show it; by their fruits we shall know them. If not, let them be forever silent. We have enough good music to form a museum of great composers; but if the moderns can add nothing better than "prologues in heaven," we had better close the list, mark the last two centuries as "the musical epoch," and regard the vein as worked out. If no other Purcell, Bachs, Haydns, Mozarts, Beethovens, Spohrs, or Mendelssohns are ever to appear to the end of all time, we have at least one of each to fall back upon, and their works can never die. The world will worship at the old shrines until newer and better ones are erected. We have at least enough pure and beautiful music to fill a very large library, even if no more should ever be written; and its beauty can never become threadbare. These composers did not degrade their art: they exalted it to the very pinnacle of grandeur. "Prologues in Heaven" do degrade it, and posterity can very well spare the heap of rubbish which has of late years accumulated under the hands of composers of that ilk.—*Lon. Mus. Standard.*

## THE LYRICAL DRAMA.

BY G. A. MACFARREN, ESQ., M.A.,  
 Miss. Doc. Cantab., Prof. Mus. Cantab.

Continued from page 132.

We will now advance to the period of Gluck. He began his career as a writer of Italian operas. On this Italian modern (for then it was modern) model Gluck recited the whole story in what they call "dry recitative" (*recitation secco*) or recitative, accompanied only with the harpsichord and with the bowed instruments, to sustain the bass note, interspersed with one or other of the five classes of *aria*. He attained great celebrity, in consequence of which he was engaged to write for the King's Theatre in London. Here he supposed that, his works being unfamiliar, a pasticcio would supply all that was necessary, and therefore his opera, *La Caduta de' Giganti*, was a collection of pieces from several of his other operas adapted to a new text, and the work produced small effect. This brought upon him the conviction that music, to fulfill its highest functions, must be written for, and written to, the situation in which it was presented; that an adaptation of old music to new words, or new words to old music misrepresented both, and that the true dramatic qualities could only be fulfilled if words and music were written for each other, and when these both belong to the situation for which they were designed. Such, indeed, was the idea which had been germinated by the Florentines, in their institution of recitative and thence of the opera. Such had been set forth at length by that distinguished Venetian amateur, Benedetto Marcello, who in 1720, published an essay on dramatic music "*Il teatro alla moda*," in which he satirized the vices of the dramatic music of the time. It became, hereafter, the province of Gluck to put the theory of Marcello into practice. Gluck, for many years, pondered this new view, although in its novelty it was but a revival of the treatment of the dramatic element in music. He met with a poet, Calzabigi, who entirely agreed with him in this perception of dramatic propriety, and wrote for him, and with him, and into his very thoughts, the text of the opera of *Alceste*.

This was produced in Vienna, in 1767. It was an extraordinary change from what had been heard before, and met with very great success. In consequence of this success Gluck thought that still higher things were possible to music than had been hitherto accomplished. He knew that the resources of the Paris Theatre exceeded those in any other capital; he knew the great powers of scenic effect, and how all the accessories then incident to the stage were to be met with in Paris. He went thither for the sake of extending his practice in the composition of opera, and he brought forward his opera of *Iphigénie en Aulide* with a success which fully realized all his desires. But here he was bound by the exigency of the French opera of intermixing with his music very much dancing. He met with the famous Vestri, another instance of French recourse to Italian genius, for although the French is the dancing nation of all the world by universal admission, this great Vestri, who bears the title in French annals of "*Le dieu de la danse*," was Italian born, and added the "*s*" to the end of his name only after he had been some years settled in France. When then *Iphigénie* was to be produced, Vestri went to Gluck to make arrangements for the ballet. He said he must have his *garotte*, he must have his *allemande*, he must have his *bourrée*. Gluck exclaimed, "Agamemnon never danced a *garotte*!" Vestri replied, "So much the worse for Agamemnon; the people of Paris cannot witness an opera without one"; and consequently such dances were necessarily inserted into the drama which represented the woe

of Agamemnon compelled to sacrifice his daughter in order to propitiate Diana for fair winds to carry the Greeks to Troy.

We find in Handel the representation of several characters contained in one piece of music, but they have still this stagnant quality of singing so many notes together, and never addressing one another. A composer who is only known by name, for I have never been able to meet with any specimen of his works, Logroscino, is said to have, in some operas he wrote for the small theatre in Naples, represented continuous action in music, and to have had great success. Nicolo Piccini, afterwards the rival of Gluck in the great Paris musical warfare, extended the idea, and in his opera, *La buona Figliuola*, there are specimens of long-continued music during a varied action, where the characters address one another, where sometimes each sings his own sentiment aside while others sing theirs, and where this particular element in lyrical composition is brought to a very high standard. This was set to a text founded on our Richardson's novel of *Pamela*. The opera had an immense success, and, in consequence of it, Piccini's fame was very greatly extended.

The particular combination of characters and continuation of action has its highest example in the masterpieces of Mozart, and we need but refer to the great finale of *Don Giovanni*, to the finale of each act of *Figaro*, and to the sextet in the second act of *Don Giovanni*, to perceive the utmost to which the dramatic musical art has yet attained; the utmost to which it seems possible human genius can ever reach. The only probability that dramatic music may exceed these examples may be in the choice of a loftier subject than the gallantries of Don Giovanni and the intrigues of the Count's valet in *Figaro*. But with the application of such resources to a great tragic or a great religious subject, the opera is capable of becoming the greatest development of the musical art. It is especially to be noticed, in these works of Mozart, that all the principles of musical construction are manifestly fulfilled, and that while they illustrate the action, while they express and declaim the text, the musical composition is in itself so complete and so perfect that were the words withdrawn we should still be delighted to hear the music; were the action imperceptible, one still would feel his musical sense satisfied in the admirable pieces which these works present.

I have now to speak of a particular quality in dramatic composition much vaunted of late as a novelty due exclusively to one composer, and characterized by the German term of *leit-motif*. The rise of this may grow to be an abuse, and one must bear in mind the remark of one of the humorous journals on some more or less recent performance of the kind, that the Portuguese proverb Byron quoted may be applied to some of the works in question, and we may say that "*Valhalla is paved with good motives*," and those motives are not always realized. One finds a particularly strong anticipation of this allusion to a musical idea that has been previously stated in the first finale of Beethoven's *Fidelio*. In the scene in this opera where the governor of the prison, Pizarro, requires Rocco, the jailor, to fulfill his dreadful purpose upon the prisoner, Florstan, he has described the contemplated murder, and, after exclaiming "*Ein Stoss*," sings to four notes, with terrible emphasis, "*Und er verstummt*." In the finale, Rocco is pleading for the prisoners to be allowed to range the prison-yard, and enjoy for the first time the fresh air of heaven. Pizarro is angered to find them at large, and demands how has this man dared without order to set them for a while at liberty? No word is in the text replied; but in the orchestra are those four notes by which we read the conscience of

Pizarro—that he feels he has confessed his intention to murder his victim—that he has made this man his confidant, and, of course, as he has made him his confidant, he cannot deny him the privilege which he has used, of giving the prisoners a few moments of freedom.

The same appropriation of a musical idea to the constant expression of one specialty may be noticed in the *Freischütz* of Weber, where the influence of the evil spirit is always indicated by that particular tremolo with the soft note upon the drum, together with the pizzicato for the basses. Again, in his *Euryanthe*, by that peculiar passage which occurs in the centre of the overture in slower tempo than the rest of the movement, with muted violins, which is always used in the opera when allusion is made to that ghost story, which is the means employed to injure the character of Euryanthe. Let us look further: there is scarcely to be met with in an Italian opera a mad scene, where the *prima donna* lets down her back hair, but she is sure to sing some portions of the love duet she had with the tenor in the first act. And in all the operas of this century, where it has been found convenient, is displayed a natural, but not lavish use of this resource. The resource is not confined to dramatic music.

It may be said to be an application of the same thing, that in setting even music for the church the recurrence of a musical idea at a later portion of the text, which idea was previously heard with other words, is employed by the composer to throw the light of that former text upon the latter expression. Thus, for instance, we find in some settings of the canticle *Te Deum* that when in the latter portion of the hymn the words come, "*Day by day we magnify Thee*," the same musical phrase is appropriated which is set to the words, "*We praise Thee, O God*." To magnify, to praise, are one outpouring of the heart; and the sense of this magnifying and worshipping, in the latter portion of the hymn, is aggrandized and made more forcible by such musical reference to the corresponding words at the outset of the canticle. And in such manner as this, the principle of recurrent musical ideas is to be used, not as a pantomime trick of bringing up a stage goblin, but as a very high medium of enforcing the musical meaning. Further, it is not confined to vocal composition alone, but I maintain that in the symphony in C-minor of Beethoven, when in the last movement the theme of the *scherzo* recurs, this is quite as much an application of the principle of *leit-motif* as anything that has occurred in recent operas. This is to recall in the midst of the grand heroic movement whatever sentiment the composer designed to express in the music of the *scherzo*; and this was not original in Beethoven, because in a symphony of Haydn in B, which is very little known, in precisely the same manner, and in precisely the same situation, namely, in the middle of the last movement, there occurs a phrase from the minuet of the same symphony.<sup>1</sup>

Again, in the first quartet of Mendelssohn for violins, at the end of the last movement occurs that lovely melody in E-flat, which opens the first movement. In the second quartet he begins with the melody, which he had previously set to words, and the reference to which setting is a very strong index toward comprehending the expression intended by the whole quartet, and the quartet terminates with the same song set forth at length which is only hinted at in the beginning. That is the quartet in A-minor. Then again, in his octet, there recurs in the midst of the last movement, a portion of the *scherzo* which is interwoven with the themes of the last movement, most ingeniously combined, and the one is made to form

<sup>1</sup> This little Haydn symphony was performed in one of the Harvard Symphony Concerts here in Boston about twelve years ago. — Ed.



a counterpoint to the other. Here again we find this application in instrumental music of the element that I think is very valuable, but by no means a recent acquisition in the operatic treasury.

We have to distinguish now between what the French call their grand opera and their comic opera, understanding that the term comic does not signify, as in ordinary speech, matter for jest and laughter and fun, but the comic opera corresponds with what was here called the ballad opera, or the opera of the days of Purcell; an opera, namely, in which there is song, but in which much is spoken. And this has in France a very curious origin. A patent for the performance of the lyrical drama was granted specially to the Académie Royale. It was therefore forbidden to sing on the stage of any other theatre. There were, however, performed at the Opéra-Comique spoken dramas, which were interspersed with songs; these songs were not to popular tunes, and when the situation for their insertion occurred a scroll was displayed, on which the words were written at length and in large characters; the band played the tune, and the audience sang the song. From this has been developed the Vaudeville, and thence the opéra-comique of the French stage.

Corresponding with the opéra-comique, which has — more than our ballad operas possess — some occasional largely developed pieces, is the *singspiel* of the German stage, and it is to be remembered that it has been so highly developed that many of the best works in the German school are of this structure. Such are the *Seraglio*, the *Zauberflöte* of Mozart, the *Freischütz* of Weber, the *Faust* of Spohr, and many others which might be named.

It is in the last fifty years only that the composition of the highest class of opera has been aimed at in England; and although we have lost some of our dearest friends who have had best successes in this department, there are still some who aim at dramatic composition; and let us hope that they will have the opportunity, as no doubt some of them may have the talent, to add yet glories to the lyrical drama. I would lastly remark that the sunshine of the poet draws from that great ocean, the musician's mind, the clouds which reflect its light prismatically broken into countless colors, and which pour their riches upon the earth to warm, and strengthen, and nourish men's hearts with the wealth of harvest — the harvest of the human mind.

#### SACRED CONCERTS AND ORGAN MUSIC IN PARIS.<sup>1</sup>

[1780 and 1880.]

It is neither by chance, nor mere caprice that the above dates, 1780 and 1880, stand side by side at the top of this rapid essay, which, while retrospective, treats also of to-day. What they prove, is that, in matters of art, tradition always presides, to a greater or less extent, at the birth and the development of everything useful and beautiful, and that the present cannot be explained without our knowing and comprehending the past. The concerts given for the last three years by M. Guilmant in the hall of the Trocadéro are related to those which, a century ago, found a home at the Tuileries, in a much less spacious locality, the Salle des Suisses, afterward called the Salle des Maréchaux.

The "Concerts Spirituels," or Sacred Concerts of the last century were originally intended to replace theatrical performances during the period of Easter, and at certain solemn festivals. It was the brother of the celebrated composer, Philidor, who founded them, and the King lent him a special apartment in the Tuileries. The 18th

March, 1725, was the day which saw the birth of what was a genuine Academy of Music, the number of concerts given annually being twenty-four or twenty-five. There were eighty-two performers, including a conductor, an organist, eight reciters, or solo singers, male and female, and fifty-four symphonists. These concerts, which soon enjoyed a very great reputation in France and Europe, lasted till the end of 1791, when there was a long period of silence extending down to 1805.

In the year 1780, then, if we look over the programmes of the Sacred Concerts, at the head of which stood Gossec to direct the orchestra, and one of the Couperins for the organ, we find among the principal works interpreted by such singers as Le Gros, Lays, Mmes. Todi and Saint-Hubert, symphonies by Gossec, and airs by Piccini, Sacchini, Paisiello, Gluck, etc., besides melodies and concertos by Bach, symphonies by Haydn and Mozart, Pergolesi's *Stabat*, fragments from the *Carmen Saculare* of Philidor, who had just achieved a great success in England, oratorios by various composers of the day, a "Te Deum," a "Dies iræ," and a "Veni, sanctus Spiritus," by Gossec, these different pieces of the liturgy being adapted for the festivals of Whitsuntide, All Saints, All Souls, etc. Among the eminent instrumentalists we may mention Duport the violoncellist; Ozi, the bassoon player; and Ponto, the hornist. Among the prodigies of the period were Mlle. Mardich, a distinguished flautist, and Rodolphe Kreutzer, then scarcely thirteen, who was greatly applauded in a violin concerto, written by his master, Stamitz.

The Sacred Concerts were discontinued at the end of 1791, to be revived about 1805, with varying fortune and elsewhere than in the Tuileries. Gradually, what had so long been a brilliant institution disappeared, or was hardly ever mentioned, save at very rare intervals, and during Passion Week. From twenty-four or twenty-five, the number of concerts annually was reduced to two or three.

One especial obstacle to the continuation, or rather resurrection, of these interesting and useful meetings was the want of a locality large enough to enable their directors to render them accessible to the masses. At last, in 1878, the erection of the Salle du Trocadéro supplied this lamentable deficiency. In future, classic music has at its disposal a building worthy of it. There is a huge difference between the thousand or fifteen hundred places at the old Sacred Concerts and the five thousand of the amphitheatre at the Trocadéro. M. Cavallé-Coll's grand organ — more favored in this respect than the other instruments and the voices, which have not much to thank the acoustic qualities of the edifice for — sounds powerfully through the vast space, and replaces Cliquot's charming, but too modest instrument, which lent its aid at the old concerts. An immense distance has been traversed, a great advance made, by passing from the fourteen or fifteen registers of Cliquot's instrument to the sixty of the organ at the Trocadéro. M. Cavallé-Coll's organ, by itself, is equal to the most powerful orchestra in the world.

The concerts inaugurated and carried on with such brilliant success by M. Guilmant for the last three years are in very many respects a revival of the old Sacred Concerts. They are, it is true, essentially organ concerts, but vocal and instrumental music fill a sufficient space in them for the assimilation to suggest itself naturally to the mind.

But this year more especially, M. Guilmant has attempted a resurrection possessing all the attraction and charm of something previously untried. We refer to the performance with organ and band, of Handel's concertos, so popular in England but hitherto not known in France. Some of

the great master's oratorios gave, a few years ago, a foretaste of these fine works, which are at once and the same time popular, and highly artistic in character. Handel wrote eighteen concertos for organ and orchestra. M. Guilmant, with the assistance of M. Colonne's excellent body of players, has given us four of these remarkable compositions with, in addition, a notable fragment from a fifth; thereby constituting the great and legitimate success of his very interesting entertainments. We had the fourth concerto in F; the seventh in B-minor; the first, in G-minor; the second, in B-minor; and, lastly, a fragment of the sixth. We lay particular stress on Handel's concertos without again analyzing, after the reports published in this paper, the programmes of which they formed the chief ornament; indeed it was the announcement that they were to be given, which attracted to the four concerts so numerous an audience that more than 300 persons had to be turned back on each occasion. Having come with a feeling of curiosity mingled with a certain prejudice against works supposed to be purely scholastic and consequently wearisome, the public were first astonished, then charmed, and finally enraptured with such melody united to such science, and disguising art by art itself. The frank rhythms, the genuine good humor, the rapid pace which caused tolerably long pieces to appear too short, all combined to ensure the immediate success of these masterpieces, which have so long formed part of the regular repertory in Germany and more especially in England. The effect produced by their performance was well expressed by an amateur who observed: "This music possesses a rustic flavor which is charming; we breathe it like the perfume of a meadow; it has the odor of thyme." M. Guilmant has been worthily rewarded for his efforts by a degree of success hitherto unprecedented in this branch of art. His concerts have been more than an agreeable recreation for the crowd; they may lay claim to the character of an artistic imitation. Are there many of which we can say as much?

CH. BARTHELEMY.

#### WAGNER ON BEETHOVEN.<sup>1</sup>

..... Touching Beethoven, Wagner declares that it was the mission of the master to assert the proper function of his art; to release it from the bondage of the external and trivial, and make it a revelation of the innermost soul. On this point our author, after referring to the retardation of Mozart's development by "unprecedented deviations," goes on to say: "We see young Beethoven, on the other hand, facing the world at once with that defiant temperament which, throughout his life, kept him in almost savage independence; his enormous self-confidence, supported by haughtier courage, at all times prompted him to defend himself from the frivolous demands made upon music by a pleasure-seeking world. He had to guard a treasure of immeasurable richness against the importunities of effeminate taste. He was the soothsayer of the innermost world of tones, and he had to act as such in the very forms in which music was displaying itself as a merely diverting art." We will not stop to inquire whether Wagner's picture of Beethoven's "savage independence" is exactly warranted by the facts of, at least, the early part of his career. It is more important to raise a question as to the obligation expressed in the last-quoted sentence. Wagner was bound to meet the argument that his hero accepted, and, to the last, worked upon the recognized form of art, and we find here some sort of necessity assumed. Our author admits that Beethoven "never altered any of the

<sup>1</sup> From *La Revue et Gazette Musicale*. (Translation from the *London Musical World*.)

<sup>1</sup> "Beethoven." By Richard Wagner. With a Supplement from the Philosophical Works of Arthur Schopenhauer. Translated by Edward Dannreuther. (London: Reeves.)

etant forms of instrumental music on principle; the same structure can be traced in his last sonatas, quartets, symphonies, etc., as in his first." He would have acted according to reason, we are told, if he had overthrown those forms as a lot of useless "external scaffolding"; but he did nothing of the kind, although the "rough vehemence of his human nature shows how he felt the ban these forms laid upon his genius, with a sense of personal suffering almost as great as that which he felt under the pressure of any other conventionality." The entirely gratuitous assumption expressed in these words makes it all the more imperative that Wagner should explain to us why the savagely independent spirit of Beethoven did not burst asunder the chafing fetters of form. But our author does nothing of the kind. He tells us, in words already cited, that Beethoven "had to" observe form. Why "had to"? We can see no obligation, and the fair inference is that the master adhered to accepted artistic methods in the exercise of his right of choice, conscious that they did not hinder but rather assist a full and intelligible expression of his ideas. How much Wagner is at a loss to reconcile his theory of Beethoven with Beethoven's acts appears by his riding out of the matter on the back of a compliment to the German nation: "Here again is apparent the peculiarity of the German nature, which is inwardly so richly and deeply endowed, that it leaves its impress upon every form, remodels the forms from within, and thus escapes the necessity of externally overthrowing it." This may be very true, but affords no proof that Beethoven despised the forms he, through life, so scrupulously observed. While we challenge Wagner on this point, it is impossible not to agree with his glowing description of the manner in which Beethoven's genius gave new life to the old methods. He may be somewhat hard upon the master's predecessors when he likens their works to a painted transparency with the light held before the picture, and Beethoven's to the same transparency with the light behind it, but every word of the following is true: "Assuredly it is an enchanted state we fall into when listening to a genuine work of Beethoven's. In all parts and details of the piece, that to sober senses look like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghost-like animation, an activity here most delicate, there appalling, a pulsation of undulating joy, longing, fear, lamentation, and ecstasy, all of which again seem to spring from the profoundest depths of our own nature. For the feature is Beethoven's musical productions which is so particularly momentous for the history of art is this: that every technical detail, by means of which for clearness' sake the artist places himself in a conventional relation to the external world, is raised to the highest significance of a spontaneous effusion." Surely if this prove anything beside Beethoven's greatness, it shows that the classical forms which "for clearness' sake" the master used are not incompatible with the complete manifestation of even a stupendous genius. Why then assail or ignore them, as some of Beethoven's successors take pride in doing?

Wagner next gives us some interesting remarks upon the difference in the essential natures of Haydn, Mozart, and Beethoven. "The first-named master was satisfied to be a Prince's attendant. Submissive and devout, he retained the peace of a kind-hearted, cheerful disposition to a good old age." Mozart, on the other hand, found servitude unbearable, and spent himself in "an incessant struggle for an undisturbed and secure existence," sacrificing his fugitive earnings to the petty enjoyments of life. On his part, Beethoven, far too haughty to attend either prince or public, lived so much within himself that he was comparatively

indifferent to the world of external things. And, as he withdrew farther and farther from that world, the clearer became his insight into inner and inward things. In urging this upon us Wagner becomes truly eloquent, and we follow his argument with unalloyed pleasure. In the light here shown, deafness came to Beethoven as a gift from the gods: "For the outer world now became extinct to him; not that blindness robbed him of its view, but because deafness finally kept it at a distance from his hearing. The ear was the only organ through which the outer world could still reach and disturb him; it had long since faded to his eye. What did the enraptured dreamer see when, fixedly staring with open eyes, he wandered through the crowded streets of Vienna, solely animated by the waking of his inner world of tones?"

We must pass over Wagner's remarks upon Beethoven's optimism in religious belief, and in the capacities of human nature, simply pointing out how, in view of it, he compares the master to a saint whose suffering is enhanced by every display of evil works and ways. Beethoven's reason we are told, impelled him "to construct the Idea of the Good Man," and then to find a melody proper to him. In working out this fanciful hypothesis Wagner becomes extravagant to the cool-headed reader. He speaks of the "Eroica" Symphony as "almost" indicating Beethoven's search after the Good Man; who is, however, more obviously found in the finale of the "C-minor," to which the "Eroica" appears as "a protracted preparation, holding us in suspense like clouds moved now by storms, now by delicate breezes, from which at length the sun bursts forth in full splendor." As for the melody fitted to the Good Man, Wagner discovers it in the last movement of the Ninth Symphony; "The most consummate art has never produced anything more artistically simple than that melody, the childlike innocence of which, when it is first heard in the most equable whisper of the bass stringed instruments in unison, breathes upon us as with a saintly breath. It now becomes the Plain-Song—the choral of the new congregation, around which, as in the church choral of Sebastian Bach, the harmonic voices form contrapuntal groups as they severally enter. There is nothing like the sweet fervor to which every newly-added voice further animates this type of parent innocence, until every embellishment, every glory of elevated feeling, unites in it and around it, like the breathing world round a finally revealed dogma of purest love." This is not less true than eloquent; but Beethoven would probably be surprised, could he live again, at the theory which connects his beautiful theme with search after a melody fitting for an ideal Good Man. He might also want to know why such a melody is not recognised as having been found when the Choral Fantasia was written. Wagner now goes on to insist that Beethoven "emancipated melody from the influence of fashion and fluctuating taste," and not only so, but gave to vocal music, in relation to that which is instrumental, a new significance, by treating the voices, not with reference to their verbal text, but as "human instruments." An orchestra with voices thus became simply an orchestra with enhanced capabilities—in other words, additional instruments. "We are all aware," says Wagner, "that music loses nothing of its character even when very different words are set to it; and this fact proves that the relation of music to the art of poetry is purely illusory; for it holds true that when music is heard, with singing added thereto, it is not the poetical thought, which, especially in choral pieces, can hardly be articulated intelligibly, that is grasped by the auditor, but, at best, only that element of it which to the musician seemed suit-

able for music, and which his mind transmuted into music." This leads our author into a philosophical discussion of "the most complete drama," as we should have it from the combination of a Shakespeare and a Beethoven, each speaking out of his inmost consciousness, regardless of forms and conventionalities. As to this part of the argument we must refer the reader to the book itself, since to touch it all would necessitate the taking up of large space.

Wagner anticipated that his peculiar ideas about Beethoven would be held up to ridicule, and he here discusses at some length the literary and æsthetic degeneracy of our age. He attributes it almost entirely to fashion—the subordination of individuality to a common pattern. The true paradise of mental activity, he tells us, was found before letters were invented, or written upon parchment or paper. But when written characters were introduced, mental activity abated, and still more was this the case after the invention of printing. Down to this point, however, there was some hope. "The genius of a people could come to an understanding with the printer," but the rise of journalism removed the last chance. "For now opinions only rule, 'public opinions,' and they can be had for money. Whoever takes in a newspaper has procured its 'opinions' over and above the waste paper; he need not think or reflect any further; what is to be thought of God and the world lies ready before him in black and white." Thus, hopelessly in bondage to fashion or "public opinion," we must, on Wagner's showing, look to music for comfort. The kingdom of music, like that of religion, is not of this world. "Let every one experience for himself how the entire modern world of phenomena, that, to his despair, everywhere impenetrably hems him in, suddenly vanishes away as soon as he hears the first bars of one of these divine symphonies. How could we possibly listen with any devotion to such music at one of our concert-rooms, if the physical surroundings did not vanish from our optical perception? Yet this is, taken in its most serious sense, the uniform effect of music over and against our entire modern civilization; music extinguishes it as sunshine does lamplight." It is the spirit of this powerful and unfettered art, from which Beethoven struck the last shackles of fashion when he emancipated melody, that, according to Wagner, will re-animate our civilization as far as concerns the artistic man. On the same authority, the task of re-animation devolves upon the German spirit, and will be achieved by it provided it learn to comprehend the situation properly and relinquish every false tendency.—*Lond. Mus. Times.*

#### THE LEIPZIG CONSERVATORIUM.

In the columns of the *Parisian*, a young English lady, Miss Bessie Richards, gives a brief but interesting description of life in Leipzig, with special reference to the career of young ladies who enter at the Leipzig Conservatoire. Miss Bessie Richards was, it is well known, a student at the Leipzig Conservatoire, and she therefore speaks from experience. Altogether her picture of life in the Saxon city is a highly favorable one. For a home you have the choice of boarding with a family—married officers and persons of similar standing freely receiving boarders—or having private apartments. Miss Bessie Richards chose the latter alternative, and she had a room which served at once as a bed, sitting, and reception room. A large Berlin stove, without any visible fire, but which warms the apartment far more effectually than the open fire-places; a wooden bed, which is concealed by a screen during the day, a few chairs, a table, two or three rugs, and a parquet floor, rendering a carpet unnecessary, form the furniture of these apartments. The examination to secure admission to the Conservatoire is almost nominal, and the thing is clenched

by the reading aloud of the rules and the payment of the fees. Miss Bessie Richards says:—

"As the professors present did not understand English, I fear, when on one occasion I was deputed to read the above-mentioned rules to some of my country-people, my sense of the humorous overcame my respect for the authorities; and some clauses which I added on my own account, delivered with a gravity befitting the occasion, slightly astonished my hearers. After giving the dates of their birth, with brief biographies of their nearest relations, the students are provided with a plan of the daily lessons and can begin work."

Into the system of study adopted at the Leipzig Conservatoire Miss Bessie Richards unfortunately does not enter in detail. She merely says that each student or "Conservervatorist" and "Conservervatoristin," as they are called, has a right to from six to eight lessons a week in piano, violin, violoncello, or singing, and harmony; besides which there are weekly lectures, ensemble classes for the practice of concerted music, and entertainments (Abend-unterhaltungen), every Friday evening, arranged for the purpose of accustoming the inexperienced artists to perform in public. These take place in the concert-hall, a room capable of holding from four to five hundred people; and all interested in the success of the Conservatorium are admitted. Miss Richards complains that at the Conservatoire "the male and female classes are kept carefully apart: a precaution which appeared to me very unnecessary, since I never met a member of the institution who could have succeeded in diverting my attention for one moment from my studies." After some cursory remarks on the hats of the gilded youth of Leipzig, Miss Richards proceeds to describe the amusements of the city. She says:—

"The amusements offered in Leipzig during the winter are the theatres, numerous concerts, and skating. The new theatre is a large and handsome building, where operas and dramas are given alternately every evening. Although the 'stars' of London, Paris, and St. Petersburg are seldom heard there, great attention is paid to the orchestra and chorus, resulting in a generally good performance. The low prices (the most expensive seats costing only four shillings on ordinary occasions) enable even persons of slender means to indulge frequently in these entertainments. The principal orchestral concerts are the Gewandhaus, the Euterpe, and occasional church concerts for the performance of oratorios, masses, etc. There are also the Kammermusik Soirées, or chamber music soirées, once a week, and occasional concerts organized by stray artists visiting the town. The Gewandhaus Concerts every Thursday evening are the event of the week. The rehearsals, at which members of the Conservatorium have the privilege of being present, take place on Wednesday morning, beginning at nine o'clock—the early hour raising murmurs, in which even the most enthusiastic amateurs cannot but join. All the numbered seats having been subscribed for by the same families for years, and being looked upon as heir-looms, outsiders wishing to be present at these concerts are condemned to sit in the Kleiner Saal, where it is possible to see, but not, except from the few seats facing the door which leads into the large room, to hear. To secure the coveted chairs is the ambition of all; and a formidable party may be found assembled on the stairs of the Gewandhaus an hour before the doors are opened, prepared on the ringing of the bell, the signal for their admission, to incur any risks in compassing this end. The new comers, uninitiated in these customs, are slightly astonished on arriving shortly before the beginning of the concert, to find all chance of obtaining a seat at an end. But, shortly after, the novice, who a few weeks earlier would probably have been sauntering leisurely into St. James's Hall in all the splendor of evening array, might be seen scampering madly along the passages of the Gewandhaus, upsetting any one who barred the way to the longed-for seat. The discovery of a less-frequented entrance on the other side of the hall caused at one time a certain amount of excitement, and a few admitted to the secret were missed from their usual posts on the stairs. The result was that the two parties, rushing frantically from

opposite directions, fell into each other's arms; and in the struggle the seats which had been the object of this unseemly encounter fell to the lot of the less enterprising competitors bringing up the rear. The Euterpe Concerts are also of considerable repute, but not sufficiently so to necessitate a resort to strong measures in order to obtain a stall."

Miss Richards also describes the cafés, giving an amusing picture of the fondness of grown men and women for chocolate, and the horror of the average German for a current of fresh air in a room; and with a description of the arrangements for skating, and a warm panegyric of the hospitality and kindness of the inhabitants towards strangers, her interesting essay concludes.

## Dwight's Journal of Music.

SATURDAY, AUGUST 28, 1880.

### LOCAL ORCHESTRAS.

Mr. C. Villiers Stanford, one of the rising composers of England, and a musician of culture, living and working at Cambridge University, has addressed the following letter to the organists of the English cathedrals. Though we have no cathedral cities, and no military centres of the kind here alluded to, yet the principal suggestion in the letter would seem to be, *mutatis mutandis*, equally applicable to the musical condition of some parts at least of our own country.

We have frequently insisted in these columns on the desirableness of having a good local orchestra in every city and large town which has acquired importance as a musical centre. Nothing could do so much to secure the musical independence of a community. It would leave us far less at the mercy of speculating managers and agents, with their travelling bands and orchestras. If we have not trained cathedral choirs, we have in many towns and cities vocal societies, which study with enthusiasm oratorios and cantatas of the highest character, and would perform them oftener if they only had the means of a suitable instrumental accompaniment without going to Boston or New York for it. What gives real musical character to a place is its possession, all within itself, of its own orchestral, as well as its own vocal, organization. The same thing may be said also of the opera; there will be no true opera in America until we cease to be dependent for this costly and luxurious entertainment upon the travelling impresarii, and have permanent, established, local lyric theatres of our own.

Mr. Stanford suggests to his brother cathedral organists that "out-going choristers" (boys we presume) in the several choirs might be taught to play instruments against the time when their voices would naturally fail them. This resource would amount to little here. But, on the other hand, with all our music schools and "Conservatories," and with the increasing interest in music everywhere about us, might not the materials for a small orchestra be found and made available by training, not only in principal cities like Boston, but in large towns like Worcester, Salem, Springfield, etc.,—in short, wherever an oratorio society exists? And it would also serve for purely instrumental concerts. Mr. Stanford writes:—

Sir,—In the present acknowledged dearth of local orchestras in England, I venture to ask your attention to, and if possible co-operation in, a plan for supplying a want so widely felt. Good chorus singers and choral societies are in plenty, while the means of adequately accompanying them is so rare, that either an orchestra must be obtained at great expense from London or Manchester, or else recourse must be had to the miserable substitute of a harmonium or pianoforte. If we except Bristol, and a very few of the larger cities, local orchestras, such as are to be found flourishing in the smallest German towns, are unknown; and that too, not from the absence of musical appreciation in the

English public, but from the lack of instruction in orchestral instruments. I have tried, and hitherto with success, the expedient of having out-going choristers in my choir taught orchestral instruments, and their previous musical training stands them in such good stead, that I confidently expect to find eventually good results in a competent local orchestra. The knowledge of orchestral instruments will be profitable to them, in that it will supplement their income from whatever mercantile or other pursuits they enter upon when they leave the choir. I trust that you will see your way to developing this idea in your town and choir. If the Cathedral cities were to make an effort in this direction, the effect both upon English audiences and English music, would, I feel convinced, be a most marked one. As many Cathedral towns are also military centres, no difficulty would be found in procuring the services of a band-master or other qualified person to teach the various instruments.

Hoping for your valuable co-operation in this plan, and for any suggestions you may make for its furtherance, I remain, dear Sir, yours very faithfully,  
C. VILLIERS STANFORD.  
TRINITY COLLEGE, CAMBRIDGE, July 27th, 1880.

### HOUSEHOLD MUSIC.

One of the most powerful means for the dissemination of musical knowledge and the consequent progress in musical art, is the proper practice of music in the household. Sufficient attention is not given to the cultivation of this phase of the art. It is too generally looked upon as an unimportant branch of education, which may take care of itself. But this is a mistake; because it denies the people a vast amount of pleasure and profit. Musical enthusiasts who are continually running wild over music and musicians would do well to devote some of their exuberant energy to the propagation of music in the home circle. The average young lady amateur should be taught that outside of her two or three little piano pieces there is a world of music, which, if she will, she may enter with delight and profit to herself. As a household instrument, the piano is unsurpassed; but its abuse must be guarded against. It is so popular a form of music-making that people are apt to look upon it as the only musical instrument available for the household. The interchange of sympathy and enthusiasm, brought about by the practice of part-singing or part-playing in the household, is far more conducive to the propagation of musical art among the people than is the incessant and indifferent use of any one instrument.

The violin and orchestral instruments generally are now much studied by ladies, so that, besides the gentleman players who can be procured, the material for home orchestras is not lacking. This form of home music combines informal social enjoyment with deep study of the works of the great masters. Moreover, it has the additional effect of familiarizing the casual listener with the masterworks of musical genius, until their intrinsic beauties grow upon him. Hence, side by side with the spread of concerted music in the household, will grow the popular appreciation of that classic music which is now too rigidly believed to be far above the comprehension of the masses. Many persons do not enjoy classic music, not because they lack a natural taste for it, but because they do not listen to it often enough to grow familiar with it. The practice of holding musical evenings in the house, for the performance of both solo and concerted music, is one likely to stimulate a love for the art. In the performance of part music, the piano can be brought into use in numerous ways. Apart from its unique use as a solo instrument, the piano is invaluable for accompanying, on account of its harmony-producing powers. Though it has not that perfection of intonation to be found in the stringed instruments, its unique qualities will always sus-



tain it as the instrument of instruments for household use. It certainly is a much abused thing, but its use is so important that the abuse is, in a measure, excusable. Very few people take proper care of the piano. They allow it to be exposed to the vagaries of the atmosphere and of piano-thumping young ladies. Not having an acutely musical ear, they do not know when their instrument gets out of order, or, knowing, they neglect to have it tuned often enough. The consequence is that such neglect inflicts a permanent injury upon the instrument, destroying its quality of tone and purity of intonation. These defects combine to blunt the musical sensibilities of the learner on the instrument, as well as to grate upon the sensitive ear of the musician.

The quality of the musical compositions for the piano in use of late years is much better than formerly, yet much room remains for improvement. Trashy songs and piano pieces still occupy too prominent a place upon the household music-stand. When a higher standard of musical appreciation is reached by the general public, this demand for trashy music will cease. Meanwhile, it is reasonable to think that an inferior quality of music in the household is better than none at all, since it may indirectly lead to the appreciation of something better. Many hot-headed musicians and ultra-classicists do not endorse this view of the matter, but erroneously urge the introduction of classic music into every household, where not even the slightest preparation has been made for its reception. The adequate appreciation of classic music is a matter of education and time. There is no reason why the best and highest music may not, in course of time, become a common means of household enjoyment. The general public has begun to find that there is greater beauty than they had supposed in classic music, as the appreciation of it at concerts testifies. And so, in very many homes it has justly usurped the place of the light and ephemeral trash which has so long held sway.

To place music in the house upon its legitimate footing, it is necessary that it should be somewhat systematized. Every household ought to form a musical club, composed of a few select members, who would meet together regularly for practice and for social enjoyment. The musical duties ought to be carried out earnestly, and the evening's pleasure ought not to degenerate into a mere pastime. Nor is it sufficient that devotees of the art be merely executants. There are many branches outside of the playing of music which are of deep interest to the true music-lover. The perusal and discussion of the several branches of musical literature are never-failing means to arouse in thinking minds an interest and enthusiasm which cannot but bear good fruit. To read the biography of a composer, then to study an analysis of certain of his works, and hear those works performed, is an absorbing treat to the man who is not a practical musician, as it is to one who is a deep student of the art. It is the intellectual phase of musical appreciation which our household musicians need to cultivate. The perusal of standard musical literature and the musical periodicals is one means to this great end. In addition to his inherent love for music, the more general culture a man possesses, the more will he be enabled to appreciate the depth and grandeur of the art—the broader will be his capabilities of conception and appreciation. If people thus gifted would bestow some of their attention on the cultivation of music in the house, in course of time there would be very little heard about the lack of general admiration for the best and highest in musical art. The sooner people learn that musical appreciation does not wholly consist in their passive attendance at concerts and operas, the sooner they will learn that their perfunctory

contributions to musical societies and the like are not the only requisites for the elevation of music; the better it will be for the ennobling art which demands active, personal sincerity from those followers who would elevate it to its proper place among the people. GEORGE T. BULLING.

#### OLE BULL.

A despatch from Bergen, Norway, by way of London, received here on the 19th inst., announced the death of the veteran violinist and great popular favorite, Ole Bull. For many years, and even until the past few months, he was a familiar figure in these parts, still attracting attention and admiration by his noble stature, his courteous demeanor, his outward dignity and grace, his benevolent and beaming countenance, crowned by the copious mass of hair white with age, which made his aspect venerable. He lived last winter at Cambridge, in the house of James Russell Lowell, enjoying the friendly intercourse of Longfellow and other friends of culture and distinction, who celebrated his seventieth birthday there last February; and he was often seen in concerts, both as performer and as hearer.

As a man, a mind, a character, he could be admired, without much admiration of his music. His personality was striking. There was a touch of genius, or something like it, in his face and in his conversation, and there was a certain charm in all his eccentricity. He was noted also for his public spirit, his generous aid of charitable or noble causes, and for the outspoken freedom of his opinions always on the side of liberty and of humanity. He could tolerate no nonsense, no affectation (although he has been often charged with the latter weakness, himself, in his art). He hated Wagner's music; we have heard him say: "There's murder in that music, it appeals to the lower passions." On the other hand, he was an intense admirer of Mozart, even more so than of Beethoven. Schumann seemed to be too much for him.

As a violinist, and as a composer, Ole Bull ranked rather as a virtuoso, than as a musician in the best sense. He had undoubtedly a sincere love of his instrument, could woo from it the sweetest, richest tones, and had acquired, in certain respects, a rare mastery of execution. But he dealt too much in brilliant, startling effects and in exaggerated sentimentality. He played down to his audience. He became the spoiled child of popular applause; always repeating himself, playing over and over for many years the same small stock of pieces, which were sure to please the multitude; manifesting no progress whatever as a musician and composer from the time of his first popular triumphs here in 1843. His compositions, which he almost always played, as well as his fantastic, rarely felicitous improvisations, were mostly of the flimsiest and even clattertrap character; they pleased the crowd, and he was always upon exhibition, caring more for that, apparently, than for real earnest growth in art. Yet there was a certain halo of romance about him, a certain legendary something, that made him still a hero with the people. To them he seemed to embody and continue into our modern times the outworn minstrel character and function of the middle ages. While he has added nothing to the history of Art, his memory will be cherished as that of an imposing, genial, attractive personality. We take from the *Transcript* the following sketch of his career:

He was born in Bergen, Norway. His passion for music manifested itself at a very early age, but was discouraged by his father, who destined him for the church. At eight years old he played in the Philharmonic concerts at Bergen, and at nine he played first violin in Beethoven's symphony in D. When he was eighteen years of age his father sent him to the University of Christiania, which he soon left on account of taking charge of an orchestra at one of the theatres during the illness of the leader. In 1829 he went to Cassel to study with Spohr, but his reception was so cold as to almost entirely suppress his musical enthusiasm. He then began the study of law at Göttingen, but soon recovered from the despondency caused by his interview with Spohr, and once more determined to devote himself to his art, and went to Minden, where he gave his first concert with considerable success. At this place a quarrel with a fellow art-

ist resulted in a challenge, and in a duel which followed his antagonist was mortally wounded. Compelled to leave the country, he went to Paris, where he led a most precarious and wretched life, and after being robbed of everything he possessed, including his violin, he attempted suicide by drowning. He was rescued and taken to the house of a recently bereaved mother, who found in him a remarkable resemblance to her dead son, and assisted him so liberally that he was enabled to appear in public in the profession he had chosen. The next seven years were spent in professional tours through Europe, by which he acquired not only an extended reputation but a handsome fortune. In 1838 he returned to his native place with his wife, a Parisian woman, and five years later made his first visit to the United States, where he was enthusiastically received, his concert tour yielding him a rich pecuniary harvest. In 1845 he returned to Europe, and during the succeeding seven years gave a series of concerts in the principal cities of the continent, made a campaign in Algeria against the Kabyles under General Yusuf, built a theatre in his native town, and made an effort to establish in Norway national schools in literature and art. His liberality and patriotism brought him in contact with the police because of his political preferences, and a number of vexatious lawsuits dissipated his fortune, and in 1852 he made his second visit to this country. In the same year he purchased a tract of uncultivated land, comprising 120,000 acres, in Potter County, Pennsylvania, and founded an agricultural colony, to which the name of Oleana was given in honor of its founder. The project, however, was only partially successful, and to relieve the pecuniary embarrassments which followed he resumed his concerts. Upon the completion of the Academy of Music in New York in 1854, he leased the building and undertook the management of Italian opera, which, however, proved extremely disastrous, and at the end of two months was abandoned. He again returned to Europe, where he gave concerts with much success. In April, 1866, he was reported to have died in Quebec, but since that time he has had a very busy and prosperous life. On June 1, 1870, he was married to Miss Sarah C. Thorp, daughter of Hon. J. G. Thorp of Madison, Wis. Some months later he came again to America. Since then he has lived in America most of the time, and during last winter was a resident of Cambridge, where he occupied Hon. James Russell Lowell's estate. During recent years he has frequently appeared here in concerts, and he has taken a deep interest in all matters pertaining to music, the drama and art.

#### LOCAL ITEMS.

Miss Lillian Bailey and Mr. George Henschel, the noted baritone, late of London, arrived here last week, and are now visiting at Haydeville, Mass. Mr. Henschel will not sing here before his return to England, where he is engaged for the Leeds Festival in October. He will make his American debut on his return here, Nov. 6, in New York, and will be heard first in this city in the Bay State course, Nov. 11. Pity that the Handel and Haydn Society cannot have him to sing the part of Elijah, at the opening of the new Tremont Temple!

The Handel and Haydn Society will perform the *Messiah* and *Elijah* in the opening week of the new Tremont Temple. In the first oratorio, October 11, Miss Lillian Bailey will be the soprano soloist, making her first re-appearance in this city after singing at the Worcester Festival.

The Mendelssohn Quintet Club's new members for the coming season are Isidore Schnitzler, first violin, from Rotterdam, and Ernst Thiele, violin, from Philadelphia. Messrs. William Schade, flute, and Frederick Glawe, cello, make their second season with the club, and Thomas Ryan begins his thirty first year with the organization which he created. The club, with Miss Lewis, who has just returned from Europe, after an absence of two years, are preparing to make a concert tour in Maine and the Provinces, appearing in St. John, N. B., Sept. 7, returning to Boston about the 23th.

The Boston Philharmonic Orchestra, Bernhard Listemann, conductor, is to be increased for the coming season to forty-two men, and will give five concerts of classical and miscellaneous selections before the New Year. The principal works promised are the following:—

Symphonies: Beethoven—Pastoral in F, No. 6; Liszt—A "Faust" symphony in three parts, with Schumann chorus and Dante symphony (first part, "Inferno"); Raff—"Im Walde"; Tschikowsky—Suite, Op. 4; Overtures: Weber—"Freischütz"; Berlioz—"Le Carnaval Romain"; Gluck—"Iphigenia in Aulis" (finished by Wagner); Beethoven—"King Stephen"; Wagner—"Eino Faust Overture"; Goldmark—"Penthesilea"; Dvorak—"Der Bauer ein Schein"

(The Peasant a Rogue). Miscellaneous: Rubinstein—"Don Quixote" (musical character picture); Hoffman—Three character pieces; Mozart—Divertimento in D; Wagner—"Siegfried's Funeral March"; "Waldweben" and "Kaisermarsch"; Tchaikowski—Andante for strings; Dvorak—Slavonic Dances (new); Ed. Kretschmer—"Abendruhe," for strings; Brahms—Hungarian Dances; Saint-Saëns—"The Youth of Hercules" and "Phaeton"; Fauré—Scherzo from "Spring Symphony"; Handel—Andante and Minuet from the Fourth Concerto, and Musette from the Sixth Concerto; Bach, Gavotte in D minor; Liszt—"Carnaval of Pesti" and "Rakoczy March"; Zopf—"Idyllen," for two orchestras; Strauss—Waltzes, etc.

—The Sunday Herald tells us:—

Few musicians have been more in demand than Theodore Thomas has since his return, managers from all sections vying with each other in their efforts to secure his services. Offers for one hundred night engagements and for more extended concert tours have been made him by a number of responsible amusement centers, but largely with no result. Manager Peck has, however, secured his services, with that of his newly-organized orchestra, for the last week in October, when a series of concerts will be given in this locality. It is more than probable that one of the attractions of this engagement will be the production of "The Damnation of Faust," with all the attractions, as regards a perfect orchestra, efficient soloists and chorists that can be desired. A number of the novelties brought over by Mr. Thomas, and so strictly guarded [?] from public knowledge, will also be produced during this engagement.

WORCESTER, MASS. The twenty-third annual festival of the Worcester County Musical Association will occur September 20th to 24th inclusive. Its scheme embraces eight concerts of a very high character, introducing artists prominent in every department, in Europe as well as this country, in solo and concerted music; and, in connection with the great chorus of the association an augmented orchestra and the Worcester organ, in works of the largest and most brilliant character.

At the head of the long array of eminent artists, under engagement for the festival, is the name of the charming soprano, Mrs. E. Aline Osgood, who, having been engaged at large expense by the association for this festival, retires for a short period from the scenes of her recent triumphs in England, to return there at once upon the fulfillment of her contract at the Worcester festival, in order to fill an engagement as principal soprano with Albani, at the Leeds festival of October 14th to 18th, and other engagements immediately following. Mrs. Osgood is one of the very foremost sopranos in public estimation, and the committee who boldly assumed the necessary expense to secure her services deserve commendation.

Miss Lillian Bailey, the pleasing young soprano just arrived from England, Italy, Germany and Holland, where she has created great enthusiasm by her pure voice and sympathetic, artistic singing, has also been secured. Miss Bailey's appearance here at the festival of 1877 is well remembered, and she will be welcomed home again from successes abroad with much pleasure.

As it is a part of the plan of the committee to introduce new and, to our audiences, unknown but meritorious talent each year, they have made an effort to do this the present year, and have engaged the services of Mrs. J. C. Hull, a rising soprano, lately secured as soprano at the Church of the Incarnation, New York city, who will appear on one or more occasions during the festival. Mrs. Hull has sung the leading rôle in Auber's *Crown Diamonds* and Bulfinch's *Bohemian Girl* as well as in most of the oratorios, and good things are expected of her.

Annie Louise Cary, who sustains the principal alto solos at the festival, requires no word of praise from us, and no introduction to a festival audience. It is understood that the committee, by insisting upon the fulfillment of her contract with them, simply occasioned Annie (sic) to conclude an engagement following with Mapleson here, rather than in England; contraltos of the calibre of Miss Cary are not common enough on either side of the Atlantic to remain long unemployed. Miss Ita Welsh will assume the mezzo-soprano solos in the *Requiem Mass* by Verdi, which will be brought out with the same grand orchestral and general dramatic effect as called out such interest at its presentation in Boston at the triennial festival of the Handel and Haydn Society in May last.

Mr. C. R. Adams, who sang the work under its composer, and who first brought it to this country, will sing the great tenor airs in the *Requiem Mass*, while Mr. Clarence E. Hay will sustain the baritone solos in the same work, also appearing in other concerts during the festival. Mr. Theo. J. Toedt, the principal tenor of last year's festival, will sing, as will also Mr. W. C. Tower and Mr. C. F. Bonney, the latter having lately returned from several years' study abroad and recent successful appearances at the Crystal Palace concerts, London. Myron W. Whitney heads the list of basses, which also contains the name of D. M. Babcock.

The Schubert Concert Company, comprising sixteen of the leading members of the Apollo Club, (male voices) of Boston, will also appear. The Kirchberg Quartette of young lady violinists will undoubtedly repeat their success of last year's festival and confirm the good impression then made by them.

Timothie Adamowski, the violin virtuoso, has been secured, as has also an increased orchestra of selected musicians. Negotiations are in progress with a first-

class pianist for concert solos, and also with other vocal and instrumental artists.

We have said enough to show conclusively that the coming festival will take a step in advance in interest over any its predecessors, and need only add, as a still greater assurance of success, that Messrs. B. D. Allen, George W. Sumner, and E. B. Story are to be the accompanists, and Carl Zerrahn conductor.

The festival chorus begin their fall series of rehearsals on Monday evening, August 30, continuing them on the evenings of September 2, 4, 9, 13, 16 and 17, the festival beginning the 20th of September, and continuing five days.—*Worcester Spy*.

CINCINNATI. The *Inquirer* has the following intelligence, which has also been widely disseminated by circular:

The College of Music, it may be safely said, is now a permanent institution of our city. It passed through a fiery furnace during the first few months of its existence, and has come from the flames of dissension, jealousy and discontent purified and perfect.

There are many of the doubting kind, who, when Theodore Thomas withdrew from the college, with looks of wisdom and nodding heads, said, "they knew the college would not be a permanent institution," and with the passing away of Mr. Thomas these people expected the college would also disappear; but they have been disappointed.

The name of Theodore Thomas undoubtedly gave prestige to the college and proved a charm, but as he was not the soul of that institution, its life was not even threatened when he withdrew.

The college directors recently announced that a new department, "A School for Operatic Training," was soon to be added to its already numerous branches of study. Col. George Ward Nichols, president of the college, has been in New York city for some time making arrangements to secure a competent teacher for this department, and it will be gratifying to our people to know that he has secured the services of the well-known and popular impresario, Max Maretzek. Mr. Maretzek will bring to the college his invaluable services as a teacher of singing, which, together with his long experience as an impresario, eminently fits him for this position. The letter of Mr. Maretzek to Colonel Nichols accepting the appointment is so interesting that we publish it. He pays a high compliment to the "native talent of America," and displays his confidence in the College of Music and its success when he says that there is no need for American singers to go abroad to attain a perfect training when they have an operatic department in such a school as the College of Music. The acceptance of the position is also an evidence of the faith Mr. Maretzek has in our College of Music and its ultimate perfect success. It will not be out of place to state here that the number of pupils at the college during the coming winter will be almost double that of last year. The applications of scholars are coming in daily, and it is now thought that at least one thousand pupils will be instructed in the college during the coming fall and winter terms. The letter of Mr. Maretzek is as follows:

NEW YORK, August 7, 1890.  
"GEORGE WARD NICHOLS, Esq., President College of Music of Cincinnati.—Dear Sir: I accept with pleasure the flattering invitation of the Board of Directors of the College of Music, of Cincinnati, to perform the duties of Professor of Voice and of the Operatic Department in your great institution. For over thirty years I have been associated as conductor and manager of the operatic stage, and during that time I have assisted in the appearance of the most prominent artists who have visited this country, and of many others who have been ambitious to become great artists. This long experience has revealed to me an immense amount of native talent, which only needed the right kind of musical training to produce American singers equal, if not superior, to any in the world. There is no need to go abroad to attain such training when there is, as you propose to have in connection with a school like yours, where the rudiments of music are already taught, a department where the student can be placed upon the stage and taught to act as well as sing. The position you offer to me suits my inclination, and I sincerely hope and believe that it may result in the much higher elevation of the standard of the operatic stage in this country.

"Believe me, yours truly, MAX MARETEK."

—Speaking of the Cincinnati college circular, announcing the engagement of Max Maretzek, the *Worcester Gazette* says: "Again appears to us the now familiar envelope of the Cincinnati College of Music, containing another circular. Both the enclosure and the shell bear the device of the college, with a lion rampant, *regardant*, with his tail curled round a post to steady himself, while he sings wildly of the departure of Theodore Thomas, accompanying himself on the harp. It is an ingenious bit of heraldry."

## MUSIC ABROAD.

PARIS. "C. H. M." writes (July 31) to the London *Musical Standard*:

The public competition which has just ended at the Conservatoire has not disclosed many unsuspected Patis or sucking Rubinstein, nor indeed can it be said to have satisfied even the modest expectations we had formed of it. One artist of unquestionable talent has however been made known to us through it—Mlle. Tsa, the young

lady who carried off the first prize in the violin competition. First prizes for singing were awarded to Miss Griswold (a clever American pupil of M. Barbot), and to Mlle. Merguier. The first prize for piano fell to M. René (a pupil of M. Macmontel), and to Mlle. Blum, (a pupil of M. Le Couppey). It is worth remark that Stephen Heller, the veteran composer of so many original and beautiful works, was one of the members of the jury in the piano section. The number of lady competitors in the violin class was this year larger than ever. Besides Mlle. Tsa, two ladies, Mlle. Hillemeier and Roger, figure in the honor of the list—the first with a *premier accessit*, the last with a *deuxième accessit*.

In opera and opera comique the results have been disappointing in the extreme. The first prize for opera comique in the masculine department went to M. Ficaluga, a baritone whom we have heard on several occasions at the concerts. No other baritone need be singled out for mention. As to the tenors, all of the five who were admitted to the contest failed miserably. So the coming Mario must be looked for outside of Paris. In the wind instrument competition I was glad to notice that that effective and much-neglected instrument, the trumpet, is being cultivated more than it has been of late. And this, I think, all that need be said of the great annual event at the Conservatoire, so far as details are concerned. If the matter were examined from a more general standpoint, perhaps a great deal might be added. It might be asked for the hundredth time, whether the principle of these competitions is not radically mischievous and cruel: whether it would not be better to suppress all such delusive distinctions as *accessits* and second prizes, and whether it would not be better still to suppress even the first prizes rather than encourage fond, and in so many cases utterly unrealizable hopes, in the breasts of the unfortunate prize winners.

There is quite a romantic story attached to Mlle. Tsa, the winner of the violin prize. The young lady (who is barely fifteen, I believe) is the daughter of a strolling Italian player, of whom she received her first notions of music, and with whom, when quite a child, she performed very often in humble places of amusement in Italy. A charitable French professor heard her play during a voyage a year or two ago, and was so struck by her extraordinary promise that he at once undertook to get her admitted to the Paris Conservatoire. With the aid of some generous friends he collected the modest sum necessary to support her and her father here till she could finish her studies and earn her own living by her art. She proved, as the result of this year's competition shows, an apt pupil, and her future, at least, may be now considered as assured. The distribution of prizes will have taken place by the time this finds its way into print. M. Turquet, the Under Secretary of State, is again to preside at the ceremony. It is said that he will have the pleasing task of handing M. Ambroise Thomas the decoration of a grand officer of the Legion of Honor on the occasion.

There is absolutely nothing stirring in musical circles outside the Conservatoire and the opera of a nature to interest the general public. I may however, mention the report that the Paris Municipality has resolved to subsidize the Gaiety Theatre, and to use it in future for alternate performances of drama and opera.

At the opera we are being surfeited with "Guillaume Tell" and "Freischütz." M. Massé has just finished his new opera, "Les Nuits de Cleopâtre," and we are, it appears, very shortly to be allowed to hear M. Widor's ballet, the scene of which is laid in Brittany.

—A daily paper, says of Miss Griswold:

"The principal honors of the Concours de Chants, of the Paris Conservatoire, have fallen to Miss Gertrude Griswold, an American young lady, the niece of Mr. Brett Harte. This is the first time since the establishment of the famous Conservatoire that an American or even an English-speaking person has carried off the grand prize. The *Parisian* says: 'Miss Griswold's grand success this year is only the more gratifying because it was not only wholly deserved, but was achieved despite many and what would have been to almost any other person overwhelming difficulties. Day after day, through all the twelve months of three long years, she has sung and studied at the Conservatoire. It is not necessary for us to review Miss Griswold's labors: it is sufficient to say that after a more than usually hard contest, she was pronounced both by the jury and public the best singer in the school, and the first prize was accordingly awarded to her. As to her artistic future: Miss Griswold is not yet determined. After the public distribution of prizes, next month, at which Miss Griswold will sing, she may be engaged for a season at the Grand Opéra.'"

**Musical Instruction.**

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT, Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY, Organist at 196 TREMONT ST., HOLIST ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST, BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET. MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS, BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC, 279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME KUDERSDOFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence, LAKEIDE, BERLIN, MASS.

**F. H. STARRLAND,**

PIANO-FORTE, VOCAL CULTURE, READY READING AND CHORAL CONDUCTING.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**

Room No. 2, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School of Singing.

Pupil of Corelli, Arban, Mous. Arban and Mott.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Hall Hours at 12 o'clock.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET, BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS, "THE GERMAN," AND ALL OCCASIONS WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED AND SKILLFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON STREET, will receive prompt attention.

This Department has charge of all the Pianos used in the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT. Bro. paper, \$1.00

For sale by all Booksellers. Sent, post-paid on receipt of price by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,—a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and *THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

### LIST OF NEW BOOKS.

- The Stillwater Tragedy.** By T. B. ALDRICH. 16mo. \$1.50.  
**A Hopeless Case.** A Novel. By EDGAR FAUCHER. "Little Classic" style, Beal's covers. 1.25  
**The Undiscovered Country.** By W. D. HOWELLS. 12mo. 1.50  
**The Tragedy of the Unexpected, and Other Stories.** By NOVA PERCY. "Little Classic" style. 1.25  
**Socialism.** Eighth volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50  
**Every-Day English.** By RICHARD GRANT WHITE. 12mo. 2.00  
**Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. 2.00  
**Odd, or Even?** By MRS. A. D. T. WHITNEY. 16mo. 1.50  
**Miracle Plays and Sacred Dramas.** A Historical Survey. By DR. KARL HASE. Translated from the German. Crown 8vo. 2.00  
**Chinese Buddhism.** A volume of Sketches, Historical, Descriptive, and Critical. By JOSEPH KRIST, author of "Religion in China," etc. Vol. 17 of Philosophical Library. Crown 8vo. 4.00  
**Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25  
**Complete Works of T. B. Macaulay.** Riverside Edition. Including the  
 History of England. 4 vols. 5.00  
 Critical and Miscellaneous Essays. 3 vols. 3.75  
 Speeches and Poems. 1 vol. 1.25  
 The set, 5 vols. in box. 10.00  
**Adirondack Stories.** By P. DEMING. 16mo. .75  
**American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whitaker, Holmes, Lowell, Thoreau, and Emerson. With Introductions and Notes. 16mo. 1.25  
**Ballads and Lyrics.** Arranged by H. C. LODGE. 16mo. 1.25  
**A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 2.00  
**The Manliness of Christ.** By THOMAS HOPKINS, author of "Tom Brown at Rugby," etc., 12mo, gilt top, \$1.00; paper. .35  
**Problems of Life and Mind.** Third Series. By GEORGE H. LEWIS. 8vo. 3.00  
**Labor.** Seventh volume of Boston Monday Lectures. With Preludes on Current Events. By JOSEPH COOK. 12mo. 1.50  
**Confidence.** By HENRY JAMES, JR. 8vo. 1.50  
**The History and Traditions of Marblehead.** By SAMUEL ROADE, JR. Illustrated. 8vo. 3.50  
**Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. 1.25  
**Boston Illustrated.** A Pictorial Guide to Boston and Vicinity. Profusely Illustrated. New Edition, with entirely new map. 12mo. .40  
**Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LEASE POOLE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 8.50  
**Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00  
**Sealed Orders, and Other Stories.** By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," "Avis," etc. 16mo. 1.50  
**Old Friends and New.** By SARAH O. JEWETT, author of "Deephaven," and "Play Days." 1.25  
**An Earnest Trifler.** A Novel. 16mo. 1.25  
**A Treatise on Easements.** By JOHN LEWIS GODDARD, Esq., of the Middle Temple. Second edition, much enlarged by Hon. ROBERT H. BENNETT, Professor of Law in the Boston University. 8vo, sheep. 6.00

HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Opens THU 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## WRITINGS OF T. B. ALDRICH.

As a writer of brief and thoroughly entertaining stories, sparkling with natural humor, and always delightfully poetic in the descriptive passages, he is not surpassed by any other of our authors. — *New York Tribune*.

I have been reading some of the poems this evening, and find them rich, sweet, and imaginative in such a degree that I am sorry not to have freer sympathies in order to taste all the delight that every reader ought to draw from them. I was conscious, here and there, of a delicacy that I hardly dared to breathe upon. — *NATHANIEL HAWTHORNE*.

### THE STILLWATER TRAGEDY,

A New Novel. 16mo, \$1.50.

The Story of a Bad Boy. 16mo, \$1.50.

Illustrated by SOL. ERTING, JR.

Tom Bailey has captivated all his acquaintances. He must be added hereafter to the boys' gallery of favorite characters, side by side with "Robinson Crusoe," and the "Swiss Family Robinson," and "Tom Brown at Rugby." — *New York Tribune*.

An admirable specimen of what a boy's story should be. — *Boston Advertiser*.

The best story of a boy ever written in America, and one of the genuinely witty and readable books. — *Hartford Courant*.

Marjorie Daw and Other People. 16mo,

\$1.50; paper, \$1.00.

"Marjorie Daw and Other People" is, in its way, a marvel of ingenuity. . . . Apart from the special and remarkable talent he displays in taking in his readers, his literary power is undeniable; and his descriptions of New England life are among the best that have appeared. — *London Athenaeum*.

Mr. Aldrich has a very high reputation on the other side of the Atlantic, and this volume should do much to extend it on this. — *London Spectator*.

Cloth of Gold and Other Poems. 16mo,

\$1.50; half calf, \$3.00; morocco, \$4.00.

The qualities which make Mr. Aldrich's prose so charming are the very ones which insure success to his poetical writings. Full of vivid pictures, delicate imaginings, and dainty conceits, they cannot fail to delight the lover of poetry. — *Worcester Palladium*.

Enough to give him a lasting reputation as one of the most eminent American poets. — *The Independent* (New York).

We think of no American poet, unless it be Edgar Poe, who surpasses him in richness of imagination, in quaintness and delicacy of expression. — *The Liberal Christian*.

The Story of a Cat. Translated from the

French of Emile de la Bedollière, by T. B.

ALDRICH. Illustrated with a profusion of

silhouettes. 4to, \$1.00. An admirable trans-

lation of a thoroughly entertaining story,

which is made still more amusing by the

many humorous pictures

Prudence Palfrey. With a picture of

Prudence by MARY HALLOCK FOOTE. 16mo,

\$1.50; paper, \$1.00.

They have an exquisite treat before them who have not yet read "Prudence Palfrey." It is Mr. Aldrich decidedly at his best, — the plot well elaborated and sufficiently exciting, and the story unfolded with delicacy, wit, dramatic suggestiveness, and in English altogether perfect and sweet. — *Christian Union*.

While in the undercurrent of thoughtfulness it displays, and in artistic finish and in poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own. — *Review des Deux Mondes*.

The Queen of Sheba. 16mo, \$1.50.

The story is one of singular freshness and interest, and from first to last it is treated with a certain charming respect for its rare qualities. . . . To say that it is witty and full of a genial spirit is to say that it is Mr. Aldrich's work. — *W. D. Howells*.

Aside from the beauty and fascination of the story itself, the latter half of the book contains one of the most charming records of travel experience in Switzerland to be met with in recent literature. — *Utica Herald*.

Flower and Thorn, and Later Poems.

16mo, \$1.25; half calf, \$3.00.

Possess the characteristic qualities of his verse — delicate play of fancy and exquisite finish and precision of language. Mr. Aldrich has heard more subtle tones than any other American poet, and not even Tennyson has a keener feeling for the artistic side of verse. — *Appetons' Journal*.

What Mohammed said so many times about the Koran is just as true of this little volume. "There is no doubt about this book." None whatever. It is as certainly a book of poetry as it is a book, — poetry of the most airy, delicate, fantastical sort; as dainty and delicious as can be. — *Christian Register* (Boston).

Baby Bell. A Holiday Volume. Fully

illustrated. Small quarto, cloth, full gilt,

\$1.50; morocco, or tree calf, \$3.00.

A beautiful edition of this exquisite ballad, illustrated with rare feeling and artistic skill.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

SEP 13 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1028.

BOSTON, SATURDAY, SEPTEMBER 11, 1880.

VOL. XL. No. 19.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## NEW BOOKS.

### *The Stillwater Tragedy.*

A Novel. By THOMAS BAILEY ALDRICH, author of "Prudence Falfrey," "Majorie Daw," etc. 1 vol. 12mo. \$1.50.

In this novel Mr. Aldrich's power and charm as a story-teller are shown most attractively. The life and character of a New England manufacturing town are depicted with singular accuracy and felicity; the smouldering discontent among working-men and the strike in which it culminated, are portrayed with admirable skill; while the tragedy itself, the unraveling of the mystery surrounding it, and the love which illuminates the whole story, are described with the firm and delicate touch in which Mr. Aldrich is almost unrivalled. Both the story and the exquisite grace and skill with which it is told, cannot fail to make it very popular.

### *The "Globe" Hawthorne.*

A new edition of the complete works of NATHANIEL HAWTHORNE, uniform with the "Globe" COOPER, DICKENS, and WATKINS, which have proved so widely popular. It contains all of Hawthorne's works, — novels, short stories, travel essays, note-books and books for children. Six volumes, with 24 illustrations. Sold only in Sets. Price of sets: in cloth, \$10.00; half calf, \$25.00.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April. Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organisations, and musicians generally — all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.





## BOSTON, SEPTEMBER 11, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FRUEKEL, 30 West Street, A. WILLIAMS & Co., 255 Washington Street, A. K. LORING, 100 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 25 Astor Place; in Philadelphia by W. H. ROSE & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 515 State Street.

## A WEEK IN DRESDEN, 1860.

(Continued from page 110.)

OCT. 30, 1860. That Tuesday shall be memorable for a long day's excursion, in company with Clara Schumann, her daughter, (a blooming maiden with musical voice and the father's features), the sister Marie, and our strong tone-hero Joachim—in a great open carriage, a driver that would lose the way, so as to prolong the pleasure—and the finest of October days, though far from warm—out to one of the most characteristic and romantic points of the so-called "Saxon Switzerland," the *Bastei*. When such artists have holiday, it is a good thing to be of the party; that is, if they want you. And was it not a charming way to take, to make the stranger acquainted—a stroke of hospitable genius on the part of the warm-hearted artist woman, ever occupied with earnest cares and duties, mother of seven children, thrown upon her art for their support, busy with the concerts, busy with a thousand artistic relations, and with the laborious practice necessary to maintain, as she fully does, her pre-eminent position among genial classical pianists? A few hours' drive brings us to the path down in the famous *Uttewalde Grund*, through which wonderful ravine we thread our way aloft, winding upwards to find ourselves upon a narrow gallery of rock, perched high in air, some six or seven hundred feet above the Elbe that sweeps right round its base. This is the *Bastei*, and you look off over a vast plain, broken by low mound-like mountains, round and flat like huge Titanic mill-stones, each entirely by itself, with miles of deadest level between it and the others. The sun is just dropping down in the West, purpling the water and the skies, (how short the days!) and the great round moon is already taking color and serenely throned above the whole magnificent, cold scene. Art has contrived curious towers, and bridges, sacred niches and inscriptions all about our rocky perch; and feudal legends, of robber knights who used to swoop down upon their prey on that quiet river, are not wanting; while close around us, springing from the plain, and rising to an equal height with us, are strange fantastic shafts of rock, a sort of Giants' Causeway, only all set apart, as if the whole sand-stone mass had been cleft this way and that way to the very bottom, as we see a block of wood cleft into a bunch of matches. But I am not going to describe the *Bastei*; you will find it very well done in Murray. Suffice it to say the only title of this region to be called a "Switzerland" lies in the fact that it is as unlike Switzerland as possible. That is the

very charm of it. It has no snowy mountains, no glaciers, no blue peaks and needles, no cold, no mountain chains, nor valleys, nor pasture Alps and *Matten*—nothing that is Swiss, nothing that is grand. But it is a wild kind of beauty on a smaller scale, entirely *sui generis* and unlike anything else; a weird, romantic beauty; some strange old poetry and magic seems to haunt there; the tones of the wind seemed fraught with mystical suggestion as they swelled and died away around the *Gasthaus*, in which our merry company were sitting after yielding to the fascination of the scene outdoors as long as cold and hunger would permit. I wonder if their secret did not pass into the strings of that matchless violin, whose soul and master we had with us!

What a cold drive we had home under that harvest moon! The fields and hills spread white with frost around us, blanched in the pale moon-gleam. And when we reached the broad part of the river where we had to cross, behold, the ferry boat was on the other side, and Charon snug asleep, insensible to our repeated shouts, or hearing in his dreams the halloos and shrill whistles of our driver melted into the wild hunter's waldhorn or the Wunderhorn of Oberon. Happy boatman! What cruel disillusion waits thee! Still we shiver. A whole half hour we stand there at the water's edge and freeze; the glistening air itself is frozen white and solid. At last a light begins to wave reluctantly and sleepily about the cottage; and there are sounds of chains and paddles, and a boat steadily approaching through the small eternity it takes to cross a rapid stream in such an hour, and brisk exchange of tongue artillery between our charioteer and Charon, and we are under way again—or underweigh—chilled into society of silence like a Quaker meeting, musing on the rich day we had had, and owning the majestic beauty of the night, grateful for all this to nature, although her hand-grasp just now is none of the gentlest. But we were soon thawed, we two, after we had hid good night to our fair entertainers, and were smuggled over a good fire and other good things in our hotel, just in the mood for talk, and quite agreed that such a day was worth the freezing.

OCT. 31. A sharp, clear air, fit to be breathed upon this day of the *Reformations-Fest*—proudest anniversary of Protestant Germany. And where should it be celebrated if not here in Saxony, in spite of the anomaly of a king, one of whose Elector ancestors slid back to Rome and then picked up a crown? The shops are closed, and the streets have an almost New England Fast or Thanksgiving aspect. All the large churches—the court church excepted—are thronged two or three times during the day for solemn, cheerful service; the old Lutheran hymns ring out with a will from thousands of united voices, and the debt of Germany, of civilization, to Luther, with the duties thence arising, is the theme of many a glowing preacher. I go in the morning to the most curious and interesting, perhaps, as well as one of the largest of these old churches, the Sophien-Kirche. There we may hear perchance some organ-playing by the

most famous of the German organists now living, the old Johann Schneider. His post of duty is here, at the old Silbermann organ, stuck up in the gallery in a corner of the vast and unsymmetrical interior. Such was the crowd, standing in every aisle, that there was no penetrating beyond a place directly underneath the organ gallery. If there had been any fugue or voluntary before service, I had lost it. But it did edify and thrill one somewhat to stand there part and parcel of that crowd, when there went up from young and old the mighty intonations of *Ein feste Burg*, sustained by the great flood of organ harmony. Many stanzas were sung; and between them were short interludes, often of a very brilliant character, which showed a master-hand indeed, but not a very sober taste. One could not help thinking that the old man had taken a strange time to figure in the character of virtuoso and indulge in such fantastical surprises.

Then came an hour of *chamber music*, of Bach and violin, all by ourselves. A beautiful Andante of the old master was played to an audience of one—and it is probable that not so much as one was thought of when the thing was written. The full brook flowed just as steadily and sweetly in the unbroken solitude, as when the world looked on. And so it would have kept on running (for it was the right master-hand that smote the rock, that is the strings) that morning, but that a visitor, a poet, dropped in full of talk, Hans Christian Andersen, the Dane, a homely, tall, good-natured, lively, gaily-dressed, enthusiastic individual, pleased with his own echo in the world. And should he not feel pleasantly? Had he not just been bidden into the presence, to read before his Saxon Majesty, the royal *Uebersetzer* of the more than royal Dante, his last drama, romance, or what not in MS.? But now adieu! auf Wiedersehn! because my lady waits. We step across the hall, into the concert room, where the two artists must rehearse for their last soirée. So, after cordial inquiries and assurance on all sides that all are safely thawed out after the last night's cold adventure (for surely Charon, the real mythological old fellow, never had a colder, stiller set of ghosts to ferry over—though we were no ghosts, nor that stream a Lethe, as these presents show), the audience of one is ensconced in a corner, and the morning business proceeds. Sonatas for piano and violin, one by Mozart and one by Haydn, are the subject. Fine specimens of their authors' finest art and genius, and not dismissed until the rendering was so faultless, that one saw the genial masters in a fresh light and conceived a new love for both of them. It is a good thing, after long preoccupation with such deeper spirits as Bach or Beethoven, to be reminded, in such a way as a pianist like Clara Schumann can remind one, of a Clementi, a Haydn, etc. Such interpreters as these two know how to place them all in the right light, relatively, before you.

NOV. 1. Another morning rehearsal. Mozart, Haydn, Beethoven (glorious sonata), Bach. After dinner a long walk, over the

bridge, through the Neustadt, and round towards the right bank of the river, to the place of entertainment called the Linksche Bad, where there is another large and sumptuous café concert-hall. The programme was rich; containing, besides lighter things, the "Pastoral Symphony," Gade's "Ossian" overture, duet from "Jesondra," overture to "Egmont," Andante and variations from Haydn's 12th Symphony, overture to "Nozze di Figaro," and to the "Swiss Family," *Lieder ohne Worte* by Mendelssohn, and an arrangement from a very striking song by Schubert, the *Greisengesang* (Song of the Old Man), which impressed me as one of the best things for this kind of treatment, if we must have such things served up by an orchestra. The frigid chords (so Schubert-like) which describe the wintry snows of age upon the head ("the roof"), contrasted with the warmer harmonies of the summer that abides within, are quite effective. It would be a good change in our Music Hall "Rehearsals" from the "Serenade" and *Lob der Thränen*, now so staled by repetition (1860).

In the evening came the third and last soirée of Clara Schumann and Joachim, with the assistance of Frau Garrigues-Schnorr von Carolsfeld as singer. The illness of Herr Schnorr, the husband, caused a real disappointment, and some change of programme, making it as follows:

1. Sonata (F major), piano and violin:  
Allegro, Variations. Tempo di Minuetto. Mozart  
a "Thänenregen," (Wir saßen so traulich beisammen.)  
b "Mein," (Rüchlein, laß dein Häuschen sein).
2. Sonata (Op. 301) for piano. . . . . Beethoven
3. Three Duettinos, piano and violin. . . . . R. Schumann
4. a Romanza, for violin. . . . . Beethoven  
b Bourrée and Double, do. . . . . J. S. Bach
5. a Ballad; "Heinrich der Vogler" . . . . . Löwe  
b "Lithuanisches Lied" . . . . . Chopin
7. Sonata (G major), piano and violin: Andante—  
Adagio. — Cantab. — Finale all' Ungarese. Haydn

The piece by Haydn is found as a Trio; but the violoncello, which scarcely more than doubles the bass in the piano, could be left out without loss—in such players. It is one of the happiest strokes of Haydn's genius; the last movement exquisitely sunshiny, like jack o' lantern on the wall. It was played *con amore*, with the most accurate and nimble fingers, and such nice and vital accent as the best player only can command when all the nerves are rightly strung. Those variations by Mozart could not have been more generally perfect and Mozartish in the rendering. It certainly was a notable achievement for a woman to bring out clearly, finely, warmly, grandly, as Mme. Schumann did, the beauty, force and meaning of a sonata which is one of the most difficult, alike to comprehend and execute, of those remarkable works of the last period of Beethoven—and one of the most richly imaginative and original. If there is any part of it into the sense of which perhaps a man might enter more completely, it is that singular quick march, the like of which no other hero mood of genius ever marched by; for that treads airy heights for which, methinks, only a man's brain can be at once enough intoxicated and enough self-possessed. Talking the thing over together, afterwards, we did not find the lady fully sympathized with our admiration of that particular movement. (Among

the "Davidsbündler"—Eusebius, Meister Raro, and the rest—there would have been none to say us nay). As Joachim dealt with it, there seemed a great deal more in that often played Romanza of Beethoven, than there ever had before. It held the audience in ecstacy. The *Bourrée* (old dance rhythm) and *double* (or variation), were given with masterly vividness and truth of outline, and afforded still new evidence that old Bach is the youngest man alive in music, as well as the ripest. The vocal selections were choice; each with a characteristic charm; the singer could not be charged with neglect of expression; there was only too much of it; a certain extra dramatic infusion of energy, which let the melodies have no peace to "flow at their own sweet will." The three little instrumental duos by Schumann were a nice substitute for some duets of his which were to have been sung. More rare or charming song selections one can scarcely hear than graced these concerts. Robert Schumann is never more genial, more felicitous than in his songs; and where should one expect to make their acquaintance in the right way, if not in just these concerts, which are pious tributes to his memory and genius, by one who has the best right to interpret him?

The concert over, now imagine a very pleasant, sociable symposium in an upper room of this same nice Hotel de Saïe. It is a genuine German sit-down, where everybody is expected to be just as free and happy as he can. And everybody can be just as happy as he has a right to be; and no more, *nicht wahr?* It is at once an artist and a family *Gesellschaft*. All of the Wieck and Schumann representatives are there, who chance to be at hand. But the Amphytrion is our hero of the violin, who would insist upon the mountain's coming to Mahomet. There's magnetism in the man, as we have said; and where do you ever find power that is not tyrannically used? So, not content with "ascending me into the brain" in the form of Beethoven and Bach, he must needs start other subtle effervescing spirits on the same track. We are a dozen all told. Three generations of that musical family of Dresden represented. A right German party! But it is not complete, the younger branches are not happy, nothing can go on, until the grandpapa is found, dragged from his *Kneip*, led in triumph and installed with all due honor and uproarious rejoicing at the head of the table. Then all are very happy; the middle-aged and youngest are very talkative and jokeative, and the dear old lady looks a deal of silent happiness; and Altmeister Wieck is very wise and fatherly and witty in his chair of state, and jokes about the *Wunderkindervater*, as the father and the teacher of two such artists as Clara and Marie, with such a son-in-law as Robert Schumann, may well call himself. Not a few sharp criticisms he drops, too, on the new school music—all in fun of course! And very comical and to the point are some of his illustrations of prevailing tricks in fashionable false schools of singing. For this old man possesses the true art of disciplining the voice as well as the fingers. The daughter Marie, who is full of generous

good nature and good sense, as well as musical talent, is a fine singer, has a rich mezzo-soprano admirably developed, and sang one evening in my hearing Mendelssohn's *Auf Flügeln des Gesanges*, and that impassioned song of Beethoven, to Goethe's verses, *Herz, mein Herz*, in a way to make them felt. I think I forgot, in speaking of the first soirée to mention the artistic touch and finished, tasteful execution with which this young lady played the upper part in the "Allegro Brillante" of Mendelssohn with her sister. I have heard her also play Handel's "Harmonious Blacksmith" variations, and some of those bewitching little quicksilver clavier movements of Bach, with a spirit and a nicety not to be surpassed. Good for the Wunderkindervater! Health!

J. S. D.

#### GEORGES BIZET.<sup>1</sup>

The public, being in a hurry or used up, often judges dippantly the early works of young composers. Those spectators who, indifferent or weary, attend the first efforts of such novices, sometimes destroy, with a shrug of the shoulders, an edifice laboriously constructed at the price of long years of study and sleepless nights without number. Serious criticism hardly knows—and does not always deign to recollect—how many painful struggles every young composer must go through, and how many desperate attacks he must make, before he obtains even a moderate success. Side by side with the courteous judges who do not decide off-hand—who think it worth while to listen and take the trouble of discussing a subject in detail,—how many indulge in peremptory sentences, brutal condemnations, and unreasoning, foregone conclusions, crushing in the bud the legitimate hopes of young composers. All artists do not possess the admirable stoicism of F. Halévy, who, referring one day to some bitter and unjust criticisms on his fine work of *Charles VI*, observed: "Let them say what they choose; do not let us be affected by criticism. If the work is strong, it has nothing to fear; if there is no life in it, criticism will simply have accelerated its fall." Few composers possess this firmness of soul. Ill-natured or simply indifferent criticisms irritate the majority of conscientious workers; their life is worn away on this ever-revolving grindstone, on which they leave the best part of themselves.

Georges Bizet's honest, frank nature suffered cruelly from the often excessive harshness of criticism. Under a cold exterior, the heart of the valiant composer beat quickly and strongly, and, though finely tempered, his soul was prematurely crushed in the daily combats in which a man should be able to look at his enemies with a smile. Had Bizet been less taken up with his art, and less jealous of his works, he would still be the glory of the French school. Extreme nervousness, combined with a strong feeling of professional dignity, has conferred on him the sad privilege of figuring in our gallery of the celebrated dead.

Bizet (Alexandre, César, Léopold, called Georges) was born in Paris, on the 25th of October, 1838, amid essentially artistic surroundings. His father, an excellent singing master, was married to a sister of Mme. Delarte, a talented pianist, who carried off the first prize at the Conservatory. Bizet's uncle, A. Delarte, a friend of my childhood, was a musician of taste, but his erudition was not well balanced. He undertook to combine with vocal science a mass of subjects which appeared to unprejudiced judges quite dis-

<sup>1</sup> From *Le Ménestrel*. (Translation from the London Musical World.)

dict from this branch of art. An ardent apostle and sincere utopian, he advocated preparing the way for vocal studies by a knowledge of physiology, anatomy, phrenology, etc.; previous to their attempts to emit a sound, his pupils had to study the rationale of acoustics, as well as of look and gesture. The really solid part of his instruction, on the other hand, was deeply interesting. The study of sound in its gradations and varieties, and the gamut of its color, were the theme of attractive demonstrations; reading and reciting aloud, declamation, spoken and sung, formed a body of subjects which often frightened timid pupils, but fanaticized those of finely tempered minds.

Delaerte sent his young nephew to me. Georges Bizet was nine years old, and, though not very advanced, played with good taste and natural feeling Mozart's sonatas. From the very first day I was able to perceive in him a strongly marked individuality, which I endeavored to preserve. He did not wish to show off, but to "render well;" he had his favorite authors, and I took a pleasure in learning the cause of his preferences. It is thus, I think, that, by awakening the intelligence and reason, a master may guide and form the taste of his pupils. Admitted into my own class, and successively into Benoist's for the organ, and F. Halévy's for fugue and ideal composition, Bizet won, surely, if slowly, all his grades, never allowing himself to be discouraged when not successful, but always redoubling his efforts. He gained one after the other the prizes for *solfeggio*; the second and the first prize for the piano, extempore playing and organ; the second and the first prize for counterpoint and fugue; and lastly the "Prize of Rome." We see with what patience he went through his musical humanities before appearing as a master; an example to be noted at a time when eagerness to come forward, united to the suggestions of self-love, persuades so many students that they are wasting their best years on the benches of the Conservatory. It was step by step that, from 1849 to 1857, Bizet went through the due course of study and of recompenses. Here are some probatory dates: 1849, prize for *solfeggio*; 1851, second prize for piano; 1852, first prize for piano. Under the above dates must be placed also the first "accessit," the second, and lastly the first prize for the organ in Benoist's class; 1854, second prize for fugue; 1855, first prize for fugue; 1857, second "Prix de Rome"; 1857, Grand "Prix de Rome."

We must not forget to record here an incident which Georges Bizet never forgot. When I was nominated to the piano class, Zimmermann begged me to point out among my pupils those who would like to study counterpoint under his direction, that being a study of which he was especially fond. Bizet was one of those I selected, and thus it was that, before entering the class of the illustrious master Halévy, the young man was already familiar with the contrapuntal style according to the pure lines of Cherubini, whose traditions Zimmermann had inherited. It is also interesting to remember who were Bizet's fellow-pupils at the Conservatory. My class then comprised among its members, Wieniawski, Thurner, Francis Planté, Martin Lazare, Jules Cohen, Deschamps, etc., a brilliant generation of accomplished virtuosos and future composers, with which are directly connected the pupils of the following years: Guiraud, Paladilhe, Dubois, Fissot, Duvernoy, Salvayre, and many others, and it is not without a melancholy feeling that, when contemplating their living celebrity, I think of the glory, so soon ended, of Georges Bizet.

The new "Grand Prix de Rome" had valiantly earned his artistic holiday. A residence in the

Eternal City was the realization of his youthful dreams. His letters, of which I possess several from Rome, breathe an ardent love of art, as well as a lively and confident faith in the future. But there was a black spot obscuring the radiant horizon. The young composer's mother was in bad health, and very strong fears abridged his stay in Rome. It was written, however, that Providence should preserve some years longer, for her affectionate family, their worthy and courageous mother, so eager to devote herself to their happiness. On his return from Italy, Georges Bizet, while busying himself in looking about for a poem satisfying his aspirations and musical temperament, was wise enough to make a modest income by giving lessons in pianoforte playing, harmony, and singing, or by undertaking arrangements and reductions for the music publishers. This was a halt, but not a period of repose; it was a period for the concentration of the young composer's living force, so that he might make a breach in the stormy conflict of life, in which every one too frequently fights for himself alone, and a brother-in-arms, an old schoolfellow, rarely uses his influence and his connections for the comrade of one day who has become his rival on the next.

It is only right to state that, thanks to the intelligent and artistic initiative of the popular impresario, Jacques Offenbach, G. Bizet and Ch. Lecocq were bracketed as *ex æquo* to receive the prize for a buffo opera—*Le Docteur Miracle*. Bizet's work was a clever pastiche in the old Italian style, containing several excellent pieces, and especially an exceedingly well-written *finale*; but this excursion into buffo composition was destined to be the only instance of Bizet's playing truant. His robust temperament and conscientious nature inclined him to treat impassioned subjects, really suitable for the stage. *Les Pêcheurs de Perles* offered him an interesting canvas, moving scenes, and an opportunity of proving his value as a musician. Despite some portions which were too long, the public must have recognized in so important a first work, a composer of style, capable of frank, true melodies, speaking his language with great facility, and able to make his inspiration bend to dramatic sentiment. Yet *Les Pêcheurs de Perles* scarcely reached fifty representations, despite the efforts of M. Carvalho, who had a presentiment that Georges Bizet was a lyrical musician. *Les Pêcheurs de Perles* was followed, some years later, by *La Jolie Fille de Perth*, the book being written by Saint-Georges, and very skilfully arranged for the stage. It was an easy task for musicians and sincere critics to note great progress, undeniable firmness of style, and, lastly, a more strongly marked individuality, real originality in the form of the pieces, and new effects of sonority as well in the choruses as in the orchestra. Thenceforward, and despite the half success of this highly meritorious work, Georges was in the first rank of new composers. The score of *Djamileh*, one act, for the Opéra Comique, was a charming work, dreamy, impassioned, and bearing the stamp of that Oriental morbidity which Félicien David and Ernest Reyer have so happily transferred, palpitating with life, to the delicious pages of *Lalla Roukh* and *La Sultane*. Georges Bizet's work may, with due allowance for difference of proportions, take its place unchallenged side by side with these two masterpieces, and that without his having borrowed aught of the originality and peculiar style of the two masters of Orientalism. In the intervals between his larger creations, Bizet produced orchestral *suites*, fragments of symphonies, and a characteristic overture: *Patric*. We must not forget to mention, also, his poetic score of *L'Arlesienne*. These orchestral and symphonic works, while proving the young composer's supple talent, rich imagination, and learning, afforded him, likewise, an opportunity of demon-

strating his great ability, his perfect tact in the art of orchestration and of musical color. He followed, within due bounds, and without allowing himself to be carried beyond the limits of good taste and a sense of the beautiful, the happy audacities of innovators; but, while admitting the grandeur of certain Wagnerian conceptions, he admired unreservedly the genial works of Verdi, and delighted in praising the ardent inspirations of that great master of Italian dramatic art. It is to be remarked that his predilection for the German and for the Italian school did not render him unjust towards our own national dramatic music. Auber, Halévy, Gounod, and Ambroise Thomas were to the last his favorite masters, and we have often heard him analyze, with the most sincere admiration, Ambroise Thomas's *Hamlet*, of which, by the way, he left two remarkable transcriptions for the piano, the one two-handed and the other four-handed.

We are now nearing the happiest years of his life. After marrying Halévy's second daughter and becoming the father of a charming little girl, it was not long ere he was to know the delight of a real theatrical success. *Carmen*, a three-act work, which the Opéra Comique public, at first a little startled by the realism of the libretto, eventually applauded with enthusiasm, established his reputation on a solid basis, and justified his having received a short time previously the knight's cross of the Legion of Honor. *Carmen*, so warm and so full of color, at one and the same time original and frank in its inspired flights, soon became a modern stock-piece in France and abroad. But the already celebrated artist was about to be struck down in the midst of his triumph. Death came and seized him surrounded by those near and dear, by the side of his wife and in the arms of his friends, in his charming villa of Bougival, of which he was so fond, and whither he was always going to awaken inspiration. The catastrophe occurred the same year that *Carmen* achieved its success. *Carmen* was brought out in March, 1875. On the 3d of June, that same year, Bizet succumbed to acute heart disease, accelerated by the emotions he had gone through during the few preceding months. The emotion caused by the event was considerable, and the sorrow general. All who, like us, knew Bizet will bear evidence to the noble and generous qualities of his heart, as well as to the elevation and delicacy of his sentiments. Endowed with healthy and correct judgment and a rigid conscience, he would hear nothing of compromises; he entertained to a supreme degree a sense of justice and a horror of intrigue. Possessed of refined and ready wit, he shone in conversation with intimate friends by his amusing and original repartees, observations full of sense, and happy sayings. On his days of gaiety he delighted in maintaining paradoxical theses, after the manner of Méry. But in these games of wit he never employed irony. His sharp-pointed darts were always arms of courtesy with his friends, and, when he might with certainty have wounded, he was contented with indicating he had touched. He was good, generous, devoted and faithful in all his affections; his friendship, sincere and unalterable, was as solid as his conscience.

When a child, he was blond and ruddy, with a somewhat chubby but highly intelligent face. When a young man, his round features assumed a firmer character. His clear glance, open physiognomy, and smiling mouth, testified to great energy. Confidence was their predominant expression, and I still see him, despite the bitterness of his earlier dramatic essays, happy at living, and easy as to the future, casting the joys and the glory he had so well deserved.

A. MARMONTEL.

[To be continued.]



### THE LONDON SACRED-HARMONIC SOCIETY.—ITS LIBRARY.

ON account of alterations to be made in Exeter Hall, this fine old Oratorio Society is obliged to move into more narrow quarters. Its concerts for the present will be given in St. James's Hall, which does not afford accommodation for more than 200 choristers. *Figaro* tells us what is to become of its valuable library, as follows:—

The question, what is to be done with the library of the Sacred Harmonic Society when the Corporation of the city of London declined to take charge of it, has been solved. Messrs. Novello, Ewer, and Co. have, in the most handsome manner, agreed to take care both of the library and the famous statue of Handel by Roubillac, and if at any time the Sacred Harmonic Society again has a habitation of its own, the goods will of course be restored. The Sacred Harmonic library is both a large and important one. It contains about 3,000 volumes, about 450 volumes of which are manuscripts. Among other rare printed works, it contains the *Sarum Missal* of 1627, and that of Ratisbon of 1618, much of the ecclesiastical music of Palestrina, Orlando di Lasso, Willaert, and other writers of the Italian and Flemish schools; the *Cantiones* of Tallis and Byrd, the *Musica Deo Sacra* of Thomas Tomkins; the very rare and curious sheet published by Matthew Locke, containing his communion service, with the Kyrie set ten different times; Lowe's directions for the performance of Cathedral Service, and a perfect set of Barnard's Selected Church Music, published in 1641, said to be the first collection of English Cathedral music ever issued. First, or early editions, in type, of the "Psyche" of Matthew Locke, of many of Purcell's works, and the operas of Lully and other French composers, are also in the library. In specimens of madrigals by the great English madrigal writers of the 16th and 17th centuries, the Sacred Harmonic library is peculiarly rich, most of the specimens being original editions. The song collections of John Playford and his contemporaries of the days of the Commonwealth and Restoration down to the time of George I. are also included in the collection. The library also possesses a large quantity of music for the lute and other obsolete instruments, and particularly the rare "Book of Tablature," published in London by William Barley in 1606, with Gasparo Fiorini's "Nobiltà di Roma," published in Venice, 1673, and the "Lautten Buch of Wolf Heckel," printed at Strasburg, 1562, exemplifying the different kinds of tablature for the lute in use in England, Italy, and Germany respectively. Indeed, from the point of view of musical typography, the library is one of the finest in the world, as it contains specimens of type-printed music produced in different countries and at various times during a period of upwards of three centuries. In the brief account of the library appended by Mr. Husk to the catalogue of 1862, it is stated that the collection includes specimens of the beautiful types used by the English-Flemish and English printers in the sixteenth century, the bold but less finished English and the rough Italian types of a succeeding age, and the rude German printing of the last century. Since then, large additions have been made to the printed portion of the library. Nearly 400 different English operas and other musical pieces, many of them unique, are now in the library, besides Starter's "Frische Lusthof," published at Amsterdam in 1621; a "Bishop's Bible," dated 1606; and a collection (by no means complete) of musical literature and journals.

It is, however, in the manuscripts that the Sacred Harmonic library is the most valuable. It contains the vocal score of the "Elijah," mostly in the handwriting of the composer; the autograph of Auber's "Exhibition" march, autograph "services" and other works by Greene, Arnold, Samuel Wesley, Balfe, Henry Purcell, Blow, Croft, Boyce, Arne, Durante, Clari, Geminiani, and others, for the most part never published. Among the manuscripts is also a complete opera by Joseph Haydn, entitled "Armida," in full score, and in the autograph of the composer. This work was, it seems by the brief but admirable account written by Mr. Husk,

sent to England by Haydn in fulfillment of an engagement entered into by him when in this country to furnish an opera for the King's Theatre, now Her Majesty's Theatre, in the Haymarket. During the interval between the making of the engagement and the sending the opera, an alteration had taken place in the management of the theatre. On the arrival of the work the new manager refused to receive it, and it was consequently never produced. There is also a curious manuscript score of an opera called "The Demon," which proves to be an adaption by Sir Henry Bishop, Tom Cooke, Hughes, and Corri, for performances at Drury Lane, of Meyerbeer's "Robert the Devil." It is in instrumental score only, and is in the autograph of the adapters. A manuscript copy of Carey's "Dragon of Wantley," in the autograph of Thomas Barrow, one of the gentlemen of the Chapel Royal, is also here. The full score of Blow's "A Song on New Year's Day, 1700," in the composer's autograph; likewise here, together with the commonplace-book of John Stafford Smith, the cuttings from newspaper criticisms collected and pasted in books by John Parry between 1834 and 1848, with manuscript notes by him, and the whole of Professor Edward Taylor's unpublished lectures. These lectures (which should repay publication) comprise discourses on church and dramatic music, on Purcell's "King Arthur," on the Italian, Flemish, and German schools of music, on English vocal harmony, English vocal part music, and on English madrigal-writers.

The special autographs in the library of the Sacred Harmonic Society are curiosities, if they have no abiding interest. One is a letter from Franz Abt, asking for a ticket for a Handel Festival. A curious letter from Beethoven's brother Johann, dated Vienna, 24th of February, 1836, offers the right of publication in Great Britain, America, and England, of seven of Beethoven's compositions (Op. 124 to 130) for sale for £40. There are two letters from Beethoven, one of them addressed to Herr von Holz, appraising him of his discovery, after Holz had left his house on the previous evening, of some mislaid spoons which he had supposed lost, and his subsequent recovery of his equanimity. He invites Holz to dine with him on the following Sunday, when he would give him fuller explanations. By the tone of the letter, it is evident that crusty old Beethoven had accused, by implication, his friend of stealing the spoons, and wishes to remove the disagreeable impression he has created. The second letter is dated from Baden, July 10, 1813, to Herr Arens, in which he requests his friend to return his symphonies in C-minor and B-flat; his oratorio he did not immediately require, and thanking him for fifty florins. A letter of introduction sent by Donizetti to Sir Michael Costa is also here. A receipt by Orlando Gibbons, dated 34th February, 1617, for £10, a quarter's pension due to him as one of his Highness' musicians, is mutilated, only the initial of the signature being preserved. There is a letter from Handel dated October, 1723, to Francis Colman, British envoy at Florence, thanking him for negotiating the engagement of Senesino, the vocalist; and autograph letters or other documents of Atwood, William Ayrton, Bishop, Boieldieu, Grétry, Hummel, Lully, Meyerbeer, Paer, Spontini (respecting a performance of portions of "La Vestale"), and Weber. A letter dated Paris, November 6, 1866, to Sir Michael Costa thanks the great conductor for the present of a Siltan cbeec, and compliments him on the success of "Eli." Perhaps the most important manuscripts, are, however, from Mendelssohn, and particularly two having special reference to the Sacred Harmonic Society. The first is written in English to his librettist, Mr. Bartholomew, and is dated May 11, 1846. He tells Mr. Bartholomew that the oratorio for the Birmingham Festival is "not the 'Athalia' nor the 'Edipus,' of course, but a much greater, and, to him, more important work than both together. He says it is not yet quite finished; but that he writes continually to get it finished in time, and that he intends sending over the first part (the longer of the two it will have) in the course of the next ten or twelve days." We now know that the oratorio referred to was the

immortal "Elijah." He begs Mr. Bartholomew to try and find some leisure time towards the end of the month, that the chorus-parts may be in the hands of the chorus-singers as soon as possible. And he concludes by begging Mr. Bartholomew to give it his best English words, for he (Mendelssohn) feels so much more interest in this work than in any of the others, and he only wishes it may so last with him. Another letter from Mendelssohn accepts the invitation of the Sacred Harmonic Society to come over and conduct "Elijah" in April, 1847, though he cannot give a positive promise. Last of all, in the autograph is a letter from Nicolo Zingarelli, dated Naples 9th November, 1839, to Sir Michael Costa, inquiring as to the success of the cantata written by Zingarelli for and produced at the Birmingham Musical Festival in the preceding October. It is the charge of this work that brought Costa to England and, as we all know, after failing as a vocalist at the same Birmingham Festival, he remained here to become conductor at the King's Theatre, and laid the foundation of a fame which has lasted half a century.

### THE "MONDAY POPULAR CONCERTS."

Without counting the "extra" concerts when the later quartets of Beethoven are annually brought forward, the season recently closed brought the total performances to the number of seven hundred and twelve. Such a series of concerts, of the same character throughout, and under one director, is probably unique in the history of music. The programmes alone form an extensive library, and must have afforded to thousands the first opportunity of becoming acquainted with the lives of the great composers. Taking a glance at random through the volumes of two or three seasons, we find biographical sketches of Brahms, Gernsheim, Grieg, Raff, Rubinstein, and others of the modern school; Marcella, Leclair, Corelli, and others of more distant periods; while interesting notices of Beethoven, Mozart, Haydn, and Mendelssohn—to say nothing of Bach and Handel—abound in almost every programme. Mr. Arthur Chappell has earned the gratitude of musicians, as well as an enduring niche in the temple of Fame, by his unprecedented achievement. It is unnecessary to write the history of these "Popular Concerts," for an interesting though brief account appears in the second volume (p. 352) of Doctor Grove's "Dictionary of Music and Musicians," which will, it is hoped, endure to inform future ages of the doings of the present.

As a generation has passed away since these concerts were established, and *The Musical Standard* was not then in existence, our readers will not perhaps think it is out of place, before examining the work accomplished, to have placed before them a brief account of the plan of the earlier seasons, from contemporary notices and personal recollections. The instrumental music will alone be considered, deferring notice of the artists engaged till a future time. The vocal selections we do not propose to notice.

The only musical journals in 1859, when the "Monday Popular Concerts" started, were the *Musical World* and the *Musical Times*; the latter not at that time the important and influential paper it now is, being devoted chiefly to the interests of choral societies, does not notice the performances till the commencement of the sixth season. To the *Musical World*, then, we must go for a description of the early days of this now celebrated institution. As stated in Grove's "Dictionary," the concerts were originally of a truly popular character, the "classical series" being a continuation of them, and regarded as an experiment—the last miscellaneous concert being held, February 7, 1859, and the first "classical" taking place on the Monday following. The notice in the *Musical World* of February 12, 1859, of the last "popular" is amusing:—"The

success of these concerts is undoubted. Hypercritics may object to them on the ground that they are calculated to please, not to enlighten or elevate the hearers. The directors, we take it, have no ulterior object beyond that of gratifying the general public, and thus honestly filling their own pockets. They resign to the Philharmonics, to the London Musical Society, and other institutions of the kind, the task of instructing through the medium of amusement, and only claim credit for carrying out their intentions in perfect consonance with these principles. Their aim is to render their entertainments popular—no more. For this purpose they invariably engage for each concert one or more artists of celebrity. A name like that of Arabella Goddard, or Sims Reeves, is attraction sufficient to fill the hall. If the hall be filled, and the people pleased, the captious critic becomes a secondary consideration. The success the popular concerts have achieved is a proof of their necessity. Besides, are we not to have a Mendelssohn selection on Monday?" The following extracts from the director's advertisement puts a different face upon the matter:—"In commencing a new series of entertainments, the design of which may be understood by reference to the programme of this evening, the Directors of the Monday Popular Concerts wish to endow their undertaking with a more universal character than it has hitherto assumed. The advantages offered by St. James's Hall, and the resources placed at their disposal by the generous patronage they have experienced, will, it is confidently hoped, enable them to carry out their plans with success. So rapidly is the taste for pure and healthy music spreading through all classes of the community, that no enterprize of this kind can hope to prosper for any length of time, much less to attain a solid permanency, without taking this great social fact into consideration." . . . "It will be perceived that the programme of this evening's concert is made out from compositions, vocal and instrumental, by one master (Mendelssohn). In its exclusive application to chamber-music, the experiment may claim to be regarded as in some measure new; and so rich is the catalogue of vocal and instrumental works bequeathed to us by the great composers in this special branch of their art, so marked by sterling excellence, and so undeserving of neglect, that, backed by the suffrages of the public, the Directors of the Monday Popular Concerts have no doubt whatever of being able to present a succession of entertainments unprecedented at least in variety of attraction."

The programme of the first concert was repeated, in part, at the five hundredth, January 18, 1875, and will bear a further quotation;—Quintet in B flat, Op. 87, strings; Sonata in F minor, Op. 4, pianoforte and violin; Prelude and Fugue in C minor, organ; Quartet in D, Op. 44, No. 1, strings; Tema con variazioni in D, Op. 17, pianoforte and violoncello; Fugue in B flat (from the Magnificat), organ. The organ-pieces were omitted in 1875. From the date of this "Mendelssohn" concert to the present day, the "popular" element—in the common acceptance of the word—has disappeared; but the directors' estimate of public taste has been fully justified by the support their enterprise has received; and "popular" the concerts still remain. A "Mozart" night was given on Monday, February 21, 1859, and the *Musical World* devotes a leader to the subject, from which we quote the opening paragraph:—"The Monday Popular Concerts at St. James's Hall have taken a turn which promises excellent results. The directors have, at length, condescended to assume for granted—however much against their inward conviction—that the public generally is not an aggregate of dolts, with ears wholly insensible to

the influence of divine harmony. They have condescended to admit just so much, and begun to act upon the admission extorted from them 'à rebrousse poil.' To their surprise, no doubt (if not to their satisfaction), the two concerts already given, at which nothing but good music was allotted to either singer or player, proved eminently successful. To their astonishment, perhaps, (if not to their satisfaction), the quintets, quartets, and sonatas, not only pleased the multitude, but were heard with greater attention, and applauded with greater enthusiasm, than anything else. In short, most probably to their utter consternation (if not to their satisfaction), the two so-called 'classical' concerts threw all that had preceded them into the shade—and this without the aid of great names, but solely on account of the musical attractions *quand même*." This is rather cruel, after the remarks by the critic first quoted. The next concert was devoted to Haydn and Weber. Beethoven filled the programmes of March 7, 21, and 28; the Mozart selection being repeated at an extra concert, on Wednesday, March 9. The original series of six concerts was extended; Bach and Handel being represented April 4; Mendelssohn again on the 18th; and an "English" night on the following Monday; the season terminating with another Beethoven night, May 30th. As, though the directors felt parting to be "such sweet sorrow," they announced another extra concert for June 27. We were present for the first time on that occasion, and heard a Sonata, by Dussek, for piano-forte and violin (Op. 69), the themes from which still "haunt the ear." The second season commenced November 14, 1859, and was continued till July 2, 1860. The arrangements were generally the same; evenings being devoted chiefly to one composer. There were two "Italian" nights, and one more "English" night, April 9, 1860—the last, unhappily. The next few seasons presented the same features—the fourth being prolonged to July 29, 1862; two concerts taking place on consecutive evenings, owing to large numbers being unable to obtain admission to the director's benefit, July 7. The fifth season began October 13, 1862, with the one hundred and third concert from the commencement. The seventh season did not begin till January 16, 1865. Morning performances, on the Saturday—now a permanent feature—were introduced this year. The remaining period is sufficiently familiar, and requires no particular notice. In another article attention will be directed to the works performed, and the number of composers represented.—*London Mus. Standard*, Aug. 7.

#### THE LETTERS OF BERLIOZ.

The letters of Hector Berlioz to Humbert Ferrand prove that the composer's memoirs do not tell the whole story. Like other Paris critics, Berlioz draws a sharp line between written and spoken truth. His letters to Ferrand contain the latter. What has so far appeared in Madame Juliette Adam's (Lamber's) *Nouvelle Revue* and in the *Neue Freie Presse* is indescribable, and there is more to come, unless Charles Gounod prefers not to edit the rest. Berlioz was haunted by the idea that he must be wretched, ever in love, and constantly changing. In February, 1830, a few days after he had fallen in love with Harriet Smithson, while she acted *Ophelia*, he writes: "Horrible! Could she but comprehend for one moment the poetry and infinity of such love, she would rush into my arms and die of my kisses." A more rumor then led him to execrate the same woman, to vilify her name, and to begin another affair. Both his love and his hatred he invariably desires to express by an orchestra and chorus of not less than two hundred and fifty performers. By way of contrast, Beethoven's

"Adelaide" may be recalled, and Mozart's musical glorification of Konstanze. From Florence he writes: "Saw an opera here, Romeo and Juliet, written by a dirty little pig called Bellini—mind you, I saw it, and the Shades of Shakespeare did not appear to destroy these Myrmidons!" When a Roman Music dealer was unable to show him anything of Weber, Berlioz wrote: "Do what? Sigh?—Childish. Gnash my teeth?—Trivial. Patience?—Still worse. One must concentrate all poison within, let nothing evaporate, let it ferment until the heart cracks."

October, 1833, after he had married Harriet, he writes: "I kept my faith in defiance of you all, and my faith has saved me." He had to borrow three hundred francs to pay his marriage expenses; but he pretended for once to be happy, and when he wanted to please his bride he sang to her from the same *Symphonie Fantastique* which he had written to execrate her. He liked Auber's music, whereupon Berlioz remarks that her taste is not good, but yet lovely. A few weeks before his marriage he abandoned Harriet again, and wrote: "To make this terrible separation bearable an unheard-of accident led a poor girl of eighteen into my arms. . . . If she loves me, I shall crush a little love out of my heart and imagine that I love her. What a foolish novel!" In 1841, he writes: "They talk of giving me Habeneck's place; but they would have to place him in the Conservatory where old Cherubini is sleeping persistently. When I am old and incapable the management of the Conservatory cannot slip away from me." In 1841 he says: "France is getting duller and duller in musical matters; the more I see of foreign countries, the less I like France. Pardon this blasphemy, but 'art in France is dead, rotting.' At Brunawiek he was given a public dinner; a hundred leading men were present, he wrote, so you can imagine the feeding. 'Victor Hugo is raving because he is not emperor, that's all,' he writes in 1853: "I am a thorough imperialist. I shall never forget that the Emperor has redeemed us from that dirty and lunatic republic. In matters of art, he is a barbarian, but the barbarian is a savior—and Nero was an artist."

In 1864 he wrote: "I have heard enchanting little Patti as Martha; as I left I felt like covered with fleas, and sent word to the dear child that I should pardon her singing such platitudes at me, but could do no more for her. Fortunately the work contains 'The Last Rose of Summer' which she sang with so much poetic simplicity that the sweet fragrance is almost enough to disinfect the rest of the opera." When Scudo of the *Revue des Deux Mondes* died insane, Berlioz remarked that his rival and enemy had been crazy for fifteen years. In 1862, when quite ill, he asked innocently: "Must we suffer all this because we have adored the beautiful for a lifetime? Very likely." In May, 1854, he wrote: "A part of our little musical circle is mourning; so am I; the rest is merry because Meyerbeer is dead." In 1833 he wrote of himself; one day good, quiet, pensive, poetic; the next day sick, annoyed, doggish, malicious like a thousand devils, and ready to spit out life were there not prospects of some possible intoxication, friends, music and curiosity. My life is a novel in which I take much interest." This he wrote in his honeymoon; he might have written it on the eve of his death. His life is a sensational novel à la Zola, but he never read it, he never understood it, and it never did him any good. Like Byron, he thought it bliss to look extremely unhappy. He wanted to be sick with Chateaubriandism, Wertherism, Shelleyism, Byronism—with all the most civilized products of the century that usually sicken him whom they need not in the least concern.

## Dwight's Journal of Music.

SATURDAY, SEPTEMBER 11, 1880.

## WHAT LACK WE YET?

Our good town of Boston has a certain pride in what is called æsthetic culture. If we do not all plume ourselves upon being artists, we at least have an idea that we are something rather *hors ligne* as intelligent art-patrons. We are not, as a rule, a close-fisted people, and although we do not claim to be more munificent than our neighbors, we have been brought up to fancy that when we give our thousands or hundreds of thousands to establish, or enrich any art institution, we may possibly do so a thought more intelligently than they. Be this as it may, we certainly have this in common with other American cities, that so soon as we are thoroughly persuaded that we really want a good thing, the means of getting it — that is, the money — comes quite easily, almost of itself, as it were.

Thus, we wanted a large music-hall, well situated, architecturally fine, and of good acoustic properties. No sooner said than done; the Music Hall was built.

We wanted a large and expensive organ, and we got one which leaves nothing to be desired, either in point of size or expensiveness.

We wanted an art museum, and we have it. We had only to assure ourselves of the reality of our want, and to assure our moneyed fellow-citizens of its reasonableness, and the dollars poured in as fast as we could desire.

Now we have another very crying want, and it is rather odd, by the way, that just this want has been so long in formulating itself in Boston, of all cities in the Union, — *we want an orchestra*.

One would have said that, if Boston were anything in an artistic way, she was musical; notwithstanding the noble array of Boston names which are famous in the annals of Painting and Sculpture, our chief æsthetic pride has been that we are — almost *par excellence* — the musical city of the United States. Yet we neither have, nor ever have had, an established orchestra.

Remember: an orchestra is not merely a large or small body of musicians playing together at this or that concert after a few preliminary rehearsals. It is a body of musicians who play and rehearse together from one end of the season to the other. Its members do not play various stringed and wind instruments in as various military bands and theatres or ball-room orchestras, and meet together *en masse* only when some grand concert is to be given, to be dispersed again after the concert. In a real orchestra the members play together all the time, every week and every day.

We have for years had most excellent material for an orchestra at easy command, although this material is yearly growing smaller, and more difficult to concentrate; but we have never had a real orchestra.

The reason? An orchestra costs money, a great deal of money. But this is not the whole reason, neither is it an insurmountable obstacle in the way of our having one.

One thing is certain: without a standard orchestra we shall die out of the musical world. Boston has already fallen behind New York and Cincinnati as a musical centre, simply and solely for want of an orchestra; and, if things go on in the same course, we shall soon sink to the level of the mere musical provincialism of Baltimore or Portland. An orchestra is the musical focus of a city; it is idle to say that we can have Mr. Thomas's admirable and admirably drilled body of players whenever we want it. Admitting that we can; an orchestra, no matter how superb it

may be, that is attached to our city only by so many miles of telegraph wire can never become a musical focus.

How are we to get an orchestra of our own, for that is what we need?

By paying for it. Nothing more or less. But how? Aye, there's the rub!

It is very evident that we cannot look to the general concert-going public merely. An orchestral fund can only be raised by appealing to individual munificence; by large subscriptions and donations. An orchestra is too expensive a machine to be purely self-supporting; it cannot, especially in the beginning, live on "gate-money." Still less can it be established and founded upon the mere hope of possible "gate-money." It must rest upon a *foundation*, in every sense of the term.

The question is: Can our moneyed men, our merchant princes and millionaires, be got to give their money, and give it freely for this object? Well, they have given before now to other artistic objects not more worthy than this one. Take for instance, the Art Museum.

It is not necessary for a rich man, inclined to be munificent, to have an individual sympathy with the object of his donation. He needs only to be satisfied of its worthiness, its utility, and above all things that it is something tangible. He very naturally wishes you to show him some tangible and permanent equivalent for his expenditure; in other words to get his money's worth. He knows the value of his money better than any one else, and is not willing to see it wasted on chimeras. It is a mistake to think that he has a prejudice against music; look at the great organ! he gave his money readily enough for that.

But on the other hand, look at the Harvard Musical Association. This most excellent society has never been able to lay hands on any money that did not come from the annual assessment of its members, or from its Symphony Concerts. It has not been the recipient of large donations. Why? Because the Harvard Musical Association has stood in the public mind as the representative of a merely abstract idea, of a certain musical tendency. Its object has been to raise the standard of musical taste, to preserve, as far as might be, the purity of musical tradition, to present the public with finely constructed programmes. True, its *desire* has been to found an orchestra, but it has never had the means of setting to work. How much money does any one suppose would have been given by individual capitalists to a society for the improvement of artistic taste in painting and sculpture? Not much, surely. But a great deal of money was given to found an art museum.

Now an orchestra is something tangible. When once formed, it has a corporeal existence, and has at least the possibility of permanency. Ask a man to give his money to found an orchestra, and you can show him some tangible equivalent for his giving something that, whether he be musical or not, he can feel sure is more solid than smoke, and which can make him realize the fact that he has been in truth a public benefactor.

When the Harvard Musical Association established its symphony concerts, one cannot help feeling that it began at the wrong end. It said: "We want concerts of good music." It should have said: "We want an orchestra that can play any music." The symphony concerts are a great deal that is good, and very little that is bad, but they have the fault of hovering in mid-air; they rest on nothing solid. Take away the fifty musicians who play on the Music Hall platform, and they fall to the ground at once. But an organized orchestra is something solid; no matter to what uses it may be put — whether to the playing

of waltzes and potpouris, or to the rendering of Beethoven symphonies, it is still there, with its powers and energies unimpaired, a never-failing stand-by in all emergencies, a centre of musical force. Let it play quadrilles in a beer-garden for six nights in the week, on the seventh it is ready for symphonies and overtures.

It is unquestionably to this object that our rich fellow-citizens should now give their money. If the Harvard Musical Association comes forward and asks for donations, and large ones too, for this purpose, we think that it will not be disappointed. Who indeed should be better trusted to spend money intelligently for this object than it? Only, if it does ask it, let it assure every one it asks that the orchestra itself is to be the main and only object; that everything shall be done to keep up the orchestra when it is once organized; that it shall be made as self-supporting as possible, and that its existence shall not be sacrificed to the fighting out of any special principle. If it has to live by playing "popular" music, it can still live for playing the very highest music. So long as it really exists it can do anything. W. F. A.

## MUSICAL ADVERTISING.

Time was when musicians were hired lackeys in great men's households; now they are not only their own masters, but are, in appearance at least, masters of a good many people beside themselves. The arts are making fortune, as the French say. Musicians — composers and performers — are now kings and princes in comparison to what they used to be; yet their kingship rests upon very singular foundations. One would think that if any man were king over men "by the grace of God," that man was the heaven-inspired composer. But if we look a little curiously into the situation, we find that his mastery is far more of the democratic sort, and that his reputation — in other words, his title to office — rests, to a great extent, upon more or less universal suffrage. It is difficult to find a musician who is not, to a greater or less degree, a party leader or a prominent party adherent. It is to the strength and enterprise of his constituents that he owes much of his own material strength.

An artist now-a-days is not only a man who makes money, but one out of whom a great deal of money can be made. In all communities where the ballot-box plays a part in political machinery, a man wins the suffrages of his constituents, not so much as a mark of personal esteem and admiration, but because his constituents believe him to be at once more willing and competent to further their own interests than any one else.

Just so a large proportion of the loud admirers of certain composers and performers are men who are anxious to make money out of them. Most of us remember that great patriotic procession from Boston to Bunker Hill, on June 17, 1876. At first sight it looked like a pure expression of veneration of the heroes of the Revolution and of renewed fraternity between North and South, shaking hands over the bloody chasm. But upon closer examination it was found that a good half of that brilliant procession was nothing more than a gorgeous phantasmagory of bakers', brewers' and shoemakers' advertisements. One-half of our fellow-citizens shouted praises to the Spirit of '76, while the other half pasted advertisements all over her wings.

A prominent composer of to-day may imagine himself to be an æsthetic world-power, and the recipient of the unrestrained homage of men, while he is in reality looked upon by many in the crowd merely as a successful advertising medium. He is covered all over with flaming placards. It would be well, in one sense, if artists went about with a strip of paper pasted on their foreheads, bearing the inscription "Stick no bills!"



There are many musical journals in Germany, and each one extols a particular composer. Every new work he produces is declared to be epoch-making. The world stands astonished at this enormous quantity of epoch-making compositions, until it finds out that the musical journal which proclaims these works as divine is edited by the very firm that publishes them. *Hinc illa—jubilationes!*

Does the composer imagine that these laudatory articles show that the writers appreciate his genius at its full value? Perhaps he may; but they really show that the writers appreciate at its full value his power of advertising their publishing-house. Business is business. But this advertising system has one unfortunate result, and that is, that if you look for sound criticism on contemporary music in Germany, you must not look for it in the musical press, but in the larger daily papers.

What are nine pianists out of ten, to-day, but walking advertisements of pianoforte manufacturing houses? Of course it is dinned into your ears that So-and-so is the greatest living pianist, but even that consoling announcement is made secondary to the all-important fact that he plays upon the Such-and-such pianoforte. And yet it is hinted that So-and-so, in spite of his being the greatest living performer, could not earn his bread and butter without allowing himself to be used as a show-card.

Kings and princes? No! Musicians, from being rich men's hired lackeys, are fast becoming the servants of ingenious speculators. They wear crowns made of newspaper and adorned with gaudy job-print. It is only years and years after their death that they are placed upon ideal thrones, when their works have had time to prove their divine greatness, as saints in the Roman Church are canonized only after their relics have worked indisputable miracles. W. F. A.

#### MR. MASON IN JAPAN.

Tokio, July 21, 1880.

JOHN S. DWIGHT, Esq:—

Dear Sir,—If I recollect rightly, you are one of the trustees of the Perkins' Institute for the Blind. My object in writing you is to obtain specimens of printed music for the blind, also of all elementary instructions in music. They have an institution for the blind here on a small scale, not supported by the government. While I am here I desire to do what I can for them. I have as a pupil a blind man, who is the best performer and teacher of the Cota, their harp of thirteen strings, in Japan.

Their most scholarly musicians seem to have no scientific knowledge of harmony. I have seven of the court musicians, all young men, as pupils in singing and harmony. Our simplest ideas of harmony seem to open a new world to them for the study of music. My work thus far has been in the two Government Normal schools and in the training school connected with them. So I have had about five hundred boys and girls, corresponding in their ages to our primary and grammar schools, to work with. I can say that my success for the time and under the circumstances (less than four months and knowing but little of the language) has been the best I ever experienced.

I will not speak of my special work in the schools, but will briefly mention some of the most important things which I met with, and how I manage to get over the difficulties which come in my path.

I found that their two scales, in which the Cota was tuned, contained each five sounds, one in F-major, 4th and 7th omitted, and F-minor.



This is the key and scale in which they mostly sing. I enclose a melody of one of their most cheerful songs, a New Year's song, sung by everybody high and low, men, women and children, all over the empire. It has twelve verses, one for each month in the year.



This is a favorite way of ending their songs. If the Cota be tuned in F-major, the above cannot be played.

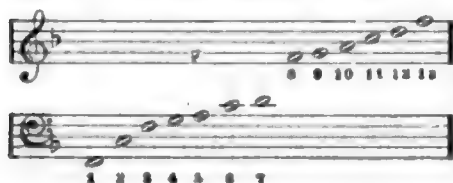
In the Girls' Normal School, which is patronized by her Majesty, the Empress, the court musicians taught this kind of singing, while I was trying to teach in our scale. I found it very difficult to get the young ladies to sing 3 and 4 and 7 and 8, and mentioned the fact to the authorities upon the different scales. They then wished to know which I thought was the true scale. I replied that I had not come to Japan to decide matters of that kind, but suggested that, as they had a first-class Professor of Physics in the University, I had no doubt that he could decide the matter upon scientific principles. They seemed to jump at that suggestion, and arranged that Professor Mendenhall should be invited to give a course of lectures upon the subject of sound, especially illustrating the musical scale, and the harmonic relation of sounds; which he did in three lectures.

Professor M., having all the apparatus for this purpose, was entirely successful in his demonstrations. The result was that it decided the whole matter: (1), that their scale had not even been submitted to scientific treatment; (2), that they had not included the idea of the harmonic relation of sounds in their system. At these lectures they took good care to have all the Japanese musicians of note in the capital invited, including the court musicians. A large number attended. From this time I had my hands full. The musicians came to me to learn about our scale and about harmony.

A commission was appointed by the educational department, to decide (1), as to the scale; (2), as to nomenclature; (3), as to the poetry to be furnished me to set to music for all grades of schools. This commission consists of three of their literary men, and one blind musician, the Cota-player, whom I have mentioned, Mr. Iwano, and myself, including my interpreter. We have met three times a week and spend about three hours each time. The first hour is taken up by my giving a course of lessons based on our system of music and in our notation. They copy all my exercises from the blackboard, and then go to work with their songs or words for songs.

By the above you may get some idea as to what I am trying to do. Every thing seems to proceed with an excellent spirit, and I feel very much encouraged in every respect, for I feel that, if I do not progress very far, we are working in the right direction; and I feel that you would approve our course.

Yours truly, L. W. Mason.



#### LOCAL ITEMS.

Of the operatic outlook last Sunday's Herald tells us:

In the absence of an established operatic season, such as New York has enjoyed the last two years, Boston will during the coming months enjoy a series of short visits from nearly a dozen different organizations for the presentation of Italian, French and English grand opera, as well as opera comique and opera bouffe. The list of companies expected during the season includes the "Boston Ideal," Manager Mapleson's, the Strakosch and Hess and Emma Abbott English, the Gilbert and Sullivan company, with the new and unnamed work of those notable workers, the Almée and Soldene opera bouffe, the De Beuplan and Grau French, the Roosevelt English, Mann's "Boccaccio," the Bijou, the Flora E. Barry company, and an organization for Italian opera, headed by Sig. Tagliapietra, now being formed. The "Ideal" company will open at the Boston Theatre late in the season and present "The Pirates," "Chimes of Normandy," "Bohemian Girl," in addition to their former repertoire, with Mary Beebe, Marie Stone, Adelaide Phillips, and Messrs. M. W. Whitney, W. H. MacDonald, Tom Karl, W. H. Fossenden, H. C. Barnabas and George W. Frothingham as the leading soloists. The Mapleson company come to the Boston Theatre Dec. 27, for two weeks, and will, undoubtedly, make the entrée of Mme. Gerster the leading event, and Boito's "Mefistofele" and "Rienzi" the novelties of the season. The Strakosch and Hess English Opera Company open at the Globe Theatre Nov. 15, for a single week, producing first in America Boito's "Mefistofele" with Mme. Marie Rose as Margherita. The Emma Abbott English company come to the Globe Theatre during the latter part of the season, and, with a repertoire including "Romeo and Juliet," "Lover's Pilgrimage," "Merry Wives of Windsor," as its novelties, will introduce Sig. Brignoli in English opera. Beyond the fact that the new opera by Gilbert and Sullivan will be first presented in this city at the Globe Theatre, nothing is known as to this promised new composition.

—Of the singing societies we learn from the same source:

The opening concerts to be given by the Handel and Haydn Society will serve as the leading events in the dedicatory week of the rebuilt Tremont Temple, a performance of "The Messiah" being announced for the evening of Monday, Oct. 11, and one of "Elijah" on the evening of Wednesday, Oct. 13. Miss Lillian Bailey makes her entrée to the Boston concert hall on the former occasion, singing the soprano rôle. The other soloists will be Miss Emily Winant, contralto, William J. Winch, tenor, and Mr. M. W. Whitney, bass. For the "Elijah" the soloists have not been fully decided upon, but Messrs. John Winch and Charles R. Adams and Miss Emily Winant will probably be heard on that occasion. For the regular season of the society there have been plans made for four performances, "The Messiah" at Christmas, Mozart's "Requiem Mass," and Beethoven's "Mount of Olives," a month later, selections from Bach's "Passion Music" at good Friday.

The Cecilia Club programme for the season is full of attractions, and promises a far more enjoyable series of concerts than have been given the last few seasons. The works to be given by this organization are cantatas by Bach and Grieg, two motets by Beethoven, Berlioz's "Romeo and Juliet," Liszt's "Die Glocken des Strassburger," Beethoven's "Ruins of Athens," Mendelssohn's "Loreley" and Schumann's "Faust," all with full orchestral accompaniment, to which rare array of attractions will be added four unaccompanied psalms of Mendelssohn. It is quite possible that these concerts will be given in the new Tremont Temple.

The absence (in Europe) of the conductor of the Boylston Club, Mr. George L. Osgood, has made it impossible as yet to arrange the season's programme for this organization. Mr. Osgood will unquestionably bring with him more or less novelties for the Boylston singers on his return late this month, and the notably choice selections included in the concerts of this club the last few years ensure an equally interesting series of performances the coming season.

—The Old Bay State course of entertainments will begin on Thursday evening, Sept. 27, with a concert by Miss Annie Louise Cary and the Temple Quartet Glee Club, and subsequent evenings will be filled with a reading of "Midsummer Night's Dream" by George Riddle, with all of Mendelssohn's music by the Philharmonic orchestra; and concerts by the Theodore Thomas orchestra; Marie Ruge and the Listemann concert company; the Ideal opera concert company, consisting of a double quartet of the principals; the Mendelssohn quartet club and Lillian Bailey and George Henschel as soloists; the Barnabee concert company; and readings by Prof. Churchill and Miss Cayvan. At some of the entertainments Mr. and Mrs. W. H. Sherwood, pianists, will appear, and Miss Fanny Kellogg will also be heard in this course.

—First among the miscellaneous concerts of the season come those announced by Manager Peck for the evenings of Oct. 4 and 8, and the afternoon of Oct. 9, by Miss Annie Louise Cary, Wilhelm, Joseffy and the Temple Quartet.

## MUSIC ABROAD.

LONDON. Mr. Henry C. Lunn writes, in the *Musical Times* (Aug. 1):

The rise of new Associations for the practice and promotion of music is a sure indication of the growing interest in the art. The London Musical Society, under distinguished patronage, has this season given a concert of the utmost interest; and there can be no question that as this Society appeals not to the general public for encouragement, the professed object it has in view—that of performing high-class works, either ancient or modern, and of any country—will be carried out. The Bach Society, too, continues its career of usefulness, under the conductorship of Mr. Otto Goldschmidt; and amongst the Societies in other parts of the metropolis we may mention the Borough of Hackney Choral Association (which, since Mr. Ebenezer Prout has assumed the conductorship, has grown into the greatest importance), the Hampstead Choral Society, so ably directed by the founder, Mr. Willem Goenen, and the Highbury Philharmonic Society, placed under the efficient conductorship of Dr. Bridge; many others, however, deserving the warmest praise for their zeal, not only in presenting compositions of recognized worth, but in performing new works which, but for the existence of such institutions, would scarcely obtain a hearing.

We think it may now be safely said that the anticipated dissolution of the Sacred Harmonic Society will be averted. Exeter Hall, it is believed, will undergo such extensive alterations that the concerts of the Society will probably not be given there next season, but the following year it is hoped that they will be resumed in the old locality; and we sincerely trust that the conservative policy which has for so many years ruled supreme at the councils of this Association will at least be slightly relaxed in the future. It is true that the works of one living composer have annually a place in the programmes of the concerts; but there are many others anxiously waiting, and the Sacred Harmonic Society may not only do good to the art, but benefit its funds, by admitting their claim to a hearing. The concerts this season have been quite up to the usual standard.

—ROYAL NORMAL COLLEGE FOR THE BLIND. *The Musical World* (July 17) says:—

Some very interesting proceedings in connection with this college took place at the Crystal Palace on Saturday last, but before noticing them in detail, it may be well to state precisely the objects of the Institution and the means by which they are attained. According to the just issued report of the energetic Principal, Mr. F. J. Campbell, a misconception exists on this vital point, it being often supposed that the College is an academy of music and nothing more, consequently that, as in an academy of music, only persons with special gifts can be received, its field of operations is a restricted one. But, in reality, the charity exists specially as a normal school for the training of blind teachers, and generally as a place where blind persons are fitted, by thorough physical, mental, and artistic development, for the task of earning their own living. Its doors are open, therefore, to all afflicted with loss of sight, and its mission appeals to a universal sympathy with those whom hard fate has deprived of a precious sense. The instruction afforded at the college is carried on in four departments. First comes that of general education; next, that of special training for teacher's work; next, that of the science and practice of music; and last, that of pianoforte tuning. In addition, particular regard is paid to such physical exercises as tend to encourage confidence and independence, even skating on ice or concrete being part of the regular course. But while the charity thus seeks to render the widest possible service to blind persons, its usefulness is, perhaps, more apparent in the department of music than in any other. For some mysterious reason, loss of sight is often partially compensated by susceptibility to the influence of music, and skill in the practice of the art. It follows that a blind school anywhere must be, in a particular sense, a school of music. The Royal Normal College is such a school, and its "Annual Prize Festival" on Saturday last was, with entire propriety, a musical demonstration. The latest report contains some interesting facts illustrative of the good already done in preparing pupils, musical and other, for the work of life. We read of an ex-scholar "successfully engaged in the coal trade at Belfast;" of another who emigrated to Canada, and is doing well as a pianoforte tuner; of two others who have established themselves as music publishers, etc., in Glasgow; of three young ladies who are employed under the School Board for London at good salaries; of a youth who is earning his bread as an organist; of two young ladies, still

connected with the college, who are more than self-supporting; and so on to the number of forty-five out of fifty-five whom the college has sent forth into the world. The percentage of successes is a high one, and it is impossible to read the details given in the report without pleasure.

But the highest value of those details lies in the testimony they give as to the thoroughness of the training imparted by Mr. Campbell and his assistants. Blind persons compete at enormous disadvantage with those who can see, and to equalize their conditions in any tolerable measure, the education of the blind must be as painstaking and as thorough as possible. This necessity is amply recognized at the Normal College, for proof of which take the department of music. Not only do the pupils receive the ordinary instruction, but the professors of the pianoforte (Mr. Hartvigson), and of the organ (Mr. Hopkins), give weekly recitals throughout the year, at which classical compositions are systematically analyzed and performed. In twelve months 645 different pieces were thus brought to the knowledge of the pupils by Mr. Hartvigson. Nor is this all. The young people are themselves required to give recitals from time to time. A weekly rehearsal of the music under study takes place, and by frequent attendance at the Crystal Palace concerts the highest forms of creative and executive art are made familiar.

As a result of so much thoroughness we find the examiners in music dwelling with emphasis upon the attainments of the scholars. They tell us of a lad who played Bach's organ fugue in B-minor "excellently," and gave an account of its construction, after having had the copy "only a few days." We read also, of a young lady, Miss Amelia Campbell, who could play by itself alone any one of the four "voices" in Bach's C-major fugue—an achievement nothing short of wonderful under the circumstances. The examiners (Messrs. Manns and Stainer) say further: "Regarding the principles on which the various teachers seem to develop the reproductive powers of musical art of their sightless pupils, frequent and searching questions put to the latter, sometimes at the cost of interrupting their performance, placed the fact beyond a doubt that they are made as familiar with the notation and the practical details of the compositions they perform as if they had not the sad experience and heavy labor of gaining information under the deprivation of one of the most important 'doors of the mind.'" Better testimony to success than this could neither be given nor desired.

According to the balance-sheet issued last September, the financial state of the charity is good, the excess of receipts over expenditure for the nine months then ending being £1,394. This, however, is due to a self-sacrificing economy which may be measured when we state that the total cost of the educational department during that period was but £1,138, while the expenses of management amounted to no more than £140. A charity so administered should, by preference, be helped, and we need scarcely say that further assistance in this particular case would meet with thankful acknowledgment. The property of the college is mortgaged to the extent of £12,000, and the executive committee—of whom Lord Richard Grosvenor, M.P., acts as chairman—have, no doubt, good reasons to say that "the annual interest on this sum is a heavy strain upon the income of the college." The friends of the institution, however, look forward to a time when it will be self-supporting. There is room in the present building for 120 pupils, and were these forthcoming, "the annual income would, from scholarships and fees, cover the expenditure." That the empty places will soon be filled we have every reason to hope. The patronage liberally bestowed upon the college by members of the Royal Family, the influence untiringly exerted in its favor by the president, his Grace the Duke of Westminster, K.G., and many other distinguished persons, and the effect inseparable from such proof of good work done as is occasionally given, cannot fail to raise the institution to the place it deserves.

—KATHARINE STEPHENS. A correspondent writes to ask me the date of the death of Miss Stephens, who became the Countess of Essex. Happily the lady is still alive, and although nearly blind, her great age sits upon her as lightly as it should upon one who has led a useful and spotless life. Katharine Stephens was born on September 18, 1794, and in 1807 she studied music under a forgotten teacher, Lanza. It was during 1807 and 1812 that she sang under articles to this Lanza at Bath, Bristol, and Southampton, and also at the London concert-hall then called the Pantheon, but now used as wine and spirit vaults. The lady's first appearance in London, therefore, dates back about seventy years. Sixty-eight years ago we find her playing the part of *Alcindore* in Arne's "Artaxerxes," and such characters as *Clara* in the

"Duenna," and *Polly* in the *Beggars' Opera*, at the old Covent Garden Theatre. Sixty-six years ago she was singing at the Ancient Concerts, and afterwards at Drury Lane (then a comparatively new) Theatre. More than half a century since she declined an engagement at the King's Theatre (now Her Majesty's) to succeed Catalani, and in 1838, after a public career of 31 years, Miss Katharine Stephens became the second wife of the 4th Earl of Essex. On her marriage she of course retired from the stage. The Earl died in 1869 without issue, and his widow has since resided at the family mansion in Eaton Square. After a public career of thirty-one years the Countess of Essex has enjoyed a retirement of forty-two years, and is still, at the advanced age of eighty-six, in fair health. One of her few contemporaries who seemed likely to survive her was Planché, who was, of course, one of her oldest friends.—*Figaro*.

—*Figaro* quotes the following testimony in favor of London rather than Milan as the best place for students in the art of singing:—

Signor Brocolini (Mr. John Clarke, of Brooklyn), well known on the operatic stage here, has been giving his experiences of matters musical in various parts of Europe. Signor Brocolini first studied in Italy, and he gives a horrible, but by no means over-drawn, picture of the dangers to which young English and American girls are subjected in Milan:—

"What should be exposed is the extortion practised on students in Italy by the operatic managers. Just before the commencement of the season they would come to Milan, visit the different professors of music, and inform themselves concerning those pupils who desired to make a debut. The price which the debutants was to pay would be fixed according to the amount of money which he or she could command. After one or two nights the manager would have the singer hired by the audience, and making that an excuse for dismissal, would engage another debutant who had more money, perhaps. The whole system was connected with extortion and abuse. Lady students, especially, were hounded by the sixpenny Italian nobility, and I knew of one case in which an American lady having refused to receive calls from a Baron, the latter would order his carriage, which was well known, to be kept standing in front of the lady's residence till two or three o'clock in the morning."

Signor Brocolini next discussed the relative advantages of study in London over Italy. He said:—"I should advise all young people to study in London. The only advantage to be found in Italy is the opportunity for studying and practising the language. In London you can have the finest teachers in every branch of the art. There are, for instance, Profa, Deacon and William Shakespeare, and also Madame Dolby, one of the most successful teachers of female voices in London. Many of the teachers are connected with academies, but not all. The Royal Academy and the London Academy are under the management of professors, and furnish a systematic and thorough course of instruction. The South Kensington Training School is under the directorship of Sullivan, the composer, and is the especial pet of royalty. All the principal orchestral solo players are connected with the academies. Joseph Barnby, the well-known composer and conductor, is professor of music at Eton. Prof. Garcia is connected with the Royal Academy. Outside the academies there are also Profs. Veschetti, Li Calci, and Sir Julius Benedict, who are all eminent in their profession."

Signor Brocolini has by no means exhausted the list of singing professors in London, and, indeed, one of the most popular, Signor Handegger, and many of the best, such as Mr. Welsh, Mr. Walworth, Mr. Montem Smith, and numerous others, he has not mentioned at all. The name of Professor Deacon, too, I do not recollect, while Sir Julius Benedict does not teach singing. In regard to the cost of tuition in London (and the figures, which are correct, may be quoted for the benefit of provincial and foreign students), Signor Brocolini says:—

"The best teachers charge from 10s. to £1 per lesson. It is customary in London to take furnished apartments, which can be had for from 12s. to 25s. per week. Meals will be furnished at one's apartments at any hour, or can be procured at a neighboring café. One can live very comfortably on £3 per week. This is more than the same accommodations will cost in Italy."

Signor Brocolini likewise details a few of the many musical performances of all sorts which the student can enjoy, and which will interest and instruct him, and with a brief sketch of his own career, his interesting paper concludes.

GERMANY. The vacant post of organist at St. Thomas Church, of Leipzig, has been conferred on Prof. Carl Piatti.

—The recent repetition of the performances, in chronological succession, of the whole of Mozart's operas at the Imperial Opera at Vienna has proved, as in January last, a most complete success. Among the vocalists specially engaged for the "cyclos" of representations were Misses Pauline Lucca, Marianne Brandt, Prochaska, and Schach-Proska.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON &amp; Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive),

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** *Piano-forte Teacher,*  
1 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard &amp; Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING &amp; SONS, BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 184 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address: PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBIA AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

50 ROYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,

LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND CHORAL CONDUCTING.

**G. W. SUMNER**

Will be at his rooms, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store)

Teacher of the *Porpora, or Old Italian School*  
of Singing.

Pupil of Corvelli, Artherton, Almas, Arnault and Matte.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLESTON STREET, BOSTON.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 120 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

TALKS ON ART.

By WILLIAM M. HUNT. Dvo, paper, \$1.00.

For sale by all Booksellers. Sent, post-paid on receipt

of price by the publishers,

HOUGHTON, MIFFLIN &amp; CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,— varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

Besides a great variety of original matter, as much room as possible will still be given to one feature always valued in this JOURNAL, namely, the bringing together of important papers upon music from all sources, with translations of notable pamphlets, biographical notices of composers and musicians, etc. The mass of valuable matter, critical, historical, biographical, theoretic, and æsthetic, stored up in these volumes, has been and is a help to many musical inquirers,— a library in itself.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN &amp; COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING	
NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II., "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

### LIST OF NEW BOOKS.

- The Stillwater Tragedy.** By T. B. ALDRICH. 12mo. \$1.50  
**A Hopeless Case.** A Novel By EDGAR FAWCETT. "Little Classic" style, flexible covers. 1.25  
**The Undiscovered Country.** By W. D. HOWELLS. 12mo. 1.50  
**The Tragedy of the Unexpected, and Other Stories.** By Nona Parker. "Little Classic" style. 1.25  
**Socialism.** Eighth volume of Boston Monday Lectures. With Prefaces on Current Events. By JOSEPH COOK. 12mo. 1.50  
**Every-Day English.** By RICHARD GRANT WAITS. 12mo. 2.00  
**Words and their Uses.** By RICHARD GRANT WAITS. New Edition. 12mo. 2.00  
**Odd, or Even?** By Mrs. A. D. T. WHITNEY. 16mo. 1.50  
**Miracle Plays and Sacred Dramas.** A Historical Survey. By Dr. Karl Haas. Translated from the German. Crown 8vo. 2.00  
**Chinese Buddhism.** A volume of Sketches, Historical, Descriptive, and Critical. By JOSEPH HOOKER, author of "Religion in China," etc. Vol. 17 of Philosophical Library. Crown 8vo. 4.50  
**Tales of a Wayside Inn.** By H. W. LONGFELLOW. New Edition. Complete. 1.25  
**Complete Works of T. B. Macaulay.** Riverside Edition. Including the  
     History of England. 4 vols. 5.00  
     Critical and Miscellaneous Essays. 3 vols. 3.75  
     Speeches and Poems. 1 vol. 1.25  
     The set, 3 vols. in box. 10.00  
**Adirondack Stories.** By P. DEMING. 16mo. .75  
**American Prose.** Selections from the Writings of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, and Emerson. With Introductions and Notes. 16mo. 1.25  
**Ballads and Lyrics.** Arranged by H. C. LODGE. 16mo. 1.25  
**A Satchel Guide for the Vacation Tourist in Europe.** Edition for 1890, carefully revised. 2.00  
**The Manliness of Christ.** By THOMAS HOUSTON, author of "Tom Brown at Rugby," etc., 12mo, gilt top, \$1.00; paper. .25  
**Problems of Life and Mind.** Third Series. By GEORGE H. LEWES. 8vo. 8.00  
**Labor.** Seventh volume of Boston Monday Lectures. With Prefaces on Current Events. By JOSEPH COOK. 12mo. 1.50  
**Confidence.** By HENRY JAMES, JR. 8vo. 1.50  
**The History and Traditions of Marblehead.** By SAMUEL ROADS, JR. Illustrated. 8vo. 3.50  
**Certain Dangerous Tendencies in American Life, and Other Papers.** 16mo. 1.25  
**Boston Illustrated.** A Pictorial Guide to Boston and Vicinity. Profusely Illustrated. New Edition, with entirely new map. 12mo. .40  
**Selections from the Koran.** By EDWARD WILLIAM LANE. A new edition, revised and enlarged, with an introduction by STANLEY LEVY POORE. Vol. 16 of the Philosophical Library. Crown 8vo, gilt top. 3.50  
**Life and Letters of George Ticknor.** New, cheaper edition. 2 vols. 12mo, with portraits. 4.00  
**Sealed Orders, and Other Stories.** By ELIZABETH STODOLSKY, author of "The Queen of Ajar," etc. 16mo. 1.50  
**Old Friends and New.** By SARAH O. JEWETT, author of "Deephaven," and "Play Days." 1.25  
**An Earnest Trifler.** A Novel. 16mo. 1.25  
**A Treatise on Easements.** By JOHN LEYBOURN, Esq., of the Middle Temple. Second edition, much enlarged by HON. EDWARD H. BENTLEY, Professor of Law in the Boston University. 8vo, sheep. 5.00

HOUGHTON, MIFFLIN & CO., Publishers, Boston.

## OBER'S Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE.

LUNCH COUNTER.

FANCY OYSTERS.

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## VOSSLER'S CAFÉ RESTAURANT.

IMPORTED WINES, ETC.

Which are highly recommended.

Dinner and Supper Parties, Clubs, Literary, Musical, College Classes, etc.

Are served at moderate prices, and with taste, at

VOSSLER'S,

Nos. 18 & 19 HAWLEY STREET, BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## WRITINGS OF T. B. ALDRICH.

As a writer of brief and thoroughly entertaining stories, sparkling with natural humor, and always delightfully poetic in the descriptive passages, he is not surpassed by any other of our authors. — *New York Tribune*.

I have been reading some of the poems this evening, and find them rich, sweet, and imaginative in such a degree that I am sorry not to have fresher sympathies in order to taste all the delight that every reader ought to draw from them. I was conscious, here and there, of a delicacy that I hardly dared to breathe upon. — NATHANIEL HAWTHORNE.

### THE STILLWATER TRAGEDY,

A New Novel. 16mo, \$1.50.

The Story of a Bad Boy. 16mo, \$1.50.

Illustrated by SOL. KYTINGER, JR.

Tom Bailey has captivated all his acquaintances. He must be added hereafter to the boys' gallery of favorite characters, side by side with "Robinson Crusoe," and the "Swiss Family Robinson," and "Tom Brown at Rugby." — *New York Tribune*.

An admirable specimen of what a boy's story should be. — *Boston Advertiser*.

The best story of a boy ever written in America, and one of the genuinely witty and readable books. — *Hartford Courant*.

Marjorie Daw and Other People. 16mo, \$1.50; paper, \$1.00.

"Marjorie Daw and Other People" is, in its way, a marvel of ingenuity. . . . Apart from the special and remarkable talent he displays in taking in his readers, his literary power is undeniable; and his descriptions of New England life are among the best that have appeared. — *London Athenaeum*.

Mr. Aldrich has a very high reputation on the other side of the Atlantic, and this volume should do much to extend it in this. — *London Spectator*.

Cloth of Gold and Other Poems. 16mo, \$1.50; half calf, \$3.00; morocco, \$4.00.

The qualities which make Mr. Aldrich's prose so charming are the very ones which insure success to his poetical writings. Full of vivid pictures, delicate imaginings, and dainty conceits, they cannot fail to delight the lover of poetry. — *Worcester Palladium*.

Enough to give him a lasting reputation as one of the most eminent American poets. — *The Independent* (New York).

We think of no American poet, unless it be Edgar Poe, who surpasses him in richness of imagination, in quietness and delicacy of expression. — *The Liberal Christian*.

The Story of a Cat. Translated from the French of Emile de la Bedollière, by T. B. ALDRICH. Illustrated with a profusion of silhouettes. 4to, \$1.00. An admirable translation of a thoroughly entertaining story, which is made still more amusing by the many humorous pictures.

Prudence Palfrey. With a picture of Prudence by MARY HALLOCK FOOTE. 16mo, \$1.50; paper, \$1.00.

They have an exquisite treat before them who have not yet read "Prudence Palfrey." It is Mr. Aldrich decidedly at his best, — the plot well elaborated and sufficiently exciting, and the story unfolded with delicacy, wit, dramatic suggestiveness, and in English altogether perfect and sweet. — *Christian Union*.

While in the undercurrent of thoughtfulness it displays, and in artistic finish and in poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own. — *Revue des Deux Mondes*.

The Queen of Sheba. 16mo, \$1.50.

The story is one of singular freshness and interest, and from first to last it is treated with a certain charming respect for its rare qualities. . . . To say that it is witty and full of a genial spirit is to say that it is Mr. Aldrich's work. — W. D. HOWELLS.

Aside from the beauty and fascination of the story itself, the latter half of the book contains one of the most charming records of travel experience in Switzerland to be met with in recent literature. — *Utica Herald*.

Flower and Thorn, and Later Poems. 16mo, \$1.25; half calf, \$3.00.

Possessing the characteristic qualities of his verse — delicate play of fancy and exquisite finish and precision of language. Mr. Aldrich has heard more subtle tones than any other American poet, and not even Tennyson has a keener feeling for the artistic side of verse. — *Appleton's Journal*.

What Mohammed said so many times about the Koran is just as true of this little volume. "There is no doubt about this book." None whatever. It is as certainly a book of poetry as it is a book, — poetry of the most airy, delicate, fantastical sort; as dainty and delicious as can be. — *Christian Register* (Boston).

Baby Bell. A Holiday Volume. Fully Illustrated. Small quarto, cloth, full gilt, \$1.50; morocco, or tree calf, \$5.00.

A beautiful edition of this exquisite ballad, illustrated with rare feeling and artistic skill.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

SEP 27 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1029.

BOSTON, SATURDAY, SEPTEMBER 25, 1880.

VOL. XL. No. 20.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## THE ATLANTIC MONTHLY FOR OCTOBER, 1880.

#### CONTENTS.

GREAT MEN, GREAT THOUGHTS, AND THE ENVIRONMENT. *William James.*

NOT YET, MY SOUL. *Robert Louis Stevenson.*

PEOPLE OF A NEW ENGLAND FACTORY VILLAGE.

JEALOUSY. *Helen Barron Bostwick.*

SOCIALISTIC AND OTHER ASSASSINATIONS. *James Henry Bayne.*

A HOUSE OF DREAMS ON A WOODED HILL. *J. Oppenheim.*

DECEASED. *W. H. Bishop.*

LAST AND WORST. *Francis Elin Allison.*

INTIMATE LIFE OF A NOBLE GERMAN FAMILY. PART II.

ARCHAEOLOGY. *W. T.*

A FLORENTINE EXPERIMENT. *Constance Fenimore Woolson.*

REMINISCENCES OF WASHINGTON. VII. The Tyler Administration, 1841-1843.

THE MINISTER'S DAUGHTER. *John Greenleaf Whittier.*

A NATIONAL VICE. *Richard Grant White.*

COMEDY. *Thomas Bailey Aldrich.*

BUSINESS ISSUES OF THE PRESIDENTIAL CAMPAIGN.

A NEW BOOK ON NIHILISM.

DR. MÜLLERBERG.

EMINENT ISRAELITES.

KOSSUTH'S MEMORIES OF EXILE.

RECENT BIOGRAPHIES.

THE CONTRIBUTOR'S CLUB.

35 cents; \$4.00 a Year.

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are:

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 23, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of copying hitherto in use. To Organists and Leaders of church-choirs, orchestral conductors, band-masters, musical organizations, and musicians generally—who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.





## BOSTON, SEPTEMBER 25, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARR, PRUEFFER, 30 West Street, A. WILLIAMS & Co., 25; Washington Street, A. K. LORING, 109 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place, in Philadelphia by W. H. ROSE & Co., 1202 Chestnut Street, in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## SONNETS.

TO AN ARTIST. — J. M.

I.

What if thou spurn me, slight me, pass me by  
In haughty silence, O thou proud and grand!  
Where sometimes meekly on thy path I stand,  
And, with vain patience and a secret sigh,  
Pray humbly that on me might light thine eye,—  
If, like a pilgrim from some foreign land,  
I knock upon thy door with weary hand,  
And never hear a friendly voice reply?—  
The feeble heart may bleed, but while thou still  
Art deathless true to thy immortal goal,  
And godly purposes thy spirit fill,—  
Unchilled, unchanged, unflagging, my strong soul  
Soaring triumphant o'er such petty ill,  
Shall follow thee from distant pole to pole.

II.

Ah no, ah no! I was deceived! — in vain  
The daring courage and the dauntless song;  
The flight is weary and the way is long;  
The soul, grown feeble, faints beneath the strain  
Of aching toil, while from the founts of pain  
The heart draws nourishment, and waxes strong,  
Back to its core the purple life-drops throng,  
And fill it full of flushing power again.  
— Aye, from thy path shall my dumb prayers ascend,  
Until a smile shall kindle in thine eye  
For me alone, — still with a soulless cry  
I'll knock upon thy door, till thou shalt bend  
From thy high state, and draw me gently nigh,  
And clasp my hand in thine and call me friend!

STUART STREET.

## RICHARD WAGNER.

... In approaching the twentieth period of our history, the last into which we have thought it necessary to subdivide it, we find ourselves brought face to face with a master whose earnest devotion to the cause of Art entitles his opinions to a more than ordinary measure of respectful consideration. We have, it is true, expressed our intention of avoiding, as far as may be, the invidious task of criticizing the productions of living authors, from a firm conviction that the time for fairly and dispassionately considering the extent of their influence upon the progress of Art has not yet arrived; but in this case no choice is left to us. The theories of Richard Wagner have already been so loudly proclaimed and so freely discussed, his works have been so fiercely attacked by one class of critics, and so extravagantly praised by another, that it is no longer possible to ignore either their present significance, their connection with the history of the past, or their probable effect upon the future. We therefore propose to conclude our rapid sketch of the changes which the opera has undergone since its new birth in the opening years of the seventeenth century, by reviewing, as briefly as the nature of the case will permit, the peculiarities of the phase through which it is now passing, and thus enabling our readers to form their own opinion as to its relation to, or points of divergence from, the schools we have already attempted to describe.

(FROM THE ARTICLE "OPERA," BY W. S. ROCKSTRO, IN PART XI. OF GROVE'S DICTIONARY OF MUSIC.)

Wagner's contemplated regeneration of the lyric drama, as he himself explains it, demands changes far more significant than the mere adoption of a new style; changes which can only be met by the creation of an entirely new Ideal—a conception so different from any proposed since the time of Gluck, that the experience of a hundred years is utterly valueless as a guide to its elaboration, except, indeed, as affording examples of the faults to be avoided. Rejecting the very name of opera as inapplicable—which it certainly is—to this new conception, he contents himself with the simple title of drama. The drama, he tells us, depends, for the perfection of its expression upon the union of poetry with music, scenery, and action. Whenever one of these means of effect is neglected for the sake of giving undue prominence to another, the result is an anomalous production which will not bear the test of critical analysis. If we are to accept him as our oracle, we must believe that, hitherto, composers, one and all, have erred in making the music of the drama the first consideration, and sacrificing all others to it. That they have weakened rhetorical delivery, for the sake of pleasing the ear by rhythmic melodies which cannot co-exist with just dramatic expression. That they have impeded the action of the piece, by the introduction of movements constructed upon a regular plan, which, whether good or not in a sonata, is wholly out of place in a musical drama. That they have kept the stage waiting, in order that they might give a favorite singer the opportunity of executing passages entirely out of character with the scene it was his duty to interpret. In place of such rhythmic melodies, such symmetrically-constructed movements, and such brilliant passages of execution, Wagner substitutes a species of song, which holds a place midway between true recitative and true melody—a kind of *mezzo recitativo*, to which he gives the name of "melos." This he supports by a rich and varied orchestral accompaniment, designed to form, as it were, the background to his picture, to enforce the expression of the words by appropriate instrumental effects, and to individualize the various members of the *dramatis persone* by assigning a special combination of harmonies, or a well-defined *leit-motif*, to each. The management of this accompaniment is incontestably his strongest point. No man now living possesses a title of his command over the resources of the orchestra. The originality of his combinations is as startling as their effect is varied and beautiful. He can make them express whatever he feels to be needful for the effect of the scenes he is treating; and he frequently does so with such complete success, that his meaning would be perfectly intelligible even were the voice part cancelled. His "melos," thus supported, adds power and expression to the poetical text, and furnishes us with a very high type of purely declamatory music—the only music he considers admissible into the "drama," except in an incidental form; while the infinite variety of orchestral coloring he is able to impart to it deprives it, to some extent, in his hands, of the intolerably

monotonous effect it would certainly be made to produce by an inferior composer.

That he has selected this style from conviction that it is more exactly adapted to the desired purpose than any other, and not from any natural inability to produce rhythmic melody, is certain; for his earlier operas clearly show him to be a more than ordinarily accomplished melodist in the best sense of the term. "Mit Gewitter und Sturm aus fernem Meer," "Traft ihr das Schiff im Meere an," and "Stenermann! lass die Wacht!" in *Der fliegende Holländer*, would alone prove this, had he never written anything else. His principles, however, were but very faintly perceptible in *Der fliegende Holländer*. We find them more clearly enounced in *Tannhäuser*, more strongly still in *Lohengrin* and *Tristan und Isolde*; but they only attain their complete development in his last great drama, *Der Ring des Nibelungen*, a so-called "Tetralogy," consisting of four divisions, each long enough to form a complete work, and respectively named, "Das Rheingold," "Die Walküre," "Siegfried," and "Götterdämmerung." From this quadrupartite conception the aria in all its forms is strictly banished, and music is made throughout the handmaid of the libretto, and not its mistress. The correlation existing between the two is so intensely close, that we may well believe it could never have been satisfactorily carried out, had not the poetical text been furnished by the composer himself. Wagner evidently takes this view of the matter, for he has written the libretti as well as the music of all his later operas; and it is evident that, where this arrangement is possible—that is to say where the dramatist is great, and equally great, both as a poet, and a musician—it must of necessity lead to higher results than, any which are attainable when the work is divided between two men of genius, who, however closely their ideas may be in accordance, can never think exactly alike. In the "Tetralogy," the subject selected, and carried on throughout the four grand divisions of the work, is founded upon certain Teutonic myths, which it is scarcely possible for two great writers—a word-poet and a tone-poet—to contemplate from exactly the same point of view: the advantage, therefore, is immeasurable, when one mind, of great and varied attainments, can arrange the whole. Wagner inclines to the idea that myths of this description furnish the best if not the only subjects on which the musical drama can be founded, though both *Lohengrin* and *Tristan und Isolde* are founded upon Celtic legends. But, in this he would, perhaps, lay down no very strict law; for the Teutonic myth could scarcely appeal very strongly to the imagination of an English audience, and, to a French one, the *Nibelungenlied* would be utterly unintelligible.

The force of our remarks will be best understood by those who have enjoyed an opportunity of hearing Wagner's works performed in his own way; but a mere perusal of the score will illustrate them with sufficient clearness to answer all practical purposes. In either case, the student cannot

fail to be struck by the undoubted originality of the style: but, is the general conception a new one? Assuredly not. It is the fullest possible development of the Ideal which was proposed, in the year 1600, at the house of Giovanni Bardi, in Florence. Wagner looks back to Greek tragedy as the highest available authority on the subject. So did Rinuccini. Wagner condemns rhythmic melody as altogether opposed to dramatic truth. So did Peri. Wagner keeps his instrumental performers out of sight, in order that he may the better carry out the illusions of the drama. So did Emilio del Cavaliere, and Peri after him. Wagner uses all the orchestral resources at his command, for the purpose of enforcing his dramatic meaning. So, in 1607, did Monteverde. The only difference is, that Monteverde had but a rude untutored band to work with, while Wagner has a magnificent orchestra, fortified by the experience of two hundred and eighty years. It was not to be wondered at that Monteverde's style of recitative grew wearisome, or that, when the power of introducing orchestral coloring was so very small, Alessandro Scarlatti endeavored to increase the interest and beauty of his works by the introduction of measured melody and well-constructed movements. In process of time these well-intentioned improvements attracted too much attention, and weakened the true power of the drama. Then Gluck arose, and resolutely reformed the abuse—but for the time only. No one can say that his principles have been fully carried out by later composers—that too many operas of the present day, in more schools than one, are not grievously lowered in tone by the pernicious habit of introducing irrelevant, if not positively flippant tunes, in situations where they are altogether out of place. Against these abuses Wagner has waged implacable war; and, in so doing, he has merited the thanks of all who have the true interests of the lyric drama at heart: for the evils which he has made it the business of his life to eradicate are no light ones, and he has entered upon his task with no faltering hand. Only while giving him all due honor for what he has done, let us not wrong either himself or his cause by pretending to give him more than his due. He has called our attention, not, as some will have it, to a new creation, but to a necessary reform. He has nothing to tell us that Gluck has not already said; and Gluck said nothing that has not already been said by Peri. The reformation, so far as recitative, declamation, and melody are concerned, is nothing more than a return to the first principles laid down at the Conte di Vernio's *réunions*. It brings us therefore not one step in advance of the position that was reached little less than three centuries ago.

These, however, are not the only points concerning which it is necessary to call the reader's attention to the strange analogy existing between the new school of the nineteenth century and that which flourished in the seventeenth. The disciples of Peri and Cuccini cast aside, as mere vexatious hindrances, the restrictions imposed upon them by the laws of counter-

point. Modern composers have done the same; and striving, like Monteverde, to invent harmonic combinations hitherto unheard, have justified their innovations by the not very easily controllable dictum, "That which sounds well must, of necessity, be right." Admitting the force of this argument, must not its converse—"That which does not sound well must, of necessity, be wrong"—be equally true? It seems difficult to dispute this; yet our ears are sometimes very sorely tried. Can any one, for instance, really take pleasure in the hideously "out-of-tune" effect of the following "false-relation" from the third act of *Der fliegende Holländer*?



The great danger attendant upon such aberrations as these is that the progression used by the master, in a few isolated instances, for reasons of his own, is too often mistaken by the disciple for a "characteristic of the style," and introduced everywhere, *usque ad nauseam*. Should the disciples of the school we are considering fall into this pernicious, though almost universally prevalent error, its results cannot fail to exercise a most disastrous effect upon the future prospects of the drama. We have already said that the value of a work of art depends entirely upon the amount of natural truth it embodies, whether that truth be exhibited in the perfection of symmetrical form, as in *Il Don Giovanni* or *Le Nozze di Figaro*, in power of emotional expression, as in *La Sonnambula*, *Norma*, or *Lucia di Lammermoor*, or in purity of harmonious concord, as in *Il Matrimonio Segreto*. Wagner's strict adherence to dramatic truth distinguishes his writings from those of all other composers of the present day. He declares himself ready to sacrifice all less important considerations for its sake, and proves his loyalty by continually doing so. No one will venture to assert that the value of his own works, strengthened as they are by his conscientious adherence to a noble principle, is materially diminished by a heterodox resolution, or an occasional exhibition of harshness in the harmony of an orchestral accompaniment; but should his school, as a school, encourage the use of progressions which can be defended upon no natural principle whatever, we may be sure that no long time will be suffered to elapse before it is pushed aside, to make room for the creations of a twenty-first period.

(Conclusion in next number.)

## THE LONDON "MONDAY POPULAR CONCERTS."

II.

Having, in our last, given a short sketch of the "Rise and Progress" of this Institution, which may now fairly claim to be of national interest and importance, we purpose entering somewhat into detail with regard to the work accomplished during the twenty-two seasons of its existence.

Our readers are probably familiar with the "catalogues" which Mr. Arthur Chappell has issued from time to time, containing lists of the works performed to the various dates. Having a two-fold purpose in view, we shall select as our starting-point that published at the end of the eighteenth season, April, 1876. The genius of a Gladstone can throw the halo of poetry around such a prosaic subject as the "Budget;" scarcely less is required of him who would make a work of art of a "catalogue," even though the subject-matter be the divine art itself. We have no such lofty purpose in view; but shall be satisfied if we can make our survey useful, and perhaps interesting. The last programme of the eighteenth season concludes thus:—"End of the Five Hundred and Fifty-seventh Concert." The number of pieces given up to that period, may be put down in round numbers as five hundred and fifty—it being impossible, without examining every programme, to get at the exact number; as detached movements from the Suites of Bach and Handel, selections from the "Lieder ohne Worte" of Mendelssohn, and other extracts, occur from time to time. The number of composers represented is sixty-two. The following season—the nineteenth—consisted of thirty-five concerts, and the new works amounted to nineteen, and new composers to five. The last three seasons show the following results respectively:—Forty-one concerts, thirty new works, nine new names; forty-one concerts, twenty-two works, four names; thirty-eight concerts, thirty-three works, four names—bringing the grand totals to seven hundred and twelve concerts, six hundred and fifty-four works, and eighty-four composers. We beg to draw particular attention to this apparently "dry" enumeration, for reasons which will appear later on.

In the course of our investigation we shall frequently find cause for surprise: and the first is afforded by the above figures. Whether in the aggregate, or in detail, we invariably find that the "concerts" outstrip the "works" in number—the first few seasons being a necessary exception. The second "surprise" is, the small number of composers—only eighty-four! Of these, thirty are still living; five have died within the last ten years, leaving less than fifty to recall to mind that great army of musicians of the past whose works exist to delight and edify the civilized world.

To classify the names according to nationality would be a pleasing and interesting task. But our purpose will be better served by dividing them into periods—thus affording ready means of comparison as to the relative proportions of the music, ancient and modern, that Mr. Chappell has brought before his audience. This classification is rather difficult, as some names obstinately refuse to enter either category—their owners living too long for the one, and born too early for the other: still we give our best judgment to the matter, and submit the result to our readers.

Firstly, we will take the "Old Masters," and their immediate followers. To avoid wearisome repetition, we shall give the names in alphabetical order; and, excepting the "giants," refer to them once only. Antonioti, and Asoli, are each represented by one work only—for the violoncello. The next name is that of Sebastian Bach, the bare enumeration of whose works that have been given would form a decent "catalogue" in itself. Fifty-three pieces have been presented—some, complete works; others, selected movements. The number of performances amount to one hundred and forty-six. The first work given was the Organ Fugue in G-minor; the last, the sixth "Suite Anglaise," in D-minor. Many of his works have been performed several times—including the concertos for three and two pianos; the celebrated Chaconne in D-minor, for

violin alone, has been played twenty-four times. The name of his eldest son, Wilhelm Friedemann Bach, appears in the programmes but twice—in 1870; on the second occasion, his fine "Fantasia Dramatica," in C, was given. There were a good many "Bachs," as Mr. Chappell is doubtless aware. We hope the future may bring some of their works to a hearing. Boccherini is represented by eight pieces: two quartets, the remainder for the violoncello—the favorite sonata in A coming in for nineteen performances. Corelli only appears twice. His Sonata in D, for violin, has been given four times; and the Trio in E-flat, once only—at the first "Italian" night, February 27, 1869. Pierre Gaviniès appears on the scene so late as December, 1876, when a sonata of his, for violin, was performed. The programme states that he made his *début* at the age of fourteen, and played in public when seventy-three—such an "old stager" surely deserved a little more notice! Geminiani, who passed half his life in England, is limited to a sonata and gavotte, both for violoncello—a curious thought about them being that they were performed, the one, March 20, 1875, the other, March 20, 1876 (one on a Saturday, the other on a Monday). Another curious thing is, the different estimate of the composer's age. The programme (following Burney, I presume,) gives the year 1686 as that of his birth; Hawkins (followed by the *Harmonicon*, Mendel's *Lexicon*, and Grove's *Dictionary*), gives the year 1680, or "about." Grove's *Dictionary* states that he died in 1761; the others, without exception, give the date, September 17, 1762. When "doctors" like these disagree, who shall decide? Handel, like his great contemporary, was introduced by a composition for the organ—the concerto, No. 6, according to the "catalogue;" No. 3, according to the notice in the *Musical World*. Our readers will recall our mention of the Bach and Handel night, April 4, 1869. There is a great difference in the number of works given by these masters; the last named only counting fifteen, and forty-four performances. The fifth "Suite," first collection, is the favorite, and has been played fourteen times; the Air therefrom, known as the "Harmonious Blacksmith" (with how little reason, our columns, years ago, gave evidence), once in addition. The last work heard was the Sonata in A, for violin, performed for the twelfth time, November 17, 1879. The last four seasons show only five performances from Handel—the work just named, coming in for four of them. For a nation of Handel worshippers this is a sorry record, and furnishes another "surprise." Hasse, an illustrious contemporary, fares much worse, being represented by a solitary sonata, and that so late as January, 1879—almost a century after his death. Leclair and Locatelli are represented by two works each; one from the latter, being a "derangement" for the violoncello, of a violin sonata. Two works, by Manello, for violoncello, have been given several times. Nardini only figures once—in 1873. Porpora, the same—in 1868. Rameau, ditto—but not till 1878, when his charming and well-known Gavotte with variations, in A-minor, was given. Rust's D-minor Sonata (the only one performed,) has met with better success—not allowed to "rust," we are tempted to add—having been brought forward seven times between the years 1871 and 1880. Domenico Scarlatti, another *débutant* at an "Italian" night (the second), has had ten performances devoted to his "Harpsichord Lessons;" and, after an interregnum of seven years, is coming again to the front, several sonatas having been introduced during the last three seasons. "Let not the Germans," says the critic of the *Musical World*, referring to the "Italian" nights, "imagine that they are the only people who can compose chamber-music."

And so say we; without any disrespect for German music, and having other than Italian composers in our mind's eye. Tartini numbers only three works; but the "Trillo del Diavolo" has been heard twenty-three times at these concerts. Veracini, Vitali, and Valentini, close our list of names for this period. They number six works, and twenty-one performances between them. Our readers will notice the preponderance of Italian names, and the total absence of English ones—of this, the "Old School;" still, with that one exception, we must admit that Mr. Chappell has dealt liberally with this period; having presented twenty-two composers, and one hundred and ten pieces—"Old Bach" claiming nearly one half. For the next few years Mr. Chappell can easily find as many more from the same sources.

## III.

Our second period will embrace the founders of the "modern school," and range from Haydn to Schumann. Towering high above a race of "giants," it is only natural to expect that Beethoven should surpass them all in the number of works presented in these programmes, and such we find to be the case. It would be a much easier task to enumerate the works not given than to mention those performed. No fewer than ninety-three works have been presented; the performances reaching the enormous total of eight hundred and sixty-one! To the complete *repertoire* of the "Monday Popular Concerts" we find Beethoven contributing one-seventh—another of the "surprises" we hinted at in our last. There are so many points of interest in looking over this vast array, that we would fain linger over our task; but, space forbidding, a few instances must suffice. The first-work given was the Quintet in C, Op. 29; the last the "Kreutzer" sonata, March 20, 1880. Sufficient evidence of the popularity of the last-named work is afforded by the fact that it has been played forty-eight times. The Septet in E-flat, Op. 20, comes next in order with thirty-four performances. Of this work, a critic writes (1828): "As a happy union of musical science and beautiful melody, no work of Beethoven equals his Septet." Eight other works appear twenty times and upwards. All the quartets for strings have been given, with the exception of the Grand Fugue, Op. 133 (so numbered in Breitkopf & Hartel's edition); the six trios, Op. 1 to 27, for pianoforte and strings; the whole of the sonatas for pianoforte and violin, for pianoforte and violoncello; thirty sonatas for pianoforte, and much besides. Indeed the difficulty in finding novelties seems to have been so great, that the last four seasons only produce one—the variations "Se vuol ballare," for pianoforte and violin. We might ask, Why are none of the pianoforte quartets given? Why not perform occasionally the octet, or sextet for wind, or the sextet for strings and horns? We believe the subscribers would be pleased to hear the clarinet, oboe and bassoon somewhat oftener. This homage to Beethoven may be truly described as magnificent; and any city in Germany might be challenged to produce its equal.

We pass on to the next name: that of Cherubini, who wrote but little chamber-music, of which still less is published. He is represented by three string quartets, and the pianoforte Sonata in B-flat, the total performances numbering fourteen. Chopin comes next. He is introduced by his Valse in A-flat, Op. 42, April 8, 1861; but according to the *Musical World*, that work was looked upon as a trifle—along with Schubert's Impromptu in B-flat—infringing the systematic order of the concerts, and, to the minds of many, out of place. He does not appear again till June 18, 1864, when the Scherzo, Op. 81, was given, and the valse repeated. The number of

works given now reaches twenty-seven, of which thirteen have been introduced during the last four seasons: a proof that his music is making way—the performances numbering fifty-six. The favorite work appears to be the Polonaise, Op. 3, for pianoforte and violoncello (composed in early youth), which has been given eight times, the Scherzo named above coming next with six performances. We now reach Clementi, "the father of all such as handle the pianoforte," as was remarked on the occasion of the "grand dinner" given in his honor in 1828. Among hundreds of "pianoforte solo" performances, we might expect to find a fair proportion allotted to the music of Clementi. As a matter of fact we do not find it so. Six works and seven renderings are all the programmes record. He was represented at each "Italian" night (there were three in all during 1860); at the first, Feb. 27, was played his sonata "Didone abbandonata," which, says the *Musical World*, "created the profoundest impression. The sonata is the work of a poet as well as a great musician, and sets at naught the idea entertained by some modern amateurs, that Clementi was a pedant." One work was given in 1861, another in 1866, and the last in 1877. We will only remark that here is another "surprise." Donizetti was represented at the second "Italian" night, by his fourth quartet for strings (in D), which we are informed was "heard to perfection." Dussek, who follows in our list, is fairly well treated, a quintet for pianoforte and strings, two string quartets, two sonatas for pianoforte and violin, and five for pianoforte alone, gracing the programmes at intervals; the total performances numbering thirty-five, of which fifteen were devoted to the beautiful sonata mentioned in our first article. Like Clementi, Dussek has not been heard since 1877. More's the pity! Ernst had a "benefit" concert, June 6, 1864 (a concert of great interest, says the *Musical Times*), when five of his compositions were brought forward, including three numbers of the "Pensées Fugitives," written in conjunction with Stephen Heller. A string quartet had been given two years earlier, with some of the pieces repeated at the "benefit," making in all six works and nineteen performances—the "Elegie" coming in for eleven.

At the name of Haydn the mind instinctively reverts to quartets; it is no matter of surprise that forty-seven of the eighty-three have already found a place in these programmes. It would cause no displeasure, we venture to predict, if Mr. Chappell should think fit to give one at every concert each season till the "cycle" was complete. The performances of the quartets alone reach the large number of one hundred and seventy-three. The other works given include six trios, a sonata for pianoforte and violin (arranged from a quartet), two sonatas, and the variations in F-minor for pianoforte solo—making in all fifty-seven works and two hundred and six performances. Seven pieces were marked "first time" last season. "Papa" Haydn has been well looked after. To Hummel is accorded ten works and twenty-seven performances, thirteen of these belonging to the Septet in D-minor, last heard November 13, 1875, after which date the name of Hummel disappears. Krommer, who follows, appears only once, December 17, 1861, when his string quartet, Op. 24, No. 3, was introduced. The *Musical World* remarks: "The programme commenced with a quartet by Krommer, a composer doubtless new to the majority of the audience, and, judging from the specimen produced, not likely to become familiar, although this same 'Moravian' composed no less than sixty-nine quartets for stringed instruments, besides a vast quantity of music for the church."

Mendelssohn is well represented, numbering



forty-nine works (selections from the *Lieder ohne Worte*, Books 3 to 8 here counting as six), and three hundred and twenty-one performances. The favorite pieces seem to be the trios; that in C-minor appearing twenty-six times, and the D-minor, twenty-three. The splendid quintet in B-flat was given twenty-four times; the Octet, fifteen; the Sextet (posthumous), once only—March 16, 1868. The "Preciosa" variations written by Mendelssohn and Moscheles ("improvised" at the Philharmonic Concert—see *Life of Moscheles*), were performed July 6, 1863, the only occasion when the name of the latter composer is mentioned. Molique has four works and seven performances. Mozart, who comes next, has fifty-three, and numbers two hundred and seventy-nine performances. There is a fair distribution of pieces in the various departments of "chamber-music," the quintets and quartets, perhaps, taking the lion's share. The clarinet quintet comes in for twenty-five performances; the Quintet in E-flat, for pianoforte and wind, for one!—a like fate to that of the similar work by Beethoven. Of the quartets, that in C, No. 6, has been played the most frequently: twenty-one times. Paganini and Romberg we class together as composers and virtuosos; they have three works in all; the former, two, and the latter, one—each performed once.

Rossini has had three of his string quartets performed—one at each of the "Italian nights." The *Musical World* says: "Rossini's quartet (in D), an amusing bagatelle, was (together with four others) written at the age of sixteen, and published without the consent or knowledge of the master." We have only heard of five, but of one a writer remarks in 1828, when Rossini was a score of years beyond sixteen, that it was then about to be published simultaneously in Milan and London, to secure the copyright. Schubert shared the honors of the programme with Spohr, May 16, 1859, when his Quartet in A-minor, Op. 29, introduced his name to these concerts. He has kept his place well, the last novelty having been the Quartet in B-flat, Op. 168, given January 28, 1878. His works reach the total of twenty-nine, with one hundred and seventy-two performances, the lovely Trio in B-flat counting twenty-five, the Quartet in A-minor, eighteen, and the Octet, sixteen. Schumann, whose name comes next, exceeds Schubert in the number of pieces, but not in the performances, having forty-six of the former and one hundred and fifty-six of the latter. The first work that appeared by Schumann was the famous Quintet in E-flat, for pianoforte and strings, introduced December 1, 1862. There is a long notice of the performance in the *Musical World*, which space will not allow us to quote, and of which no extract can give the "argument" clearly. That the work is now better understood is shown by the fact that it has reached its twentieth performance, and appears to be classed with the regular "annuals."

Now we come to Spohr, who is down for twenty-nine works—the number given to Schubert, with whom he was introduced. His part of the programme opened with the Double Quartet in E-minor, No. 3, Op. 87 ("This was a very great performance of a great master-piece," *Musical World*, May 21, 1859), and which has been given altogether seven times. The greatest number of performances fell to the barcarolle and scherzo from the "Salon Duettinos," Op. 135, which were played twelve times, the total performances numbering only fifty-one. Streibelt appears but once, December 17, 1860, when his sonata in E-flat, dedicated to Mme. Bonaparte, was performed. We cannot resist inserting another extract from our much-quoted contemporary and senior: "The last of the Monday Popular Concerts was interesting for more than

one reason, and especially for the introduction of a name which has hitherto been somewhat unaccountably neglected." Further on, attention is directed to another sonata, Op. 60, possibly with the hope that it may be introduced—a hope not yet realized. Viotti is represented by three works and six performances. Our next name is that of Weber, who, it will be remembered, was introduced with Haydn at the third concert, February 28, 1859. The works then given were the Trio in G-minor, Op. 63, for pianoforte, flute, and violoncello, and three of the Chamber Duets, Op. 60, (on two pianos). To these works we can only add six others—the quartet in B-flat, for pianoforte and strings, the four pianoforte sonatas, and the sonata for clarinet and pianoforte; the total performances being thirty-six. The last name belonging to this period is that of Woelfl, who appears on the scene December 5, 1859, with the "Ne plus ultra," which has been given in all seven times. The only other work introduced being the Introduction, Fugue, and Sonata in C-minor, Op. 25.

Our survey of this period gives a total of twenty-three composers, and four hundred and forty-eight works. Embracing, as it does, the names of Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Spohr, and Weber, few will be disposed to cavil at the enormous total—more than half the "catalogue." If there were "communists" in the musical world, they might clamor for a more equal distribution. Our present object being simply to record the work done, we reserve further comment till our examination is completed. We might, and do, wonder at the omission of names by no means unfamiliar to the student; we might, on the other hand, have included at least two English names as belonging to this epoch, but we prefer keeping the "little flock" of native composers for separate notice.—*London Musical Standard*.

#### GEORGES BIZET.<sup>1</sup>

(Concluded from page 147.)

A faithful friend and a devoted comrade, knowing neither envy nor petty jealousy, Georges Bizet, whose generous heart was never found wanting, felt delighted at the success of his fellow-competitors of the day before and his rivals of the morrow. His elevated mind and delicate sentiments impelled him to encourage those less fortunate than himself, to console those whom Fortune had betrayed, and it was in perfect sincerity that he applauded the triumph of his competitors. I have under my eyes several letters dated from Rome, in which the young inmate of the Villa Medici speaks with frank enthusiasm of his comrades and fellow-students, Guiraud, Th. Dubois, Paladille, pupils, as he was, of our masters, Halévy and Thomas, and also of myself. These unreserved communications, penned without premeditation, with thorough open-heartedness and freedom from artistic and literary affectation, are, as it were, the reflex of his temperament, so vigorous and marked by such individuality. Side by side with sincere criticism, free from prejudice or disparagement, I find examples of warm enthusiasm and outbursts full of frankness. A few extracts will enable the reader to judge:—

"20th JANUARY, 1858.

"I reached Rome safely the day before yesterday and hasten to send you a little visiting card. I did not forget to think of you on the 17th; though far away, I drank your health and shared with all my heart in your family rejoicings. . . . I was highly delighted when informed of the great success of *Le Medecin Malgré Lui*. Have you heard it? I fear your health has not allowed you to do so. As for myself, I have had a splendid journey; I have seen Lyons, Vienna, Valencia, Orange, Avignon,

Nîmes, Arles, Marseilles, Toulon, Nice, Genoa, Pisa, Lucca, Pistoia, Florence, Perugia, Terni, etc. As you perceive, I have lost no time. I will soon forward you particulars of the life we lead at the Academy of France in Rome. . . ."

"11th JANUARY, 1859.

" . . . Though I am actually absent, my heart will be all with you. I wish you, my dear master, as much success this year as last. . . . This, I think, is about the most affectionate thing which can be wished for you and consequently for myself. With you, a pupil learns more than the piano; he becomes a musician. The further I get, the more plainly do I perceive the large part which belongs to you of the little I know. Your manner of teaching suggests to me a very great deal, which I will develop at length on my return. Just as you make students who are not first-rate play Haydn's earlier sonatas, might we not employ for sol-fa, the easy works of the great masters instead of the A, B, C, of M. X . . . whom I like very much—and whom I should be deeply grieved to see at the Institute? I am at this moment giving a short course of musical instruction to a painter and a sculptor in the Academy. I make them sol-fa fragments from *Don Juan*, *Le Nozze*, etc. I can assure you they do not complain. Had I the courage to undertake anything educational, I would try and turn this idea to some account; but I am not strong enough, and I am too egotistical. This is not a piece of pleasantry or a paradox; I confess it with shame. I have not much to tell you concerning myself. I indulge in long and delicious draughts of the delights of Rome, which at present are superior to those of Capua. What a life! And to think that in two years it will be ended! This grieves me; but I shall come back here, that I swear; perhaps we will come back together. . . . I am working very hard now. I am finishing a buffo Italian opera, with which I am not too dissatisfied, and I hope the Academy will think my style exhibits progress. With Italian words, one must do the Italian; I have not attempted to escape this influence. I have made every effort to be intelligible and distinguished; let us hope I have succeeded. I shall send for the second year an opera of Victor Hugo's, *Esmeralda*, and for the third a Symphony. I do not avoid difficulties; I want to test my strength while the public are not concerned in the matter. I will not disguise from you the fact that I expect to be exposed to a great many annoyances on returning to Paris. The 'Prix de Rome' are not spoilt, but I have a little will of my own which will overcome a great many obstacles, and it is on that I rely. *Faust* will soon be given. Tell me what you think and *ce qui est*. It will be a master-piece, that is certain. Will it be a success?"

"3d AUGUST, 1859.

"It is an infinitely long time since I had a talk with you. I should be very angry with myself were this the result of forgetfulness or indifference—it is only idleness at the worst. To begin with, I worked very hard to finish what I had to send, *Don Procopio*, a two-act buffo opera. Then I have been travelling and had a splendid trip to the mountains. What a country, my dear master, and what travelling companions! At Astura, Cicero; at Cape Cicero, Homer and his Ulysses; at Terracina, Fra Diavolo. . . . This is thoroughly Scrabble, and when I think that from Homer to M. Scribe there are only three leagues, I feel amused. I start to-morrow for Naples, and I shall go and spend a few hours with Tiberius and Nero. This is a step in the wrong direction, you will remark, but Virgil and Horace will console me for the tyrants. I am busy on the work I have to send. It is a grand Symphony on Camoens' *Lusiads*. I have just despatched my scene-plot to a friend. If he can put it into verse, I shall feel encouraged in my design. But let me speak a little about you. . . . I must congratulate you on your success at the Institute, for I know better than any one else how largely you contribute to the education of those who are lucky enough to pass through your hands. I am delighted at Guiraud's getting the prize; he is a real musician; I hope he will console me a little for the small sympathy existing between poor X. . . . and myself. I am really not very fortunate with my musi-

<sup>1</sup> From *Le Ménestrel*.

cal comrades. Dubois, also, has had a good year, for he carried off the organ-prize, did not he? Paladilhe must be enchanted. . . . Jules Cohen likewise has achieved a fine success at the Théâtre Français. . . ."

"17th JANUARY, 1880.

"... It is with regret that I see the end of my stay in Italy approaching. Shall I have made during the three years sufficient progress to take the place I wish to occupy in musical art? That is something which I dare not yet hope. . . . I wanted a long time ago to write a symphony on Camoëns' *Lusiads*; I made a plan of the work and then I had to find a poet. I put my hand on a certain D. . . . a Frenchman, very learned but destitute of taste. I am obliged to re-write a portion of his poetry, which is not an amusing process, especially as I perceive with terror that my lines are infinitely superior to his. . . . I am expecting Guiraud from day to day. I shall experience all the more pleasure in seeing him, because I have not spoken to an intelligent musician for two years. My colleague X. . . . is pretentious and wearying. . . . Our musical conversations always end by irritating me. He talks to me about Donizetti and Vesca, and I answer Mozart, Mendelssohn, Gounod. . . ."

"20th July, 1880.

"So then I am at length about to leave Rome. When shall I see it again? It is the true home of artists. . . . The class is distinguishing itself and among your boys are some of the right stuff for 'Prix de Rome,' such as Fissot, Diemer, Lavignac, etc. I was sorry to hear of poor Gorcia's death. . . . What is there new in musical Paris? There are no master-pieces, are there? Revivals, and what revivals? Ridiculous old vaudevilles adapted to music still more ridiculous. I have a horror of the little 'music-hall' of Monsigny, Philidor, Nicolo, and Co.; to the deuce with all the people, who saw in our sublime art merely an innocent amusement for the ear. Stupidity will always find numerous worshippers; I do not complain, however, and I assure you I should experience great pleasure at being appreciated by none save persons of pure intelligence. I do not care much for the popularity to which men now-a-days sacrifice honor, genius and fortune. . . ."

On becoming a composer, and one of our most highly endowed masters of dramatic and symphonic art, Georges Bizet continued to be a skilful virtuoso, an intrepid reader, and a model accompanist. His execution, always firm and brilliant, had acquired an amplitude of sonority, a variety of expression and gradations which imparted to it an inimitable charm when he performed his orchestral transcriptions and especially his vocal pieces, *L'Ecole du chanteur italien, allemand, et français*, a collection of one hundred and fifty specimens, transcribed for the piano and constituting an admirable preface to Thalberg's work, *L'Art du chant appliqué au piano*. Bizet excelled in the art of modulating sound and of rendering it fluid under the pressure, delicate or intense, of his fingers. Like a consummate virtuoso as he was, he possessed the secret of causing the melody to stand well out in the light while leaving it the envelope of a transparent harmony, the undulated or cadenced rhythm of which was identified with the recitative portion. The auditor submitted unresistingly to the seduction of the performer's suave and persuasive touch, similar to the — so to say — magnetic charm of Gounod, when he sings his adorable melodies, and for the voice substitutes a genuine echo of the soul.

Among the works written especially for the piano by the author of *Carmen* we may mention his *Chants du Rhin*, six characteristic *Lieder* which may unhesitatingly compare with the collection of *Songs without Words*, by Mendelssohn. Bizet was also most nearly related, as regards form, to Robert Schumann. His *Chasse fantastique*, dedicated to me, is characterized by the chivalric and diabolical accents of the old legends. It is an imaginative piece, exceedingly interesting

in its details and finish — an epic ride through the world of spirits. The *Theme varié* in the chromatic style, dedicated to Stephen Heller, is a composition written with a master's hand. It is impossible to carry imagination and ingenuity to a higher pitch. Some of the variations are exquisitely charming and elegant. The self-imposed necessity of adhering to the chromatic style is productive, however, of a few dissonances; but these shadows bring out all the more strongly the real beauties of the picture. We must mention, furthermore, some delicious little infantine pieces for four hands, and the Scherzo of Saint-Saëns' Concerto in G-minor, transcribed with very great skill as a pianoforte solo. The beautiful scores, too, of *Mignon* and *Hamlet* found in the future poet of *Carmen* a conscientious translator, full of tact and delicacy. It is not our purpose to give a complete catalogue of the varied labors of the young master who has been snatched from our admiration, and we will content ourselves with naming his fine collection of melodies, so full of such charming individuality, of such delicate and penetrating emotion. Among so many rare gems, we will point to *L'Hôte de l'Arabe*, which Mme. Bataille interprets like a great artist — a masterpiece of sentiment which she completes by putting into it the sorrowful accent of regret and of tenderness inseparable from the exquisite melody. The orchestral pieces and the choruses written for *L'Arlesienne* were highly appreciated by amateurs of taste and the dilettante portion of the public. The thoroughly picturesque local coloring, the true and expressive sentiment of the symphonic pieces interpolated in Alphonse Daudet's moving melodrama were praised without restriction by the musical critics, happy to encourage the young master's novel tendencies. *Carmen* was the brilliant consecration of the transformation of Bizet's style, and his most splendid day's march on the ascending road to the ideal of which we had caught glimpses in his former works. The composer had at length effected an alliance between ingenious, brilliant orchestration and vocal melody of light and elegant outline. The equilibrium of the harmonic edifice, without being disturbed, assigned to the symphony a more than usually large space; the more than ordinary vigorous coloring of the accompaniments or symphonic fragments corresponded with the inspired flights of the musical poet, without being injurious to the full and reassuring affirmation of his return to the healthy traditions of dramatic art.

*Carmen*, no matter at what point of view we place ourselves to judge it, is a work of high value. The inspiration in it is sustained; the warm melody, full of color, is distinguished by expressive sentiment thoroughly suited to the stage; the different numbers, perfectly proportioned, well arranged and well conceived, belong without exception, by the originality of the ideas and the way in which those ideas are set in a light at once expressive and limpid, to that normal and rational art which is accepted by all, and to which we owe so much strong emotion as well as so much sweet and pure enjoyment. Apart from its incontestable melodic value, the music of *Carmen* is scored with really surprising ingenuity. It is no longer the work of a musician of the future, rich in hope, but a lasting monument constructed by a musician sure of his effects, master of himself, and expressing his thought with the certainty of saying what he thinks in the form he has chosen. Two symphonic fragments and an overture, *Patrie*, were performed with success at the Concerts Populaires conducted by Paderloup. These instrumental pieces exhibited the composer's talent in a special light. The symphony, broadly treated and written with the firm hand and style of a master, exhibited the science of a consummate musician, possessing the most secret

resources of his art. As for *Patrie*, it is a noble specimen of inspiration, vigorous, full of color, and vibrating with emotion. Among the vocal and instrumental pieces written for *L'Arlesienne*, many also figured in the programmes of the Paderloup Concerts. The orchestral Minuet was transcribed, with great fidelity of details and effects, by Delaborde, who, like Guiraud, was one of the composer's intimate friends during the later years of his life.

Georges Bizet, by virtue of his laborious life, so courageously employed, may be held up as a model for young composers, too yielding either to premature discouragement or to the more dangerous seductions of early success. He devoted his whole existence to searching for new forms, taking, at the same time, religious care not to stray from those grand principles without which, art is no longer aught save phantasy. Being a man of progressive mind, he underwent the reaction of the numerous transformations and evolutions which affect the domain of music. He never lost his interest in the novel tendencies of the German school towards a special expression of dramatic sentiment; the descriptive, picturesque, philosophical, realistic, and other designs of the Wagnerian group, did not leave him indifferent, but he knew how to make an intelligent selection, as they say in the vocabulary of the other side of the Channel. He was sometimes beguiled, but never assimilated.

And no one was less calculated to undergo the exclusive influence of an absolute system. Bizet, on the contrary, represented the French school, so profoundly jealous of its characteristic qualities, and too personal to allow itself to be taken in tow by new prophets. He was a "clairvoyant" in all the force of the term. His straightforward natural good sense, his sound judgment, prevented him from going astray after subtle differences. Sometimes finical, he had on the other hand a horror of what was obscure; his distinguished harmonies go as far as labored refinement without falling into affectation. Even the paradoxes with which he enameled current conversation, the way in which he was pleased to parody certain airs by Méhul or Boieldieu, ornamenting their melodies with old-fashioned embroidery work and repetitions, was only an exaggeration of his "musical straightforwardness;" but his passionate admiration for the flights of Verdi or the sublime inspirations of Rossini was equalled only by his enthusiasm for the really fine pages of Wagner or Schumann. He was a man of eclectic temperament, just mind, indefatigable imagination, and an open soul, endowed with a rare facility of assimilation; no contemporary artist knew less of the petty prejudices of the school, and, had death not come to interrupt him in his work, no one would have been worthier to take a well-marked place in the sublime and glorious land illuminated by the fraternal equality of genius.

A. MARMONTEL.

GERMANY. Adalbert von Goldschmidt, whose oratorio, "The Seven Cardinal Sins," had drawn the attention of German connoisseurs to the young composer some time ago, has just published the textbook of a musical drama entitled "Helianthus," which is said fully to confirm the high opinion formed from the preceding work of the author's exceptional poetical qualifications.

A fresh contribution to the already most voluminous Wagner literature has been added by that able and indefatigable exponent of the poet-composer's music-dramas, Hans von Wolzogen, editor also of the famous "Bayreuther Blätter." The new pamphlet is entitled "Tristan und Isolde, ein Leitaden durch Sage, Dichtung und Musik."

A commemorative tablet has been placed in the building of the elementary school at Hainburg, in Austria, where, during the years 1737 and 1740, Joseph Haydn had been a pupil, receiving there also his first musical instruction. Numerous vocal societies from Vienna and the vicinity of Hainburg assisted in the interesting ceremony.

## Dwight's Journal of Music.

SATURDAY, SEPTEMBER 25, 1880.

## THE ORCHESTRA QUESTION.

We sympathized so fully with the main thought and purpose of the article in our last number by our friend and frequent contributor "W. F. A." (who kindly undertook the task of writing us a "leader" during our short vacation in the country), that we preferred to print it as it was, reserving the few and perhaps not very essential qualifications that occurred to us. We agree with him of course (for "we ourselves have said it" many times) as to the absolute importance of having a complete established orchestra in Boston. But we have too much faith in the essential power of music, and in the genuine love and appreciation for the great symphonies which has for forty years existed in this community, to share the gloomy apprehension that "without a standard orchestra we shall die out of the musical world." We shall always manage to get our feasts of Beethoven, Mozart, and the rest, as for forty years we have done thus far, even should we have to rely upon the most make-shift orchestras. The main thing, after all, is the love of the best music—that is the master compositions, the truest inspirations of musical genius—and the provision of sufficient opportunities of hearing them at least decently well performed. Somehow we have always managed to get at the heart of the matter, even through performances open to criticism on the score of technical precision and fine finish. For it must be remembered that there was a time in the musical history of Boston, twenty or thirty years before we ever heard anything that could in any sense be called a model orchestra, when season after season more of the classical works were heard here, and more keenly enjoyed, more deeply felt, and talked about with more enthusiasm, than hardly any music which is heard here now. Because then the appetite was fresh and healthful; it had not been spoiled by incongruous medleys of things highly spiced and indigestible; the musical stomach was not overloaded, and dyspeptic symptoms had not supervened. Sure of good meat (good programmes) we were less fastidious about the style in which it was served. We gave ourselves up in simple good faith to what we had a right to believe to be intrinsically good, and that faith was rewarded by the revelation of a new world of wonder and of beauty. We listened in an accepting and not in a critical spirit; we cared more for the matter than the manner. Cannot an open and susceptible young mind find out Shakespeare for himself in the most soiled and badly-printed cheap edition, without waiting for the fine type and paper, and the sumptuous binding of our modern books? Did we not feel and love the Fifth Symphony quite as much as any body feels and loves it now, in those old days of the Odeon (Federal Street theatre) when we first made acquaintance with it through an orchestra which perhaps would hardly be tolerated to-day?

We say this only in qualification of the gloomy hint of "dying out." Of course we desire as much as any one that Boston should have its own local orchestra, permanent, in constant practice, always in readiness for all worthy musical tasks, under the control of some respectable body or bodies of enlightened and disinterested friends of music, and kept most religiously out of the hands of speculators, advertising agencies and "bureaux."

We want it, and we have great faith that it can be had. But our young friend must consider that such a thing, as a local institution, does not exist, and never has existed yet in any city of America. Mr. Thomas's admirable orchestra is

in no sense a local institution any more than are the travelling opera troupes of the Maplesons and Umanns; moreover it is not permanent, it is continually changing, and its whole principle of unity and continuity resides in the individuality of Mr. Thomas. Boston, therefore, is not worse off than other cities, except in so far as it is less populous and has not the crowd of musical immigrants to draw from that New York has.

With our collaborator we are fully of the opinion (we have often expressed it here) that it is not at all unreasonable to expect public-spirited rich men of Boston, sooner or later, to do here for an orchestra what they have so readily and generously done for the Art Museum, for Harvard College, and for all the higher agencies of culture and enlightenment. It seems as if in the very nature of things some such special providence must speedily appear. And we agree with him in feeling that the Harvard Musical Association, having for so many years taken the initiative, and having in the tone and character of its membership so good a guaranty of disinterestedness and of a high ideal in its endeavors to promote the art of music among us, might very fitly, and without too much modesty, make a direct appeal to wealthy friends of music, or of culture generally, to aid it in building up that permanent, efficient orchestra, which is now felt to be so essential to the musical character and progress of our city.

At the same time we cannot admit that the Harvard Musical Association, in its Symphony Concerts, "began at the wrong end." It began at the only end that *could* be taken hold of. There was no real orchestra existing; but there was a strong desire to hear the symphonies, and there were musicians enough in town to make up a fair orchestra for their interpretation. Was it not well to make the most of the small means we had, knowing that what deep genuine love of such music there was in Boston had sprung from the even poorer opportunities of an earlier day, and believing that by keeping the sacred flame alive, even in a small way, the desire would increase and extend itself through larger audiences, and the means for its gratification would in time come also? Nor do we quite see what is meant when the Symphony Concerts are spoken of as "hovering in mid air," as "resting on nothing solid." Is not a banding together of lovers and workers for good music something solid, or might it not make itself so? Are not good programmes something solid? Indeed we think them of prior consequence, if there must be priority, to very "advanced" conditions of performance. And we still believe that "we want concerts of good music" more than we want an orchestra *per se*. The end is surely greater than the means, the use than the machine.

Yet we could see how all our friend's remarks were capable of a construction not essentially in conflict with our own ideas, which we have here felt called on to express mainly from the fear that his ideas, as he expresses them, are open possibly to wrong constructions in the minds of others.

The whole orchestral question is now open; other solutions will of course be presented; and we trust the theme will be discussed until some tangible, concrete, "solid" plan shall be agreed upon as fit to be submitted in an earnest canvass for support.

**AMATEUR ORCHESTRAS.** One suggestion prompted by the great want expressed above, though tending only in a partial and subsidiary way to meet it, is that of an amateur orchestra which might co-operate with our amateur vocal clubs in the production of cantatas and other choral works composed for an orchestral accompaniment. The idea seems to correspond in certain features to the plan of Mr. Stanford (to which we referred a few

weeks since) of local orchestras connected with church choirs in England. Mr. S. L. Thorndike, in his annual report as president of the Cecelia (which we hope soon to give in full) says:

Allow me here to offer the suggestion that an amateur orchestra would be a valuable and useful feature in the musical life of any city large and cultivated enough to furnish it. The suggestion is certainly not new. The experiment has often been tried, with varying success, but with sufficient success to warrant its repetition. There is no reason in the nature of things why success might not be as complete with an orchestral as with a vocal club. Admit all that can be said by way of doubt or disparagement; that fair playing implies a greater amount of musical capacity and training than fair singing; that the variety of skill required in an orchestra is tenfold that required in a chorus; that the time needed for private practice and for joint rehearsal by the orchestral player is double that needed by the member of a singing society. All these are matters of degree and detail. We are growing more musical year by year. Amateurs, now vie with professionals. The time is coming, perhaps is close at hand, when it will be as easy to find five good amateur violins or 'celli as to find twenty good amateur tenor or bass singers. When that time arrives, a good amateur orchestra is possible. And when a good amateur orchestra shall exist in any city, the vocal clubs of that city will have a fresh encouragement and support. They will not need paid assistance, but will join hands with those who approach the sacred art with the same end as themselves, not as a livelihood, but as one of the delights and graces of a cultured life. Therefore I take this opportunity of saying that the Cecelia, the Apollo, and the Buylston, ought to promote the formation of any association who will lend aid with instruments to what they are trying to do with voices.

## MR. CONSTANTIN STERNBERG, THE RUSSIAN PIANO VIRTUOSO.

[The line of wonderful pianists who come knocking at our doors from Europe, one after another, every year, seems to be endless. After all epithets of praise have been exhausted, over and over, new ones have to be invented. We hope the glowing first impressions of the enthusiastic friend, who writes us the following letter, will be measurably, if not absolutely confirmed when we all have a chance to hear.]

MY DEAR MR. DWIGHT:

It is not often that one is permitted to enjoy so rare a musical treat as I did this week. Having been somewhat exclusively privileged to hear, in private, the Russian piano virtuoso, Mr. Constantin Sternberg, last Thursday evening, the day following his arrival in this city from Germany, I hasten to communicate to you a few particulars of the highly artistic treat which was accorded me.

In the first place, I must conscientiously state that I had read highly laudatory criticisms of Mr. Sternberg's playing, published in several German and other European musical papers, but I was rather egotistically inclined to wait and judge for myself as to the pianist's artistic merit. But I have heard for myself, and am convinced that Mr. Sternberg is a great artist in the fullest sense of the word. Not only that, he is a true man, full of noble humanitarian principles, genial, and without a particle of affectation or pride. This I proved by an extended conversation with him. His soul and mind are richly stocked with a love of everything good and admirable in painting, poetry, sculpture, literature, as well as his predominant art of music. His knowledge of the multitudes of art-works of the various nations of the world is surprisingly full. To my mind he is the ideal artist in music. He is not only a virtuoso, he is a deep-thinking and deep-feeling musician. Music in America cannot but largely benefit by his advent among us.

His touch on the piano, and his style of playing, are at once massive and sweet, grand and poetical. Were I to stop and compare his playing to that of Liszt or Rubinstein, I should immediately feel that it is Sternberg who is playing, and that with either of the three names comparisons would be odious, since each possesses his own strong individuality. Mr. Sternberg's virtuosity is superb, yet, it is all under the powerful control of his rich artistic gifts. His touch in soft passages and runs is pearly



and delicate, full of poetical suggestions, and his force in loud, grand playing is highly impressive, and absolutely artistic. It is in this latter attribute that he differs favorably from many of the virtuosos of the day who lose their artistic instinct when they soar to the height—a mechanical and intellectual height, you well know—of their prodigious virtuosity. In all the multifarious phases of his playing there stands prominently out the mother-wit, the manly feeling, the noble sentiment, of the great artist.

His repertory is all-embracing; it includes, among all the old, a rich vein of new piano works by modern masters, of which he is the unique exponent. It is his musical mission to America to interpret, as he above all others can interpret, the rich piano literature of those more modern composers the artistic merit of whose works is destined to make them ultimately become classic. In the selection of these works, he has been guided by his own deep artistic instinct. In addition to this he is a noble exponent and admirer of the grand old classics in music. He is an original genius of the piano, who will ably place before us things which are not only absolutely new, but highly meritorious.

I picked up a copy of Bach's "Well-tempered Clavier" which was lying near the piano: "Ah!" said Mr. Sternberg to me, in an affectionate tone, looking at the Bach, "that is my daily bread." Whereupon he sat down at the piano and played several of the fugues in clear, noble style, giving a palpable individuality to each melody, and yet making each part sing with the other in artistic unity in such a unique manner that it made me feel that I was not listening to a mere virtuoso, but to a great artist. He played several of his own compositions, published in Germany. One, a quaint "Gavotte," which he called a "little piece," but which is an artistic gem, pure and original. His repertory includes several of Grieg's, Saint-Saëns's, and Schumann's works; a concerto of the latter master which is full of strength and beauty, and when under Mr. Sternberg's hands, in conjunction with orchestra, it will have an effect which might be given forth by a combination of two orchestras.

On Russian music Sternberg is indeed a rare interpreter. He fosters a loving admiration for the folk-songs of his nation. He played one or two highly difficult transcriptions of the songs of the people, which are master-pieces of musical composition. "The songs of the people," he remarked, "come from the heart, not the head, and they are never-fading." Sternberg's masterly interpretation of them will certainly live in the hearts of true musical people the world over. He will make his debut in America at the Academy of Music, in this city, on the 7th of October, in association with Mr. Carlberg's orchestra. Mr. Carlberg's experience in the interpretation of Russian music will doubtless make his orchestra a valuable supplement to Mr. Sternberg's playing. Altogether there seems to be no doubt of the success of Manager C. C. Colby's enterprise in securing so truly great an artist as Mr. Sternberg for one hundred concerts in America. Personally, Mr. Sternberg is about the medium height, well-built, has a massive Beethovenish head, strongly-marked features, evidencing well-developed character. He is twenty-six years of age, and is possessed of a knowledge of men and things far in advance of his years. He spoke of his acquaintance in Germany with two of your Boston musicians, Mr. Ernst Perabo and Mr. Carlyle Petersilea, and presumed upon their welfare in your city. I may state that just before he sailed for this country, Mr. Sternberg was offered the directorship of the great Russian Conservatory of Music.

Always with best wishes, sincerely yours,

GEORGE T. BULLING.

New York, September 18, 1880.

#### MUSICAL CORRESPONDENCE.

NEWPORT, R. I., SEPT. 13.—Lovers of music in Newport have within a few days enjoyed a rare treat in three Schubert Song Recitals, given by Mr. Julius Jordan, of Providence, R. I., with the assistance of Mr. Wulf Fries, of Boston, and Mr. James H. Wilson, of New York, pianist and accompanist. The recitals were the musical event of the season. They

were given in the beautiful new theatre of the Casino, on Thursday, Tuesday and Thursday, Sept. 3, 7, and 9, at noon, to audiences fair in numbers, but very critical and appreciative.

Mr. Jordan will be remembered in connection with the concerts of the Boylston Club of your city, in which he has often appeared. Last season he took the part of Faust in the master-piece of Berlioz, as given by the Oratorio Society of New York under the direction of Dr. Leopold Damrosch. In this work he appeared six times, winning high commendation for his rendering of the music of the part.

These recitals were first given near the close of last season in Providence. At each one the interest deepened and the attendance increased. The songs given were the three sets known as "The Pretty Maid of the Mill," "The Winter Journey," and the "Swan Songs." These Mr. Jordan has arranged in a sort of story, giving one set at each recital. At the third recital, as the "Swan Songs" are fewer in number than the other two sets, he gave in addition miscellaneous songs from Schubert, Schumann, Rubinstein, Jensen, Liert, Franz, etc., with a view of illustrating the development of German song. This was a happy and very appropriate idea, as the "Swan Songs" were written by Schubert only a short time before his death, whence their title, and really formed "the beginning of a new era in German song." This new era found its full development in Schumann and Robert Franz, and has been still further illustrated in the compositions of those authors whose names are mentioned above.

Mr. Jordan's renderings, considering the great variety and difficulty of the songs, some of which are not quite in the best range for his voice, were superb. He had studied them with great care, and had entered very completely into their spirit and meaning, so that he was able to convey their many-sided moods to his audience with remarkable success. The audience showed their appreciation of his rendering by frequent and hearty applause.

Mr. Wulf Fries gave us some very fine cello playing, delightful to listen to, and satisfying in every way. His selections were especially appropriate. All were very choice, moreover, and beautifully rendered.

Mr. Wilson furnished a discriminating and sympathetic accompaniment which received its full share of appreciation.

The recitals were in every way a splendid success, and Mr. Jordan has every reason to congratulate himself on his effort. Surely it cannot fail of awakening in many who were present a higher appreciation and a deeper love for those wonderful songs and, through them, for all music of this noble character.

As Mr. Jordan contemplates giving these recitals in Boston and New York during the coming season, I will not attempt at this time any elaborate and detailed criticism of them. We are sure that the mere prospect of such an opportunity to become acquainted with those gems of song will of itself awaken a lively interest in the subject, among all musical people. A. G. L.

CHICAGO, SEPT. 10.—Your correspondent has been silent some time, for musical matters were at a point of rest, and "every body" was out of town, including the writer. But again there is new life in our musical circles, and there is a general awakening on all sides. Plans for the near future are being developed by our musical societies, and our season bids fair to be a brilliant one. There has been a great improvement in the taste of our musical public in the past few years, and managers have found out by experience, that in order to obtain paying houses they must furnish entertainments worthy of support. The weak point in last season was our want of symphony concerts; for during the entire winter only one orchestral work of any importance was played. We have a goodly number of musicians, with whom the formation of a fair orchestra would be possible; but unfortunately, no plan of organization has yet been made by which a result can be obtained. Your correspondent has endeavored, by means of his humble influence, and with his pen, to bring about some plan of organization, that our city might be blessed with an orchestra worthy of the name; but up to the present hour the endeavor has been fruitless. We are to have, so I am informed, a visit from an orchestra under the leadership of Mr. Theodore Thomas, some time during the winter. It will be delightful, after such a long time of waiting, to hear a symphony well given; and there is no doubt but that Mr. Thomas will be received with enthusiasm when he comes. Yet the question of a

home orchestra remains unsettled, and our need cannot be supplied by any foreign band that visits us simply to make money. Real development in art is only possible when it rests upon sure and lasting foundations. A city should endeavor to support whatever adds to its reputation as a cultivated place; and it is only when an art atmosphere has been created, that real refinement in taste is universally possible. Thus I look for our best helps towards musical development to come from within the circle of our city. Home talent is always our own, and is ever active in usefulness.

Our vocal societies are hard at work, and we are promised a number of fine things. The Beethoven Society will honor the birthday of the composer, whose name they bear, by giving a concert, in which some representative compositions will be performed. Our Apollo club has also a fine plan before it. The culmination of the season is to be a large Festival, which will take place some time in the spring. Among the productions of the summer, was the publication of a book by Mr. W. S. B. Mathews, entitled "How to Understand Music." The writer has given us a book that will be useful to a large number of thinking teachers, and also instructive to those who are interested in music as an art. Our teachers should give more reflection to their art, and view it from its grand standpoint, that of its meaning. Intellectual teachers are an honor to the art; and the day is past when the superficial in any profession can command either respect or support. Thus one views every indication of thoughtful observation and reflective study, on the part of any earnest teacher, as so much accomplished for the art. In this connection it pleases me to mention that Mr. A. W. Dohn of our city has placed in English dress the interesting work on "The Art of Singing" by Prof. Ferd. Sieber.

The study of the voice is one that lies at the foundation of the musical art, and as such, it becomes a matter of much moment, and every new thought on the subject is of importance.

Among the new arrivals of the summer comes Mr. Boscovitz, the pianist, who intends to locate here. I have not heard him play as yet, but I understand he will give a public recital next week. As the season advances I shall take pleasure in sending my notes to the JOURNAL and endeavor faithfully to transmit word-echoes of our music to the East,—for in art our interests are common.

C. H. B.

#### MUSIC ABROAD.

BRECKEN, NORWAY. The Norwegians have celebrated Ole Bull's death and funeral with great solemnity. Some of the newspapers, including "Bergensposten," went into mourning, and most of them brought out elaborate eulogies and anecdotes. B. Björnson left Gansdal, and Edward Grieg, the composer, arrived from Hardanger to attend the funeral, which took place at Bergen. The funeral was arranged on an elaborate scale, officers of all kinds appearing in full uniform, civilians in black, with white neckties. On the 23d of August, the day preceding the funeral, a special performance took place in the Bergen theatre, one of the actors pronouncing a poem beginning: "Crown his grave, the haven of rest." Then came Nordquist's funeral march and the play of "Michel Perrin," all before a full house. On the 24th, the day of the funeral, the steamer "Kong Sverre" took a distinguished company of ladies and gentlemen to Ole Bull's villa, where breakfast was served. The company then entered the concert-room where the coffin stood. E. Grieg played on the organ, a singing society sang an air, and several addresses were made. The coffin was then taken on board. In the city, a procession was formed, led by the Norwegian flag, a band of music and singers. Sixteen young ladies, with the trophies of Ole Bull, preceded the funeral wagon which was drawn by four horses. The latter was followed by Consul John Grieg, who was marshal of the day, and Edward Grieg, who bore the golden wreath given to Ole Bull in San Francisco. All the corporations of the city took part in the procession, the band played Chopin's funeral march, all the church-bells were rung, and nearly

ten thousand persons are supposed to have witnessed the grand pageant. The drug store of the Swan, Bull's birthplace, was specially decorated, and in front of it the procession stopped, the singers rendering a selection. At the cemetery the Reverend Mr. Walnum made a solemn address in front of the grave, and was followed by Björnson, E. Grieg and Bendixen. Between the addresses there was singing or instrumental music, and finally the grave was filled while the choral "Who knows how near I am my end" was sung. Ole Bull's orders, diamonds and presents have been given to the Bergen museum. One account of the wide-spread mourning at his burial says: "At the grave the poet Bjarnstjern Björnson spoke, and in the whole country there was hardly a village in the day-day was not solemnized in some way. For Ole Bull was something more than a virtuoso; he was a character in the history of Norway, a power in the national life of the country. . . . Patriotism was his great passion. All the honors he earned in the world he sent conscientiously home. He forgave people when they said that he could not play the violin; but he never forgave them when they doubted that Norway had the stuff within herself to become a great country. His patriotism was fanatical, and his fanaticism often gave rise to very queer freaks. But his countrymen, who reaped the benefits of all he did and all he said, understood him, and the country in mourning at his burial is a simple and natural expression of gratitude."

**LEIPZIG.** Ernst Ferdinand Wenzel, one of the oldest and most highly esteemed professors at the Leipzig Conservatorium, died on the 16th ult., at the age of seventy-two. He had been the intimate friend and fellow-student, under F. Wiek, of Robert Schumann, and a contributor to the music journal founded by the latter. Soon after the establishment of the Leipzig Conservatorium in 1843, under the direction of Mendelssohn, Wenzel obtained the professorship of pianoforte-playing at the new institution, which post he filled with great ability to within a few months of his death.

— A complete edition, in five volumes, of the literary writings of Franz Liszt is just now being published by the firm of Breitkopf and Härtel.

— A medallion portrait of Robert Schumann, which had recently been secretly removed from the memorial erected to the composer at Leipzig, has been found in the possession of a young student of the University, whose admiration for the master has doubtless prompted him to commit this crazy act of vandalism.

**DUSSELDORF.** Under the title of "Festive performances of works by Dusseldorf Music-directors, from Mendelssohn to the present time," a musical festival was held at the Rhineish town just named, under the direction of Julius Tausch and Ferdinand Hiller. The performances were given on the 8th and 9th ult., being intended as a contribution to the Exhibition of Art and Industry recently held at Dusseldorf. From an artistic point of view the festival is said to have proved highly satisfactory, whereas, financially, the result has been a deficit of some 5,000 marks. Among the solo performers, Herr Leopold Auer's violin playing created much enthusiasm. The programme of the two days included:

Symphony, D-minor (Schumann); Oratorio, "St. Paul" (Mendelssohn); Overture, "Donny" (Bergmüller); "Dein Leben schied" from Byron's Hebrew Melodies, for male chorus and orchestra (Julius Tausch); Violin Concerto (Mendelssohn); "Walfahrtstied," for mixed chorus and orchestra (F. Hiller); "Frühlingsnacht," for four solo voices and orchestra (F. Hiller); Symphony, C-major, MS. (F. Hiller); "Postvorture" (Julius Rieter); Ave Maria, for alto voice with organ (Julius Tausch); "Abschied," for violin (Schumann); Scenes from "Faust," Part III. (Schumann).

— The Royal Opera of Berlin resumed its performances on the 24th ult., with Beethoven's "Fidelio." The Imperial opera of Vienna reopened its doors on the 15th ult., with the same classical masterpiece. Schubert's little-known opera "Alfonso and Estrella" will be the first novelty to be introduced by the latter establishment during the season just inaugurated.

**GLOUCESTER, ENGLAND.** The Festival began on Tuesday, Sept. 7, with a morning service and a sermon by the Dean of Worcester. These "Three Choir Festivals" are supposed to date from 1721, although the annual meetings really began some years earlier. At first the united choirs very sensibly gave their con-

certs for the benefit of the sick and infirm members among their own body, but in 1724 the clergy took the matter in hand, and the subscriptions now go to widows and orphans of the benefited clergy within the three dioceses. Widows get £20 and orphans £15 a year. This, he it said, does not arise from the "profits" of the Festival, which, under many years of somewhat inefficient management, form an inappreciable sum. Indeed, until the absurdity be recognized of permitting the cathedral organist to air his ability in triennial conducting, and until far more adequate performances are given, the receipts bid fair to do little more than cover the bare expenses. This year the programme has been better selected than heretofore, and three novelties (Mr. Parry's "Prometheus," Mr. Henry Holmes's "Christmas," and Mr. Lloyd's Service) will be brought forward. The Festival opened on Tuesday morning with *Elijah*, and in the evening a miscellaneous programme, including Mozart's E-flat symphony and Mr. Parry's novelty, was given in the Shire Hall. On Wednesday morning, September 8, Mozart's *Requiem*, Schubert's unfinished symphony in B-minor, and Spohr's *Last Judgment*, were given, and in the evening *St. Paul* was performed. On September 9, the service was to be that of Mr. Lloyd in E-flat, with Onseley's anthem, "Great is the Lord," and the programme of the performance was to include Leonardo Leo's "Dixit Dominus" in C, Palestrina's "Nabat Mater," Henry Holmes's "Christmas Day," and Beethoven's *Missa Solemnis* in D; the evening concert including Schumann's symphony in B-flat and Sterndale Bennett's *Waldmarche* overture. On September 10, the morning service will include the "service" Tallis in D, Dorian, and anthem, Gibbon's "Hymn to the Son of David"; the morning performance will be of the *Messiah*, and the Festival will close in the evening with the air for strings from a suite in D of Bach by way of prelude, Tallis's music to the Responses, Evening Service in E, newly composed by Mr. C. H. Lloyd, the cathedral organist, Mendelssohn's "Let all men praise the Lord," from the *Lobpreisung*, and the "Hallelujah" from Beethoven's *Mount of Olives*. A new anthem by Dr. Stainer is expected. — *Figaro*.

#### LOCAL ITEMS.

The event of the present week was the Worcester Festival, which has passed off successfully, beginning on Monday afternoon and ending last evening with *Judas Maccabæus*. A summary of its eight concerts we shall make room for in our next.

**BOSTON.** The earliest concerts of importance for the coming season are the three announced by Mr. Peck, at the Music Hall, for Monday, Oct. 4, Friday, Oct. 8, and Saturday (matinee), Oct. 9. In each of these will appear Miss Annie Cary, Herr Wilhelmj, the great violinist (for the first time here in two years), and the phenomenal piano virtuoso, Rafael Joseffy. Wilhelmj will play an Andante and Intermezzo (first time here) by Varghies, Ernst's *Opus Fantasia*; Bach's *Chaconne* (without accompaniment), the Andante and Finale of the Mendelssohn Concerto, a Fantasia of his own and a Polonaise by F. Luit. Joseffy's selections include: the Andante Spianato and Polonaise by Chopin; the Sonata Appassionata of Beethoven; and many witching little things, such as a Prelude by Bach; Liszt's Campanella, Tarnatella, etc.; Rubinstein's Etude on "false notes," aria from Pergolesi; Spinning Song, Wedding March, etc., by Mendelssohn; a nocturne of Chopin; and a polka and waltzes of his own. Miss Cary's pieces are not yet selected. Once more the world of music will be felt about us.

The rehearsals of the Handel and Haydn Society begin tomorrow evening at Barnstead Hall. The soloists engaged for the *Messiah*, at the opening of the new Tremont Temple, Oct. 11, are Miss Lillian Halley, Miss Emily Whant, Mr. W. J. Finch, and Mr. M. W. Whitney. *Elijah* will be given in the same hall on the 14th.

**NEW YORK.** Boito's *Mephistopheles* will be the leading attraction of the coming opera season. Strakosch will present it with Marie Rose as Margherita, Byron, the English tenor, as Faust, and George Conly as Mephistopheles. Mr. Mapleson's cast will include Gerster as Margherita, with Campanini and Nanetti, the original representatives of Faust and Mephistopheles.

— It is stated that Mr. Theodoro Thomas has finally consented to permanently accept the directorship of the choral and orchestral department of the New York College of Music. Herr Rafael Joseffy has accepted the place of first professor of the piano. The board of management has decided to institute a system similar to that of the Paris Conservatory, by which six free scholarships will be maintained, open to competition

by any young ladies of talent who may choose to apply for examination.

**CHICAGO.** The musical statistics of last season form a long list, which records quite a number of important events. Perhaps this activity is greatly due to the influence of the Hervey School, which numbers many excellent musicians among its professors, and includes in its course of instruction recitals by eminent soloists. We have already referred to several of these recitals given by Mrs. Wm. H. Sherwood and also to those of Mr. H. Clarence Eddy, who is one of the finest organists in the country, and, we believe, one of the principal teachers of the Hervey School. His recent programmes have included parts of Widor's second organ symphony, Bach's *St. Ann Fugue*, Thiele's *Concertante* in C-flat minor.

Mr. Harrison Wild, the organist of Union Church, gave an organ recital last week, playing Metastase's sonata in G-minor, and Thiele's *Chromatic Fantasia and Fugue*.

Among other recitals we mention an afternoon of songs given by Professor James Gill. His programme included songs by Beethoven, Schubert, Schumann, Rubinstein and Purcell; Bach's aria *My heart ever faithful* and Arcadelt's *Ave Maria*.

A review of the musical events in Chicago since June 1, 1879, gives the following list of one hundred and sixty-nine concerts, which may be classified as follows: Five-King troupe, four; Williams College Glee Club, one; Yale College Glee Club, one; Germania Männerchor, one; Exposition Building concerts, three; Sherwood recitals, three; Mendelssohn Quintette Club, three; Reményi troupe, three; Beethoven Society, three, besides reunions; Loblbing recitals, three, besides several pupils' recitals; Carlotta Patti troupe, four; Apollo Club, four; Joseffy recitals, four; Thureby troupe, including the Ole Bull concert, six; Hild. Tom (?) concert, eight; Llesegang chamber concert, eight; Musical College concert, eight; Eddy organ recitals, eleven; Lewis chamber concert, eleven; Hervey School concert, including chamber concert, pupils' matinees, and popular concert, twenty-nine; miscellaneous, including church concert, charity concert, testimonial concert, etc., forty-six. The most important works which have been performed at these concerts have been Hiller's *Easter Morning*, Hoffman's *Cinderella*, Bruch's *Lay of the Bell*, the *Creation*, the *Messiah*, Rossini's *Stabat Mater*, Rubinstein's *Paradise Lost*, Bruch's *Frithjof* and Gude's *Erl King*. Three new cantatas by amateur composers have also been performed: J. Maurice Hubbard's *Fisherman's Grace*, Philo Otis's *One Hundred and Twenty-First Psalm*, and J. A. West's *Dornroschen*.

There have been twenty-three seasons of opera as follows: Aimée troupe, Haverly's, August 30-34; Mah's *Fatinitza* troupe, Hooley's, August 25-September 6; Haverly's Church troupe, September 15-20; Strakosch troupe, McVicker's, October 20-November 1; Haverly's Juvenile troupe, November 10-15; Maretzek troupe, McVicker's, November 16-23; Haverly's Juvenile troupe, second season, December 8-13; Emma Abbott troupe, December 15-20; Haverly's Church Choir troupe, second season, January 5-10; Mapleson troupe, Haverly's, January 13-24; Grau French opera troupe, Haverly's, February 2-28; D'Oyley Carte opera company, Haverly's, March 1-8; Oates troupe, Hooley's, March 8-13; same, Olympic, April 5-10; Amateur troupe, Haverly's, April 19-24; Peerless (?) *Pinafore* company, Music Hall, May 31-June 21; Bijou opera company, McVicker's, June 14-19; D'Oyley Carte opera company, second season, Haverly's, June 14-19; Nathl English opera company, Hooley's, June 14-19; Mah's opera company, McVicker's, June 14-July 5; Daly's New York company, Haverly's. These troupes have given two hundred and twenty-five performances of opera, which may be classified as follows: *Fatinitza*, twenty-five; *Girofle-Girofla*, nine; *Le Petit Duc*, five; *Les Brigands*, two; *La Jolie Parfumeuse*, four; *La Marjolaine*, two; *La Pille de Mme. Angot*, three; *Le Schoene Galathea* (new), one; *Der Lieben-Trank*, one; *Pinafore*, sixty-nine; *Trials by Jury*, twelve; *Truettore*, four; *Faust*, four; *Mignon*, six; *Aida*, five; *Lucia*, four; *Traviata*, one; *Hohemain Girl*, three; *Martha*, two; *Norma*, one; *Rigoletto*, two; *Sleepy Hollow* (new), nine; *Paul and Virginia*, two; *Chimes of Normandy*, four; *Romeo and Juliet*, two; *Sonnambula*, two; *Linda*, one; *Daughter of the Regiment*, one; *Binorah*, one; *Grand Duchess*, four; *La Perichole*, one; *La Belle Helene*, two; *Mme. Favart*, one; *Le Pré aux Cleres* (new), one; *La Camargo*, one; *Pirates of Penzance* (new), sixteen; *Pausette*, adaptation of *Royal Middy* (new), seven; *Royal Contrabass* (new), eight; *Spectre Knight* (new), eight; *Charly begins at home* (new), eight; *Boccaccio* (new), sixteen; and *Royal Middy* (new), sixteen. — *Mus. Review*, Aug. 12.

**Musical Instruction.****MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 146 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address (care of O. Ditson & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 3 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Emigré, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.  
HOLMES ST. CHURCH. At Messrs. Chickering & Sons.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leprie, 1809 to 1863).

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 134 TREMONT STREET.  
MR. HILL is assisted in his PIANO-LESSONS (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and W. L. PARKS.

**MR. E. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 11 West St., Boston, Mass.

**MR. JOHN OATH**

RECEIVES PUPILS ON THE PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,

BOSTON, MASS.

**ERNST PERABO,**

TEACHER OF THE PIANO,

Address

CHICKERING & SONS, BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
27th and 281 COLUMBUS AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

50 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the *Verre-Giving Principles of the Ox-Brain and Wheat-Germ.*

Physicians have prescribed 300,000 packages with the best results in all forms of impaired vitality, mental exhaustion, or weakened digestion. It is the best *prophylactic* of consumption and all diseases of debility. It gives strength, rest, and sleep to infants, children, and adults, by feeding the brain and nerves with the food they actually require. For sale by Druggists or mail, \$1.00. **F. CROSSBY, 664 & 666 Sixth Ave., New York.**

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store),

Teacher of the *Porpora*, or *Old Italian School*  
of Singing.

Pupil of Corvelli, Arthursen, Mmes. Arnault and Motta.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, AND CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS

146 TREMONT, NEAR WEST STREET.

Reception Hall Hours at 12 and 5 o'clock.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**CARL ZERRAÏN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.  
{ Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY-TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**TALKS ON ART.**

By WILLIAM M. HUNT. 8vo, paper, \$1.00.

For sale by all Booksellers. Sent, post-paid on receipt  
of price by the publishers,

HOUGHTON, MIFFLIN & CO., Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone: for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

*Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—*

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT AND BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

The fact that already about 70,000 Cabinet or Parlor Organs are yearly sold in the United States (nearly twice as many as of piano-fortes) attests their growing popularity.

## THE FINER DRAWING ROOM STYLES, MASON & HAMLIN CABINET ORGANS.

Comparatively few musicians, even, have kept pace with recent improvements in reed instruments and are fully aware of the excellence now attained in the finer styles in the manufacture of which the Mason & Hamlin Organ Co. are quite unrivalled. These styles must not be judged by the small organs so largely sold, which they greatly excel. It is principally these finer styles which have won for the Mason & Hamlin Organs the extraordinary distinctions awarded them at EVERY GREAT WORLD'S INDUSTRIAL EXHIBITION AND COMPARISON OF THE BEST PRODUCTIONS OF ALL NATIONS FOR THIRTEEN YEARS; being the only highest awards to any American organs at any one. It is one of these which led Dr. FRANZ LISZT to characterize the Mason & Hamlin Organs not only as "matchless," but as "unrivalled," and which led the distinguished OTTO NARWENSKA, of Berlin, to declare them "the most excellent of instruments," adding: "They are capable of giving the finest tone-coloring; and no other instrument so enraptures the player." THOMAS THOMAS testifies that musicians generally rank these organs very high, far above all others, in which opinion he himself fully concurs. OLE BULL found them so superior as to draw from him the declaration that "Their fine quality of tone is in contrast with that of other reed organs." The distinguished tenor, ITALO CAMPARINI, in a note to the manufacturers, as he was about leaving this country recently, wrote: "Having had opportunity to observe and use your organs, while singing in your country, I take pleasure in testifying to their admirable qualities. They excel all similar instruments of which I have any knowledge. But you have better proof of my opinion of them than even this expression, in the fact that I have just purchased one to take with me to Italy." Hundreds of similar opinions from distinguished musicians have accumulated in the hands of the manufacturers.

A recent beautiful invention, which the Mason & Hamlin Co. are now introducing, greatly improves the key action of such instruments, lightening the touch, heretofore difficult when many stops were used, one-half, and still more improving it in other respects.

THE FINER DRAWING-ROOM STYLES of the Mason & Hamlin Organs are furnished in cases of BLACK WALNUT, MAHOGANY, ASH and FINISHED, plain to very elegant, some with pipe-organ tops. They have from THIRTEEN TO TWENTY-THREE STOPS; some with TWO MANUALS and FULL PEDAL BASE. NET PRICES are from \$200 to \$600.

The Mason & Hamlin Co. also manufacture a variety of styles of fine organs for churches where greatest power, as well as variety is required; they also regularly make a large variety of small organs, from \$51 up, all of which are of very highest excellence. Organs are furnished for monthly or quarterly payments, \$5 and upwards.

ILLUSTRATED CATALOGUES, 32 pp., 4to, with prices and circulars containing much useful information, sent free.

We especially invite all persons taking any interest in such matters to visit our warehouses and examine these organs. It is always a pleasure to exhibit them.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., BOSTON; 45 East Fourteenth St. (Union Square), NEW YORK; 149 Wabash Ave., CHICAGO.

## OBER'S

### Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## NEW BOOKS.

### The Stillwater Tragedy.

A Novel. By THOMAS BAILEY ALDRICH, author of "Prudence Falfrey," "Majorie Daw," etc. 1 vol. 12mo. \$1.50.

In this novel Mr. Aldrich's power and charm as a storyteller are shown most attractively. The life and character of a New England manufacturing town are depicted with singular accuracy and felicity, the smouldering discontent among working-men and the strike in which it culminated, are portrayed with admirable skill; while the tragedy itself, the unraveling of the mystery surrounding it, and the love which illuminates the whole story, are described with the firm and delicate touch in which Mr. Aldrich is almost unrivalled. Both the story and the exquisite grace and skill with which it is told, cannot fail to make it very popular.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## NEW BOOKS.

A HOPELESS CASE. A Novel. By EDGAR FAWCETT. "Little Classic" style, flexible covers, \$1.25.

A thoroughly delightful novel, keen, witty, and eminently American. — *Boston Traveller*.  
A society novel, charmingly written. One of the most beautiful books of the season. — *Boston Transcript*.

THE TRAGEDY OF THE UNEXPECTED, and other Stories. By NORA PERRY, author of "After the Ball," "Her Lover's Friend," etc. "Little Classic" style. \$1.25.

There is a magnetism about these stories and a wisdom, which make a vivid impression upon one's mind. With so much conversational power and so keen a sense of situations and knack at plot, the writer ought to be able to write a charming novel. . . . Slight as the touch seems, there is a hint of that strength, a little flash of that torch that lighted "After the Ball" and "Her Lover's Friend." — *English Letter*.

CERTAIN DANGEROUS TENDENCIES IN AMERICAN LIFE, and Other Papers. 16mo, \$1.25.

This book, from beginning to end, is bright, readable, and suggestive. The writer sees so much, and sees it so veritably with his own eyes, that his book is sure of a wide reading by all who are interested in the social and political development of the country. — *New York Times*.

For many reasons the book ought to have a wide circulation. It is so square-headed and full of clear common sense. — *Chicagoland Commercial*.

TALES OF A WAYSIDE INN. By H. W. LONGFELLOW. Now for the first time gathered into a volume by themselves. \$1.25.

The "Wayside Inn" of Sudbury town has become one of the classic structures of literary history, somewhat like the "Tabard Inn," from which the Canterbury Pilgrims sallied forth through the sunlight of Chaucer's imagination.

The interlocutors in Mr. Longfellow's "Tales" sing various songs, but the marvelous charm of Mr. Longfellow's own tone pervades them all.

THE GOLDEN LEGEND. By H. W. LONGFELLOW. New Edition. \$1.00.

The faith and superstition of the Middle Ages have never been portrayed more picturesquely and effectively than in this dramatic poem, which has been read and admired wherever English literature and the name of Mr. Longfellow are known.

THE MANLINESS OF CHRIST. By THOMAS HUGHES, author of "Tom Brown at Rugby," etc. \$1.00; cheap edition, paper, 25 cents.

Simple, sympathetic, and sensible, with no cant on the one hand and no timorous unbelief on the other. — *Literary World*.

Without any attempt at such narrative as gave fascination to "Tom Brown," it has to the full the same moral qualities which made the high value of that charming story. It is a good book to be in the hands of every young American. — *Berliner's Monthly*.

EVERY-DAY ENGLISH. By RICHARD GRANT WHITE. 12mo, \$2.00.

A book of great value to all who appreciate accuracy and fitness in the use of language. It treats many points in speech, writing, grammar, and special words and phrases, and is written with so much humor that it is as entertaining as it is useful.

WORDS AND THEIR USES. By RICHARD GRANT WHITE. New and revised edition. 12mo, \$2.00.

We take leave of this interesting volume with thanks to the author for the valuable service which he has rendered to the English language in pointing out the abuses to which it has been made subject, and the errors which are of common occurrence in its colloquial and literary use. — *New York Tribune*.

It is a good hand-book for the reading man to keep before him. — CHARLTON LEWIS, Ph. D., in *The Galaxy*.

THE HISTORY AND TRADITIONS OF MARBLEHEAD. By SAMUEL ROADS, JR. Fully illustrated. 8vo, \$3.50.

Mr. Roads has done for the traditional history of his native town what Oliver White did for the natural history of Seabrook. The quaint people live anew in his narrative; traditions are traced to their source and made to enliven the sober statements of history; the reader is able to see for himself how the Marbleheaders became a peculiar and characteristic people from the beginning. — *New York Times*.

MACAULAY'S COMPLETE WORKS. New Riverside Edition. Printed on tinted and laid paper, and tastefully bound. A complete edition, containing full indexes, a Memoir of Macaulay by DEAN MILMAN, and a Biographical and Critical Essay on Macaulay by Mr. E. P. WHIPPLE. With Steel Portrait.

The History of England. 4 vols. \$5.00.  
Critical, Historical, and Miscellaneous Essays. 3 vols. \$3.75.

Speeches and Poems. 1 vol. \$1.25.  
Complete sets, 8 vols. crown 8vo, \$10.00.

It is hard to say whether his poetry, his speeches in parliament, or his more brilliant essays are the most charming. — *ATLANTIC*.

ADIRONDACK STORIES. Eight stories describing life and experience in the Adirondacks. By P. DEMING. 75 cents.

They are written by a person native to the region, whose views of the inhabitants are very different from those of the casual visitor. The reader is impressed with the genuineness of the whole narrative. There is no elaborate description of scenery or of the life in the woods, but the character of both is admirably conveyed. — *Hartford Courant*.

ROCKY MOUNTAIN HEALTH RESORTS: An Analytical Study of High Altitudes in Relation to the Arrest of Chronic Pulmonary Disease. By CHARLES DENISON, M. D. With a Climatic Map of the Eastern Slope of the Rocky Mountains, and an Examination Chart. 12mo, cloth, \$1.50; paper, \$1.00.

The attributes of climate have been thoroughly investigated by the author, and his work will not only be found valuable to the physician, but will make a corrective guide-book to the invalid able to seek renewal of health by change of residence. Tables and charts accompany the volume, and camping and excursion estimates to the various points are also furnished. — *St. Louis Globe-Democrat*.

CONFIDENCE. By HENRY JAMES, JR., author of "The American," "Daisy Miller," etc. \$1.50.

Altogether "Confidence" is a fascinating novel. The reader will inevitably be interested, and having begun will not lay it down until the end. — *Boston Traveller*.

The book is likely to have a wide popularity, its personages, their moods and their exercises, belong directly to the domain of every-day life, and they are handled with all Mr. James's accustomed originality, insight and analytical skill. — *Edinburgh Scotsman*.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1030.

BOSTON, SATURDAY, OCTOBER 9, 1880.

VOL. XL No. 21.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of  $\frac{1}{2}$  octave, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## NEW BOOKS.

### EDGAR ALLAN POE

A Biographical and Critical Essay. By HOWARD CLARKE. BOSTON, author of "Victorian Poets," etc. With fine portrait of Poe. Printed on linen paper, with red-letter title-page, bound in vellum. \$1.00. This beautiful little volume cannot fail to attract the admiration of lovers of handsome books.

### XXXVI LYRICS AND XII SONNETS.

Selected from "Cloth of Gold" and "Flower and Thorn." By T. H. ALDRICH. Printed on linen paper, with illuminated title-page and flexible vellum covers. \$1.00. An exceedingly beautiful edition of Mr. Aldrich's choicest lyrics.

### LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1880.

The Poetical Works comprise all of Mr. Longfellow's Poems published up to 1880, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine Portrait. In 4 vols. crown 8vo. Cloth, gilt top, \$9.00; half calf, \$18.00; morocco, \$12.00.

The Prose Works comprise "Hyperion," "Kavanagh," and "Outre Mer." In two vols. crown 8vo. Cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$6.00.

### BERT HARTE'S POEMS.

#### DIAMOND EDITION.

An entirely new edition of Mr. Harte's Poetical Works, from new plates, and containing his "Poems," "East and West Poems," and "Echoes of the Foot-Hills." \$1.00.

A very desirable and cheap edition of Mr. Harte's unique poems.

\*•• For sale by booksellers. Sent, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

BOSTON, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reproduction, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## New Music Books!!

**AIDA.** Opera by Verdi. (\$2.00). Just published. This well-known opera is got up in attractive style, and the price is low for the amount of music furnished. The quaint Egyptian story, with its accompanying brilliant music by this celebrated composer, will render this a valuable acquisition.

**CHRISTMAS.** A Cantata by A. C. Guttersen. (\$1.00). Is of full length for public performance, has 17 numbers, including songs, choruses, etc., and good and interesting programme and music.

**FALL OF JERUSALEM.** Sacred Cantata (\$1.00). By H. E. Parkhurst. Depicts the fall of the great city as foretold by Jeremiah, and is solemn and musically rich in character.

**CHOIRS AND SINGING CLASSES** will not forget our three superior books: *Voice of Worship* (\$1.00), by L. O. Emerson; *Temple* (\$1.00), by W. O. Perkins; and *Method for Singing Classes* (80 cts.), by A. N. Johnson.

**CHOIRS** will find no better Anthem-book than our new **AMERICAN ANTHEM-BOOK** (\$1.25), by Johnson, Tenney and Abbey, or **EMERSON'S ANTHEM-BOOK** (\$1.25), by L. O. Emerson, or **ANTHEM HARP** (\$1.25), by W. O. Perkins.

Spectator copies of any book mailed for above prices.

**OLIVER DITSON & CO., Boston.**

## NEW SONGS.

**BABIES EYES.**.....A. E. Ropea.  
**BREAK BREAK.**.....J. F. Rudolphsen.  
**LAST GREETING.**.....H. Levi.  
**OH, FISHER BOY, MY OWN.**.....Geo. L. Osgood.  
**STAY AT HOME.**.....J. Barnes.  
**SPRINGTIME.**.....H. Becker.  
**THE OWL AND THE PUSSY CAT.** Wm. F. Aphorpe.

Published by

**CARL PRÜFER,**

24 WEST STREET, BOSTON.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## The Bernhard Listemann Concert Party.

**B. LISTEMANN,**      **F. LISTEMANN,**  
**E. M. HEINDL,**      **ALEX. HEINDL,**  
**JOHN MULLALY,**      **H. A. ORENE,**

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston.

## VOCAL CULTURE.

*The Cultivation of the Voice in Elocution.*

By **JAMES E. MURDOCH & WILLIAM RUSSELL.**

Price, . . . . \$1.25.

The object of this volume is to furnish the groundwork of practical elocution, and whatever explanations are needed for the training of the vocal organs, and the cultivation of the voice. The skill with which this object is accomplished is attested by the great and permanent popularity of the work.

The authors, experienced and accomplished practitioners in their capital vocation, know well what is wanted by the student to promote his acquirement of those noble and captivating vocal graces so luminously set forth by Rush. Their rules and exercises for developing, increasing, and improving their voice in volume, quality, compass, and significance, are excellent and practicable. What is said of the invigorating, health-inspiring effects of vocal training is truth well told, and well worth remembering.—*New York Mirror.*

For sale by booksellers. Sent, post-paid, on receipt of price, by the publishers.

**HOUGHTON, MIFFLIN & CO., Boston.**

## STORIES AND ROMANCES.

By **HORACE E. SCUDDER**, author of the "Dwellers in Five-Sisters' Court," etc. \$1.25.

CONTENTS.—Left Over from the Last Century; A House of Entertainment; Accidentally Overheard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not even the publicans the Same? Nobody's Business.

Eight stories told with so much grace and humor that they cannot fail to be popular.

**HOUGHTON, MIFFLIN & CO., Boston.**

## KNAPP'S THROAT CURE

## Tremont Temple.

This beautiful hall will be re-opened and dedicated to music by the following performances:

**The Handel & Haydn Society,**  
**MONDAY, October 11,**  
**MESSIAH.**

Solos by Miss **LILLIAN BAILEY**, soprano (her first appearance in Boston since her return from London); Miss **EMILY WINANT**, contralto, Mr. **WM. J. WINCH**, tenor, Mr. **MYRON W. WHITNEY**, basso.

**WEDNESDAY, October 13,**  
**ELIJAH.**

Solos by Miss **FANNY KELLOGG**, soprano, Miss **EMILY WINANT**, contralto, Mr. **CHARLES E. ADAMS**, tenor, Mr. **JOHN F. WINCH**, basso.

The New Organ built by Messrs. Hook & Hastings. A Large Orchestra and Chorus.  
 Conductor, **Carl Zerrahn**. Organist, **B. J. LANG**. Secured seats at \$1.00, \$1.50 and \$2.00, for sale at Tremont Temple on and after Thursday, September 30. The performances will begin at 7.30.

**Tuesday Evening, October 12,**

## A Grand Concert

By the **PHILHARMONIC ORCHESTRA.**

**BERNHARD LISTEMANN**, Conductor.

Due announcement will be made of the sale of tickets for the Philharmonic concert.

## MADAME SEILER'S SCHOOL

## of Vocal Art &amp; Instrumental Music.

1104 Walnut St., Philadelphia, Pa.

As the enlargement of the plans and aims of the school brings increased duties and responsibilities, Madame Seiler has called to the directorship the services of Mr. S. H. Blakenlee, late of the Oberlin Conservatory, by whose management it is believed the school will reap new rewards.

## COURSE OF STUDY.

Cultivation of the Voice, Piano-Forte, Violin, and all Orchestral Instruments, Elocution, Acoustics and Physiology of the Vocal Organs, Aesthetics and History of Music, Oratorio, Church Music, Rudiments of Music, Sight Reading, Operatic Training, and the French, German, and Italian Languages. For catalogue containing full information, Address, **S. H. BLAKENLEE, Director,** 1104 Walnut St., Phila., Pa.

## The "Globe" Hawthorne.

A new addition of the complete works of **NATHANIEL HAWTHORNE**, uniform with the "Globe" Cooper, Dickens, and Waverley which have proved so widely popular. It contains all of Hawthorne's Works.—Novels, Short Stories, Travel Essays, Note-Books and Books for children. 8 volumes, with 24 Illustrations. Sold only in Sets. Price of sets: in cloth, \$10; half calf, \$15.

For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers,  
**HOUGHTON, MIFFLIN & CO., Boston.**

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By **FANNIE RAYMOND RITTER**. 30 cents.

## WOMAN AS A MUSICIAN.

An Art-Historical Study.

By **FANNIE RAYMOND RITTER**. 25 cents.

## MUSIC AND MUSICIANS.

Essays and Criticisms.

By **ROBERT SCHUMANN**. Edited, translated, and annotated by **FANNIE RAYMOND RITTER**.

First series, third edition, 92.75. A second series will shortly be issued.

**EDWARD SCHUBERTH & CO., New York.**

**WILLIAM REEVES, London.**

## THE VOICE,

Official organ Music Teachers' National Association, is devoted to voice culture in singing, reading and speaking, tells how to treat

## STUTTERING,

Stammering, and other vocal defects; contains letters from speech-sufferers, biographical sketches of musicians, elocutionists, and orators, the history of and essays on music, hints on

## ELOCUTION,

Articles on spelling reform, and translation of German and French methods and writings, explains principles and utility of

## VISIBLE SPEECH.

Published monthly, \$1 a year; single copy, 10 cents. Send for prospectus. Address

**EDGAR S. WEBSTER, Albany, N. Y.**

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable, vigorous in their action, harmless to infant or adult, and invaluable to singers and speakers. Unsurpassed in cure and use. From Druggists, price 45 cents; or address **E. A. OLDB, P. O. Box 2866, New York.**

"The History of a Voice Lost and Won," by **Rev. J. W. Knapp, D. D.**, sent, post-paid, on application.

**MME. BERTHA JOHANNSEN.** Professor of the Art of Singing, 178 2d Avenue, New York. Ladies prepared for the Opera or Concert Room.

**MISS HELEN D. ORVIS.** TEACHER OF THE PIANOFORTE. Address: Forest Hill St. (near Green St.), Jamaica Plain. References: **B. J. LANG, J. S. DWIGHT.**

**MISS LUCIE HOMER.** Pupil of Madame Viardot Garcia. Receives pupils in SINGING and the CULTIVATION of the VOICE, at No. 147 TREMONT STREET, BOSTON.

**MADAME CONSTANCE HOWARD.** PIANIST, 318 East Tenth Street, New York City.

**C. A. SHAW, Madison, Wis.** COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS. Music of Amateurs carefully arranged.

**GEORGE T. BULLING.** TEACHER OF PIANO AND HARMONY. Harmony lessons satisfactorily given by mail. Address, care

**AMERICAN ART JOURNAL,** 25 Union Square, New York.

**MR. C. F. WEBBER,** INSTRUCTOR OF RESPIRATORY AND VOCAL TECHNOLOGY AND SINGING.

**HOTEL BOYLSTON,** CORNER TREMONT AND BOYLSTON STS. (Use the Elevator)

Those desiring to pursue a substantial course of study are invited to call between eleven and twelve, or send for circular.

## BOSTON MUSIC HALL.

## Three Grand Concerts

BY **MISS ANNIE LOUISE CARY,** **AUGUST WILHELMJ,** **HERR RAFAEL JOSEFFY,** **W. C. TOWER,** and **THE TEMPLE QUARTETTE.**

Monday and Friday Evenings, Oct. 4th and 8th, and Saturday Afternoon, Oct. 9th.

Admission \$1.00. Reserved Seats 50 cents extra. For sale at the hall on and after Thursday, Sept. 16th.

## HARVARD MUSICAL ASSOCIATION.

## Eight Symphony Concerts.

Music Hall, on Thursday Afternoons, November 18, December 2, 10, January 8, 20, February 3, 17, March 3.

**CARL ZERRAHN, Conductor.** **BERNHARD LISTEMANN, Violin Leader.**

**SEASON TICKETS, with Reserved Seats, \$8.00**

For further particulars see prospectus, which, with subscription lists may be found at the Music Hall, at Chickering's, and the principal music stores until November 8.

## MUSIC AND MUSICIANS.

Essays and criticisms by

**ROBERT SCHUMANN,**

Edited, translated, and annotated by

**FANNIE RAYMOND RITTER.**

**Second Series. Price \$2.75.**

**LONDON:—Reeves. NEW YORK:—Schubert.**

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Art, London.*

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve, they are Robert Schumann and Richard Wagner. — *Nation, New York.*

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Beulemans, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World, New York.*



## BOSTON, OCTOBER 9, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FRIEDEL, 30 West Street, A. WILLIAMS & Co., 215 Washington Street, A. K. LORING, 350 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and HOUGHTON, MIFFLIN & Co., 27 Astor Place. In Philadelphia by W. B. BOYER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## FRANZ LISZT.

... Franz Liszt was born in the year of the comet, 1811, October 22, in the village of Raiding, near Oedenburg in Hungary. His father, Adam Liszt, the descendant of a noble family, which, however, had renounced its title of nobility in consequence of reduced circumstances, held there the position of accountant of Prince Esterhazy. Being a zealous friend of music, playing several instruments himself, he recognized the early manifestations of his child's endowment and, at his urgent entreaties, began instruction. Three years later little Franz had already with him in his sixth year, on the pianoforte, played in the concerts at Oedenburg and Presburg, winning the admiration of his hearers to such a degree, that several Hungarian magnates offered at once to bear the expenses of his education through a stipend of a thousand gulden for six years.

Father and son at once resorted to Vienna after the former had resigned his place, and the work of education was energetically pushed on under the direction of Czerny and Salieri in piano playing and in composition. On the 13th of April, 1823, the music-loving imperial city heard Franz Liszt for the first time. The extremely favorable result of this first concert, which won for the genial boy the high reward of the embrace of Beethoven, who did him the honor to be present, afforded him, in connection with a second concert, the means of completing his artist outfit in Paris. On his way there he appeared in Stuttgart and in Munich and was greeted as a "second Mozart." The coveted reception into the Paris Conservatoire was refused him, as a foreigner, by Cherubini, in spite of a brilliantly passed examination; but in Paër and Reicha he found active furtherers and guides of his youthful strivings. He was soon the fêted hero of the day, the favorite of the musical aristocracy, and the Parisian journals were enthusiastic in their praises of the phenomenal talent which "knew no longer any rival." As a composer, too, in which capacity he had already excited the attention of Salieri in Vienna, he now came forward publicly, and in the year 1825 brought out at the Académie Royale a one-act opera: "Don Sancho, or the Castle of Love," which was so well received that Nourrit, who represented the leading rôle, took up the young composer in his arms and bore him before the shouting public.

Journeys into the provinces, into England and Switzerland, brought him new triumphs.

(We translate from the article: "Franz Liszt, a Musical Character Portrait," by LA MARA, in the *Gartenlaube*.)

Then suddenly his faithful, provident father died, and the youth of sixteen saw himself thrown upon his own resources. Speedily he summoned to himself, to Paris, his mother, to whom he cleaved with all the devotion of his heart until her end, and laid at her feet 100,000 francs, all that he had saved up thus far, as a welcome greeting; this made the evening of her life secure from care.

Religious scruples and internal conflicts, questions of political principles and party, philosophical and general studies, which latter won for him the much admired universality of his intellectual culture, occupied him during the next years. Not only an artistic talent and development, but in combination with them a comprehensive culture of the mind and character are, according to his view, the conditions and supporters of the true artist life. He would have all virtuosity regarded "only as the means, and not the end." If virtuosity before him had run into not much more than mere finger facility, he appeared, according to the testimony of Dehn, the celebrated harmonist, as "the first who gave an inner meaning to the technique so remarkably developed through himself, the first who used it to a higher end." The high superiority of his art was evident at once, when, on the occasion of Thalberg's appearance in Paris, he entered into a competition with him and came off victorious. "Thalberg is the first, but Liszt the only," was the decision of the company, to which the critics were not slow to assent. And he has remained the Only to this day.

It was his principle as a director, that "the task of a capellmeister consists in making himself so far as possible superfluous and vanishing out of sight with his function so far as he can." So, too, in his activity as a teacher he left to each one's individuality the greatest freedom in development. He would have nothing to do with any pattern; complete individuality and independence were secured to every pupil to whom he unfolded the inestimable treasures of his experience in the technique of his art. If the individual, soulful magic of his playing cannot be transferred to any other, still his school, long since diffused over all parts of the world, cannot be lost. From it have proceeded the most famous names of the younger pianists, at their head Rubinstein, Hans Von Bülow, Von Bronsart, Tausig, Sophie Menter, Anna Mehlig, Ingeborg von Bronsart, Laura Rappoldi, to whom may be added a wider circle of capellmeisters and musicians, such as Joachim, Laub, Singer, Cossmann, Cornelius, and Lassen.

Before his competition with Thalberg, Liszt had lived for a long time in retirement at Geneva, induced by his friendly relation with the Countess d'Agoult (known by the *nom de plume* of Daniel Stern)—the mother of Richard Wagner's wife. Then he spent two full years (1837-39) studying and giving concerts in Italy. Brilliant successes in Vienna, too, established his artistic fame in Germany and formed the beginning of the virtuoso travels, which now led him from the North to the South, from the East to the West of

Europe, through all countries and all music-loving cities. Fêted with enthusiasm everywhere, he received in Hungary and Germany especially, the greatest homage. Princes decorated him with titles and orders; the Austrian Emperor restored his nobility, and afterwards made him a member of the Imperial Council, with an honorary salary, and president of the Musical Academy of Pesth; cities raised him to the dignity of honorary citizenship; Pesth conferred on him the sword of honor, and the University of Königsberg the Doctorate. A tumult of enthusiasm followed his steps wherever he went. Then, suddenly—the world saw it with amazement—he stopped short in his victorious progress and, standing at the zenith of his fame, closed his career as virtuoso, to exchange it for the more thorny path of the composer.

Weary of triumph, longing for a home, a more concentrated sphere of labor, he allowed himself to be imprisoned in the little town of Weimar, where, yielding to the call of the Grand Duke to become capellmeister, he fixed his permanent abode in November, 1847. He settled down upon the "Altenburg" in company with the Princess Caroline Sayn-Wittgenstein, a lady of high intellectual importance, who had followed him from Russia, and with her he soon gathered about him a circle of choice spirits. Here he caused art to bloom afresh upon the old classic ground, and developed an activity which became of far-reaching significance for the whole musical life of the present time. As his appearance in the virtuoso character had been epoch-making, so was it also when he came forward as director, as teacher and as composer. There as here, in all directions of his activity, it was a bold, consciously powerful spirit of progress which spoke from his artistic achievements and opened new paths to Art. Together with a fostering care for classical works, he was, above all, interested in the furtherance of the rising musical generation. He was of incalculable service to Wagner, for whose operas, while no one thought of the exiled master and his art, he founded a home upon the Weimar stage; in this way, by his indomitable energy, he broke a pathway for them. No new musical manifestation of any sort of significance remained disregarded by him, and the matinees held every Sunday in his house exerted their attraction far and wide.

(Conclusion in next number.)

## RICHARD WAGNER.

(Concluded from page 154.)

Progress—even though it "progress backwards"—is an essential condition of art; and we cannot suppose that any exception will be made to the general law in the present instance. This being the case, it may not perhaps, be altogether unprofitable to consider, as closely as circumstances will permit, the probable character of the future which lies before us, more especially with regard to the influence which Wagner's works and teachings are likely to exercise upon it.

We are not left wholly without such data

[From the article "WAGNER," by W. S. ROCKSWOLD, in Part XI. of Grove's Dictionary of Music.]

as may enable us to form an opinion on certain points connected with this very important subject; and, first, we may state our belief that it is simply impossible for such works as *Der fliegende Holländer*, or *Die Meistersinger von Nürnberg*, to be forgotten, twenty years hence. It seems much more probable that they, and *Tannhäuser* and *Lohengrin* and perhaps also *Tristan und Isolde*, will be better understood, and more frequently performed, than they are at present. But what about the Tetralogy? Does there seem a reasonable hope that that, too, may live? The probable longevity of a work of art may be pretty accurately measured by the nobility of its conception. *Die Zauberflöte* is as young to-day, as it was on the evening when it first saw the light: *Der Dorfbarbier* is not. Now it is an universally received axiom, that, of two works of art, both equally true to Nature, that in which the greatest effect is produced by the least expenditure of means will prove to be the noblest. The greatest operas we have are placed upon the stage with wonderfully little expense. For the worthy representation of *Fidelio*, we need only some half-dozen principal singers, a chorus, an ordinary orchestra, and a couple of scenes such as the smallest provincial theatre could provide at a few hours' notice. For *Der Freischütz*, we only need, in addition to this, a few special "properties" and a pound or two of "red fire." But, in order that *Der Ring des Nibelungen* might be fitly represented, it was found necessary to build a new theatre; to construct an orchestra, upon principles hitherto untried, and to fill it with a matchless company of instrumentalists representing the most brilliant talent in Europe: to enrich the *mise en scène* with waves, clouds, mists, flames, vapors, a dragon—made in London, and sent to Bayreuth in charge of a special messenger—and other accessories which put the stabled horses and led elephants of "Berenice," and the singing-birds of "Rinaldo," to shame; and, regardless of expense, to press into the service of the new school all the aids that modern science could contribute or modern ingenuity invent. Surely this is a great sign of weakness. There must be something wanting in a drama which needs these gorgeous accompaniments to make it attractive: and it is difficult to believe that such a display will ever again be attempted, except under the immediate superintendence of the author of the piece. But, supposing the "tetralogy" should be banished from the stage, from sheer inability to fulfill the necessary conditions of its production, will the principles upon which it is composed be banished with it? Is it not possible that Wagner's teaching may live, even though some of the grandest of his own individual conceptions should be forgotten? Undoubtedly it will live, in so far as it is founded upon purely natural principles. We have already spoken of his intense reverence for dramatic truth. He cannot have taught us the necessity for this in vain. It is absolutely certain that, in this particular, he will leave a marked impression for good upon the coming generation. Whether or not he has carried his theories too far for

successful practice is another question. His disciples say that he has not, and are so firmly convinced of the truth of their position that they will not even hear an argument to the contrary. Nevertheless, there are many, who, despite their unfeigned admiration for his undoubted talent, believe that the symmetrical forms he has so sternly banished might have been, and still may be, turned to good account, without any real hindrance to dramatic action; and many more there are who doubt whether the old Florentine ideal, re-inforced by all that modern improvement can do for it, can ever be made to take the place of that which Mozart so richly glorified, and from which even Beethoven and Weber only differed in individual treatment. The decision of these questions must be left for the future. At present, "Non più andrai" and "Madamina" still hold their ground, and may possibly win the day, after all.

In close and not very encouraging connection with this subject, there still remains another question, which we would willingly have passed over in silence, had it been possible; but, having entered upon our inquiry, we must pursue it to the end. We may be sure that Wagner's most enthusiastic supporters will attempt to carry out his views very much further than he has carried them himself. Will they also think it desirable to imitate his style? It is to be hoped not. It would take a long day to tire us of Wagner—but we cannot take him at second-hand. "Wagnerism," nor gods nor men can tolerate. Yet there are signs of imitation already. Not only in the lower ranks—there, it is a matter of no consequence at all, one way or the other—but among men who have already made their mark and need no stepping-stones to public favor. Nor is it only at the opera—the place in which we should naturally have sought for its earliest manifestation—but even in instrumental music; one whose name we all revere, and from whom we confidently expect great things, has been betrayed into this imitation, in a marked degree, in the finale of one of his most important orchestral works. It is more than possible, that in this case, the plagiarism of manner—it does not, of course, extend to the notes—was the result of an unconscious mental process, not unnaturally produced by too keen an interest in the controversies of the day. But be the cause what it may, the fact remains; and it warns us of serious danger. Danger that the free course of art may be paralyzed by a soulless mannerism, worthy only of the meanest copyist. Danger, on the other hand, of a reaction, which will be all the more violent and unreasonable in proportion to the amount of provocation needed to excite it. Should the cry of the revolutionary party be for melody, it will not be for melody of that heavenly form which true genius alone can produce, but for the vulgar twang with which we have long been threatened, and of which we have already endured far more than enough. Between these two perils, stagnation and reaction, which beset our path like "a ditch on one side, and a quag-

mire on the other," we shall, in all probability, come to some considerable amount of grief. Yet we must not lose heart on that account. Art is not now passing through her first dangerous crisis; and our history has been written in vain if we have not shown that her worst crises have always been succeeded by her brightest triumphs. There may be such a triumph in store for her, even now. Before the new period dawns, a leader may arise, strong enough to remove all difficulties from her path; a teacher, who, profiting by the experience of the last half century, may be able to point out some road, as yet untried, which all may follow in safety. Let those who are young enough to look forward to the twentieth century watch cheerfully for his appearance; and, meanwhile, let them prepare for the difficult work of the future, by earnest and unremitting study of the past.

#### "ÆSTHETICS OF MUSICAL ART."

(From the "Pall Mall Gazette.")

The "æsthetics of musical art" is not at first sight a very promising topic; it is certainly the most difficult in the whole range of philosophic art criticism, for the reason that music by its very essence defies explanation by words. Dr. Hand has done little to enliven the subject, less to solve its mystery. His treatise is a curious mixture of physical and metaphysical speculations, which proves what every one accepts, and leaves untouched what stands in need of proof. He even thinks it necessary to raise the question "whether the object of music consists in its being expressed or sung, or whether it exists simply to delight when listened to?" It would be as well to ask whether a mutton-chop becomes a mutton-chop only on being eaten and being found tender. It is equally superfluous to prove that music is exclusively an art of time and becomes perceptible through means of measured portions of time called rhythm. Aristoxenus was fully aware of that fact when he defined rhythm as the division of time into shorter and longer parts recurring at equal intervals and applied to certain movements performed in that time (ῥυθμικαὶ κινήσεις) that is, in music, to melody. Even with Dr. Hand's elaborate proof that music is meant to move the soul, not merely to tickle the ears, we would willingly dispense, although perhaps there was more need for it in his time than there is at present. When his book appeared (in 1837) the philosophy of music was in its infancy, not to say non-existent. Amongst the Greek sages, Plato was the only one capable of regarding music in connection with the idea of the absolutely beautiful, and of separating it from its mathematical basis. To that basis it remained fettered in the books of philosophers for centuries to come, and even Leibnitz saw in music no more than an "exercitium arithmetice occultum nescientis se numerare animi." Hegel, in this as in other respects, displays that happy faculty of knowing nothing about everything to which he owed his reputation for omniscience. Historians called him the greatest physiologist, artists the finest critic of poetry, poets the most learned historian the world had ever seen. Only in his own special branch each thought him somewhat deficient. No wonder that Hegel, when he deigns to speak of the divine art, blunders sadly and goes so far as to assert that instrumental music is meaningless and incomprehensible. At a time when such a writer was accepted as the representative phi-

"Æsthetics of Musical Art; or, The Beautiful in Music." By Dr. Ferdinand Hand. Translated from the German by Walter F. Lawson. (London: William Reeves, 1880.)

lophilosopher of the philosophic country *par excellence*, even Dr. Hand's treatise may not have been without a certain value. But it baffles conjecture to discover the motive of Mr. W. E. Lawson in translating such a work forty-three years after its first publication, unless it be the not uncommon prejudice that a very dull book must be a very learned book, especially if it happens to be written in German.

If Mr. Lawson had taken the trouble of inquiring into the subject, he might easily have found a worthier object of his reproductive zeal, and would not have committed himself to the statement "that since the publication of Dr. Hand's treatise but few works on the æsthetics of music have been given to the world." There is, on the contrary, a large choice of such works, ranging from a popular treatise to a profound philosophic disquisition. We may mention, for example, Dr. Hanslick's extremely well-known book, *Vom Musikalisch Schönen*, which has gone through many editions in the original, but has, as far as we are aware, never been translated into English. Dr. Hanslick, by many people considered the leading German critic of music, is essentially a "littérateur," and the grave manners of the philosopher are no more natural to him than they are to Mephistopheles in his interview with the student in Goethe's *Poet*. At the same time, he is thoroughly familiar with his subject. He has read about music, and perhaps even thought about it; and his book, moreover, is written in agreeable German, which M. Charles Beauquier has paraphrased in still more agreeable French. If Mr. Lawson had given us a readable translation of Hanslick he would have done useful and agreeable work. Or again, if his ambition had been of a higher order, he might have tackled the musical chapters in Schopenhauer. Schopenhauer is the only German metaphysician who has said anything worth listening to on the subject of music, and in whose system it plays an important part—more important, indeed, than all the other arts. It is true that in order fully to grasp his meaning one must be acquainted and to some extent in sympathy with his philosophy in general. But even those who refuse to contemplate music in its relation to the "Platonic ideas," in Schopenhauer's sense, cannot help being struck with the new light thrown by that philosopher on the art which, according to him, is, as it were, by one degree nearer to the sources of all life than poetry or painting or sculpture. For while all these have to borrow their ideas from the external objects of the world, music expresses the secret emotions of the soul by its own unaided efforts. It communes with the Spirit of the World, and the echoes of this converse are melody and harmony, saying nothing to the reasoning faculty and everything to the heart.

[Dr. Hanslick "has read about music, and perhaps even thought about it." Here we espy the cloven hoof of the Wagnerite, who quotes Hanslick as the burnt Vanini quoted the Saints.—DR. BLIDGEL.]

#### THE CECILIA.

FOURTH ANNUAL REPORT OF THE PRESIDENT,  
JUNE, 1880.

I have the honor, in accordance with your by-laws, to present the annual report of the progress and condition of the Cecilia for the fourth year of its independent existence, and the sixth year since its original foundation as a branch of the Harvard Musical Association, and to congratulate you upon another season of continued success.

The year has been so notable in musical work and enterprise in Boston that we can but be encouraged that our little club has held its own in the great flood of harmony, and has fully retained its interest with both active and associate mem-

bers. The list of singers has been fuller than ever before. Indeed, the pressure for admission has been such that the number of active members has constantly exceeded the prescribed limit of one hundred and fifty. The balance of vocal parts has also been improved, and the regularity and punctuality of attendance have been better than in any previous year.

Our public performances have been given under conditions less favorable in one respect than heretofore. The destruction of Tremont Temple by fire obliged us to resort to the Music Hall. It cannot be denied that this room is too large to present the Club, and the music which it desires to sing, to the best advantage. We may admit this without being accused of detracting from the pride which all musical Bostonians feel in this admirable hall, and the regret which they would experience if it should be swept away by the inroad of trade. When its preservation was endangered, I considered it my duty to appear as your president in its behalf; but I was nevertheless conscious that its loss would be felt by you not as a society but as individuals, and I am sure that you will agree with me when I express the longing that I have had during the past season to return to a smaller room. To give a cantata of Bach, Mendelssohn, Schumann, Gade, or Bruch, with our present vocal force and a full orchestra, in a place no larger than that in which we sang four years ago, would certainly be an exquisite pleasure. But here comes the dreadful question of expense. We require the support of a larger number of associates than can be accommodated in Horticultural Hall. A reasonable compromise as to size of audience-hall is all that we can hope.

The greater expense of singing in the Music Hall, and our determination, which has every year become firmer, to employ an orchestra as often as possible, rendered it necessary at the commencement of the past season to raise our assessments. Our associates generously acceded to this change, and have provided all the money we have really needed. Cordially recognizing their kindness, aware that "gratitude is always a lively sense of favors to come," and convinced that we could spend even much more than they have already given us, and that it could all be spent for our mutual benefit and for the good cause, we beg to assure them that we shall be ever ready to meet them half way, and shall no sooner be tired of asking than they of giving.

The question of employment of an orchestra, on which theme I have spoken in all my previous reports, is, I trust, finally settled for this and all other clubs which undertake to give complete cantatas. It is everywhere, and by all competent to judge, admitted that a work written for orchestral accompaniment comes before its audience with tongue-tied and stammering utterance, if presented with the feeble support of a piano. The jewel has not merely lost its setting, it has also lost its color and brilliancy. We shall therefore employ an orchestra as often as the means furnished by our associates allow.

There is one other advantage, on no account to be overlooked, in having an orchestra frequently at our service. That is the opportunity of making our performance more interesting and satisfactory by introducing a certain amount of pure instrumental music to relieve the otherwise continuous flow of vocal sound. The monotony of an evening of male part-singing has been frequently remarked. The ear craves the variety of voice and pitch which mixed part-singing affords. In like manner, uninterrupted vocal music, though for mixed voices, after a while palls upon the senses. We hope, if not next year, certainly in the future, to be encouraged to introduce into our programmes some numbers of pure instrumental music.

[Here we omit paragraph quoted in our last number, containing the suggestion of an Amateur Orchestra.]

I have only to review briefly the performances of our past season, and to announce our plans for the coming year.

We announced at the beginning of the season, instead of three programmes, each repeated, which had been our plan in previous years, four different programmes without repetition. We were obliged to depart from this plan, in consequence of the peremptory demand of our associates for the repetition of Bruch's "Odysseus." We gave, December 22, the "Odysseus," with orchestra; February 27, a miscellaneous programme, with piano; April 12, Schumann's "Manfred" and Bruch's "Fair Ellen," with orchestra; May 24, a repetition of the "Odysseus," with orchestra.

The "Odysseus" of Max Bruch, a cantata occupying an entire evening, is a capital specimen of modern romantic composition. The old Homeric story is cast into a form as dramatic as an opera. Choruses, duets, and songs are skilfully interspersed, and the instrumentation employs all the resources of the orchestra. The work is tuneful throughout, and contains many distinct melodies which linger in the memory. It is by no means an easy thing to sing. The success of the Club in coping with its difficulties at the first concert, on December 22, may best be judged by the general demand for another performance. We have probably never produced a work which excited such interest at the first hearing. The female chorus was excellent throughout, and of the ladies and gentlemen of the Club who sang the solos nothing can be said but praise. The success of the evening was also largely due to Mr. Charles B. Adams, who filled the title rôle. A baritone part makes a hard requisition upon a tenor voice. No higher commendation can be given to Mr. Adams's rendering than to say that we almost forgot that he was a tenor.

The second concert, on February 27, commenced with a Bach cantata, "Bide with us." It was sung and heard with attention and interest by all, with delight by a few. I hope that the time is coming when the delight in the works of this wonderful genius shall be coextensive with the interest and attention. May the Cecilia persevere in its efforts to bring about this result. This concert contained much of Mendelssohn,—the Forty-Third Psalm, scenes from the "Athalie," an aria exquisitely sung by Dr. Langmaid, and a part-song. There were also a new part-song of Franz, a glee of Stewart, a prize madrigal of Leslie, and an accompanied female part-song of Gade. Everything except the glee went well.

On April 12, Schumann's music to Byron's "Manfred" was given entire, and given admirably. Mr. Howard M. Ticknor did us good service in reading the necessary parts of the drama. The evening ended with Bruch's cantata, "Fair Ellen," given some years ago, with piano, by the Cecilia, but inspiring fresh interest now by the addition of the orchestra.

On May 24, the "Odysseus" was repeated, and was found to realize all the favorable impressions of the first hearing. It ought to become a stock-piece with vocal clubs.

The season has been most encouraging, and our time seems to have been well spent. I trust that we have offered our associates nothing unworthy of the aim, the standing, or the reputation of the Club. If they have received as much gratification and improvement from the hearing as we have from the practice and performance of our music, I am more than content.

We hope to have good things to offer next year. Shall we again venture upon a Bach cantata? I trust so, sincerely. We also have upon our list Schumann's "New Year's Song," one of the shorter Psalms of Mendelssohn, his "Lorelei,"



and one of his motets for female voices, part-songs by Rheinberger, Grieg, and Hofmann, glees by sundry English composers, one of Wilbye's madrigals, Beethoven's "Ruins of Athens" music, Liszt's "Bells of Strasburg," and, as our largest piece, which will certainly be attacked, whatever of the rest is allowed to go over for another year, the "Romeo and Juliet" of Berlioz, and the "Faust" of Schumann.

In conclusion, I have only to say that I look forward to the coming season in full confidence that it will be most interesting and profitable. Each year, thus far, seems to me to have been with us one of musical progress. I believe that the next will be no exception.

S. LOTHROP THORNDIKE,  
President of the Cecilia.

### MUSICAL CHATS.

BY GEORGE T. BULLING.

NEW SERIES.  
I.

It is a pity that so few artists in music are also real men and women. All truly great and honored artists have proved themselves to be noble human beings, as well as gifted exponents of their art. But there is a large class of musicians, composed of men and women who are more or less artistically gifted, yet who possess very small souls, when they are looked upon in the light of members of the great human family. It is a praiseworthy thing to see a man living the life of an artist devoted to his art; indeed, without such depth and sincerity of purpose, he can accomplish little. But, when he goes so far as to forget that he is under sacred obligations as father, son, husband, or brother, he is actually injuring, instead of elevating the noble art of which he would be a representative. It is a monstrosity which you cannot fail to have observed, the man who is successful as an artist, but a failure as an individual with the feelings and affections of a man. One consolation remains: he can never ultimately become a truly great and remembered artist. All the great men and women in music whom we honor to-day, possessed that individual nobility of character which largely helps to constitute the really great musician. The devotion of Beethoven to an ingrate nephew; the affection of Chopin for his family and country; the sweet nature and home-loving attributes of Mendelssohn; the devotion of Schumann to his wife, are but a few of the numerous instances of the fitting combination of great artist and noble man, which universal history holds forth to us. I have frequently observed that the great artist who is not a true man or woman usually excels as a virtuoso, and not as a real expressionist in music; though it is not impossible to meet with a sweet-voiced opera singer who would not hesitate to beat his wife, if he wanted to; but such a man is always morally and physically a coward, as the sequel continually shows, and he really lives more for the applause of the multitude than for his art. Is he a happy man?

Upon the weak and frivolous portion of the multitude of listeners to music, be they men or women, the physical presence of the artist has considerable effect. The magical impression of a handsome face or figure makes the silly members of an audience go wild over—what? why, a handsome face and figure; that's all. So, on this score, you need not be alarmed for the cause of music, my friend, since those poor deluded mortals who are thus affected by physical beauty have but little control in the elevation of that spiritual beauty which is infinitely the most potent of all. It is well enough that a mind and soul of spiritual loveliness should be enclosed in a physically beautiful form and face, as a subtle sugges-

tion of the commingling of forms of beauty, infinite and finite; but it is absolutely immaterial, so far as the highest and only form of beauty is concerned. Music itself has a physical effect, which is subjective, and not intrinsic. Its greatest and strongest attribute is that its spiritual effect can be felt, but not described. It is the indefiniteness, the airy intangibility, the holy and awful mysteriousness of music which give it that all-potent charm which it possesses above any of the arts. There is no such thing as mere sensual music. It is the individual mind and physical organization which adds the sensuality to music. The pure soul and elevated mind finds purity and elevation in all music. The earnest artist is capable of painting the most voluptuous forms of physical loveliness, without the while even a sensual thought. He is held pure by his art, though he is human. Music, being an excitant of the imagination, will affect men's minds in conformity with their own natural bent. I have found that the man who will tell you that music is pre-eminently physical in its effects, speaks from his individual experience. He may be compared to the intoxicated man who looked round about and saw everybody drunk and reeling but himself.

You have noticed that, during the past few years, there has been a morbid leaning towards the intense in music. The increase in number of virtuosos, who are not necessarily musicians, and the crashing, unnatural effects with which composers have invested their instrumentation, are unwholesome signs of this malady. It cannot last, because it is not built on a sound foundation. Science is permitted to enter just so far and no farther into the domain of music. Music is stronger than science, just as sure as feeling is more powerful than intellect. It were absurd to assert that music must not progress hand in hand with science, for both must advance in conformity with men's ever-changing ways of feeling and thinking. The law of continuity cannot be reasonably ignored. Still, the greatest would-be reformer cannot but admit that music has fundamental laws of beauty which originated with man himself, if not with nature, as the visionists will have it, and these laws are not to be broken with impunity. There are fashions in music, as there are in articles of apparel. If it be fashionable for a while for orchestral composers to use the brass and instruments of percussion so as to smother the beautiful effect of the strings and wood, why, let them do it. Music will be temporarily affected thereby, but, in the very nature of things, it will ultimately return to its normal state. There is a happy medium, which the composer himself may see some day, if he should live long enough to let his musical mind pass through its transition state.

### E. F. WENZEL.

The last *Musikalisches Wochenblatt* brought us the sad news of the death of Ernst Ferd. Wenzel, the well-known pianoforte teacher at the Leipzig Conservatorium. In him the institution lost one of its oldest and ablest teachers, one whose interest in all the pupils and in all that concerned the Conservatory, never flagged.

He was an eccentric man, full of wit and humor, a keen observer, a sharp critic, a careful and thorough teacher. To those of his pupils who were earnest and diligent in their studies he was gentle, kind and encouraging; but woe to those in whom he detected carelessness, indifference, or obstinacy! Whether they were talented or not, he showed them no mercy; his keen sarcasms and biting irony he did not spare, and his patience was soon exhausted, if they persisted in their errors. When his anger was once aroused,

it knew no bounds. I have seen him, in a fit of fury at the glaring faults of some pupil, snatch the music from the rack and fling it into the farthest corner of the room. At another time after repeated endeavors to get a pupil to play some notes in a certain way, he would, in perfect despair, roughly knock the pupil's hand off the keyboard, in order, as a last resort, to show how the thing was to be done. This he never did, until persuaded that the idea could not be got into the pupil's head—which he considered a preferable way of imparting instruction to the more mechanical one of allowing the pupil merely to imitate what the teacher does. He wished the pupil to think for himself. In pursuance of this plan he would work away at the dullest, most stupid pupil, at first with a patience wonderful to behold. He would explain in the clearest manner and gentlest tones what was to be done, then tell the pupil to do it. Of course it would be wrongly executed. Then he would repeat the directions, raising his voice slightly, and emphasizing it with an occasional blow of his fist on the piano. Again a failure to comprehend. Raising his voice still higher, and pounding the piano still louder, he would repeat his words, and this would go on until the wretched pupil had mastered the lesson, or until, with a muttered "Donner-wetter!" he would sweep the offender's hands from the key-board, and show what he meant—clumsily enough too, for he was no pianist. When at last the pupil was able to play the passage correctly, Wenzel would look at him "half in anger, half in amazement" and say: "So! Why didn't you do that at first?"

I have seen young ladies, accustomed to a gentler mode of instruction, shed tears at his scornful remarks, or furious actions, rendered all the more so by the wonderful faculty he possessed of making the most ferocious grimaces. At all times his face was a study, for it was a most expressive one. Each changing emotion was mirrored therein, in the quick succession, and with the utter unconsciousness of childhood: scorn, curiosity, anger, fun,—there was no need of hearing him speak, to know his thoughts. On the street he was conspicuous by his singular appearance; he would rush along, with a preoccupied air, his white hair flying picturesquely, his overcoat unbuttoned and flapping in the wind, and the ends of a gay-colored neckerchief gracefully floating behind him. Every one in Leipzig knew him by sight, and people smiled to themselves as he passed.

Wenzel was born in 1808, in the little village of Waldorf, and was in his seventy-third year when he died. He was a clever writer and contributed to different musical journals.

Personally, he was short and squarely built; his head, like those of so many musicians, was a little like Beethoven's, particularly the broad, square, massive forehead. His eyes were always handsome, though the shaggy white eyebrows over them, and a perpetual scowl made them rather forbidding at first sight. But at a second glance one could see that the eyes were kind, in spite of scowl and shaggy brows, and under the rough exterior there was as kind a heart as ever beat. A legend was current, among the pupils of the conservatory, whose origin no one knew, to the effect that Wenzel had been disappointed in love, early in life. The object of his affections became the wife of one of his friends and is still living, being, in fact, no other than Madame Clara Schumann. For the truth of this statement I do not vouch, merely telling it here as it was told to me.

Among Wenzel's pupils are two, well-known in America, Ernst Perabo, and S. B. Mills. Since he is gone, there remains but one friend and contemporary of Mendelssohn, Schumann and

Hauptmann, at the conservatory, and that one is its venerable director, Conrad Schleinitz.

A "CONSERVATORISTIN."

# THE LONDON "MONDAY POPULAR CONCERTS."

IV.

Our survey now brings us to those we must call the composers of to-day, since we shall have to deal with the works of living musicians, with two exceptions only.

The first name on our list is that of Woldemar Bargiel, the step-brother and disciple of Schumann, who was introduced to these concerts, November 8, 1875, by a performance of his Trio in D-minor, Op. 6. Sir Julius Benedict, who has been associated with the institution from the commencement, we find represented as a composer once only, November 26, 1867, when a Berceuse and Monserina for violoncello and piano-forte were given (bearing the joint names of "Benedict" and "Piatti"). Here we omit notice of the benefit-concert, in March last, when several works from the veteran composer were brought forward. Johannes Brahms was first introduced, February 25, 1867, and seems gaining ground; as eight works of his have been added to the repertoire during the last four seasons. The total number of his compositions given, is seventeen, including the "Ungarische Tänze," arranged for piano-forte and violin by Joachim. The performances reach the number of fifty-seven. Selections from the "Tänze" have been given nine times—generally at the closing concerts of the seasons. Next in order comes the Sextet in B-flat, which has been heard eight times: the "Liebeslieder Wälzer" (first set); following with seven performances. Hans Von Broussart appears once, November 18, 1878, when his Trio in G-minor was given. Max Bruch is represented by his Romance in A, Op. 42 (originally for violin and orchestra), introduced November 11, 1876, and repeated the following year. Anton Dvorak had his chamber-music introduced in this country, February 23, of the present year—an occurrence fresh in the memory of our readers. The Sextet in A, Op. 48, then given was repeated the following month. Somewhat tardy was the recognition of Niels W. Gade, whose Octet in F, for strings, was produced so late as February 2, 1878, remaining the only work heard so far. Friedrich Gernsheim has had two works produced, the Quartet in E-flat, Op. 6, and the Trio in F, Op. 28—both for piano-forte and strings, the performances numbering four. We now come to a name, that of Hermann Goetz, probably unknown in this country until the year of his death, 1876. Notice of his now familiar opera "The Taming of the Shrew," had appeared early that year, but of his other compositions next to nothing was known. His Trio in G-Minor was introduced at these concerts, February 8, 1879, followed by the Quintet, in March, and the Quartet in E, Op. 6, in February last. Karl Goldmark was represented by his Suite in E, Op. 11, for piano-forte and violin, April 6, 1878, the work being repeated January 18, 1879. Edvard Grieg was introduced February 6, 1875, with his Sonata, Op. 8, for piano-forte and violin. There is a better, Op. 13, to which attention may be directed. Stephen Heller, introduced in 1864, at the Ernst "Benefit," has had (besides the Pensées fugitives, written jointly with the composer just named), but three piano-forte pieces given—two in 1864—and some of the "Lieder ohne Worte" in 1868; after a lapse of eleven years, the Pensées fugitives were again heard in 1879, making four performances in all. Only one opportunity was afforded Adolph Henselt, who was represented by some of the Etudes, Op. 2, April 15, 1878. Dr. Ferdinand Hiller

performed, with Signor Piatti, his Sonata in E-flat, Op. 22, for piano-forte and violoncello, February 17, 1872—the first time his name appeared in the programmes as a composer. We reproduce a paragraph from a former series of this journal, commenting on that occasion:—"Greenhorns should be apprised—for they seem to be unaware of the fact—that Dr. Hiller is no ordinary man, to be put on a par with artists who do not pretend to possess creative genius. He is the *Almeister* of Germany, and a great composer." This notwithstanding, we have only to add an Adagio for the violin, given April 8, 1878, to exhaust the record of his works. Joachim, as a composer, if we except the arrangement of the "Ungarische Tänze," is limited to a Romance from the "Hungarian Concerto," performed March 4, 1878. Friedrich Kiel was introduced, December 5, 1874, by his Quartet in A-minor, Op. 43, for piano-forte and strings; two other works were given last season. The Prelude and Toccata, piano-forte, of Vincenz Lachner, performed December 15, 1877, is the only mention of this musically celebrated family. Lotto, the violinist, was represented by a Morceau de Concert, Op. 2, December 7, 1863. Piatti has had five pieces for violoncello in the programmes, but only during the last four seasons—a rare example of reticence, considering the artist's long connection with the concerts. Joachim Raff is represented by seven works and nine performances, the Cavatina in D claiming three. The first work heard was the Trio in G, Op. 112, February 7, 1874; the last, the Tarantella for two pianos, December 8, 1879. The name of Carl Reinecke appears for the first time, April 16, 1878, when the Impromptu for two pianos, on a theme from Schumann's "Manfred," was performed. A similar work, "La Belle Grétielle," was given last December, and that is all we hear of this prolific writer. To Joseph Rheinberger are accorded two works, and eight performances: the Quartet in E-flat, Op. 38, for piano-forte and strings, having been given seven times. Anton Rubinstein comes in for six works, and eighteen performances, the favorite appearing to be the Sonata in D, Op. 18, for piano-forte and violoncello, which has been given six times. Camille Saint-Saëns claims three pieces—a Sonata, a Trio, and a Quartet, the Trio being performed twice. Madame Schumann, as our readers know, is a composer, as well as a great player; and it is pleasing to find recognition of both capacities: the Scherzo in D-minor, and Romance in E-flat minor, Op. 11, were both presented last year. Giuseppe Verdi, of operatic fame, finds here a guise, January 21, 1878, when his string Quartet in E-minor was produced, and repeated the following month. Henri Vieuxtemps, the violin virtuoso, has his name to seven works, the performances being nine; the last so long ago as June, 1866. Henri Wieniawski, another virtuoso, whose loss the world of art has so recently (April 2), had to mourn, was represented by a "Legend" for the violin, February 11, 1878—the only occasion when his name appears as a composer. Our record of composers of to-day closes with the mention of another lady, Miss Agnes Zimmermann, whom we could almost claim as a compatriot, whose Suite, Op. 19, for piano-forte, violin, and violoncello, found a place in the programme of March 8, last.

We shall find that the composers of to-day outnumber those of any period we have considered—a matter for surprise, perhaps, but also for congratulation; for no art can be said to be in a healthy vital condition if it is unproductive. Mr. Chappell has displayed both liberality and enterprise in thus adding to his catalogue works from some hitherto little-known continental composers. The pieces referred to in this article only number

eighty; but the selection has been taken from the works of twenty-nine composers. This, it must be admitted, is a very fair recognition of living talent for any single institution to exhibit.—*Lond. Mus. Standard.*

## Dwight's Journal of Music.

SATURDAY, OCTOBER 9, 1880.

### GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. PART XI.

This eleventh of the twelve quarterly parts originally promised is exceedingly rich in valuable and instructive matter. Beginning in the middle of Mr. W. S. Rockstro's important contribution on the Opera, it ends in the midst of what promises to be a very satisfactory article on Palestrina, such as we may expect in a work which has contained Mr. Grove's own admirable and almost exhaustive essays upon Beethoven and Mendelssohn, and which has invested the familiar histories of Handel, Haydn and Mozart, as well as the critical analysis of their styles and peculiarities, and the recognition of their several contributions to the progress of the art of music, with wonderfully fresh interest. Besides the Opera we have from the same writer a very clear and complete history of the origin and progress of Oratorio,—30 close pages—tracing its course for convenience through fifteen distinct periods, after a similar division of the Opera into twenty periods (Handel's operas forming the ninth, Gluck's the eleventh, Mozart, etc., the thirteenth, Weber, Spohr, and other masters of the Romantic School, the fifteenth, English opera (Purcell, etc.) the seventeenth, and Wagner, whom he treats generously and fairly (see extracts in this and the last number of our journal), the twentieth. These two articles are full of musical illustrations.

Then come Orchestra and Orchestration,—both again by the prolific, learned, and clear-headed Mr. Rockstro. To the article on the Orchestra is appended a very useful comparative table showing the numerical proportion of the various instruments in two of the oldest orchestras of note: that of Dresden under Hasse in 1754, and that at the Handel commemoration in Westminster Abbey (1784), and of twelve of the most celebrated orchestras of the present day, not omitting our own Boston Handel and Haydn Festival of 1880, and including the London Philharmonic and Crystal Palace orchestras, those of the French Conservatoire, of the Leipzig Gewandhaus, of Berlin, Dresden, Vienna, New York Philharmonic, the Birmingham and Rhine festivals, and the Wagner festival at Bayreuth.

Mr. Hopkins, the accomplished organist of the Temple church in London, contributes an elaborate and fully illustrated description and history of the Organ; and "H. J. L." a history of the Overture, with examples in notation of successive schools and periods.

Besides these weightier treatises (think of all this in a single quarterly number!) there are shorter but good articles on Paganini, on Paër, Pacini, Paisiello, and our own John K. Paine. But once in a while, we are sorry to see, this minute dictionary descends into the trivial. For instance, under the head "Orpheus," a well-known collection of little German part-songs, it gives the complete list of contents,—230 or more songs: why not as well print Novello's or Oliver Ditson's catalogue?

Plainly *Grove's Dictionary* will have to exceed the limits originally contemplated by possibly another year's quarterly installments. And why not? Who does not wish to see it as complete as practicable? We only wonder how

any person really interested, and who desires to be intelligently interested, in music, can afford to be without this work. The cost (\$4.00 per annum) is trifling measured by its value. Better spend from twelve to sixteen dollars upon so full and satisfactory a book of reference, than fritter the same amount away on cheap tenth-rate ephemeral manuals and pamphlets, as so many do. Let every musician and music-lover therefore, whom our words can influence, send to Macmillan & Co., London or New York, and subscribe for what cannot of course be a perfect dictionary of music, but what is by far the best (at least for English and American readers) that has yet appeared in any language.

### CONCERTS.

The great multifarious music-making army is advancing upon us, and some slight skirmishes have already occupied some portions of the field. During the past week we have had, (not to speak of "Lecture" courses) two, to be followed this afternoon by a third, of those miscellaneous combination concerts which the superintendent of the Music Hall is so ingenious in contriving, and commonly makes so attractive by a startling array of artists' names; also the semi-private debut of a young Danish pianist of merit; we read also of another of a young English pianist,—both of these at Chickering's water-rooms.

—Manager Peck's constellation this time consists of Miss ANNIE CARY, the contralto, Herr WILHELM, the violinist, and Herr JOSEFF, the pianist,—all of rare lustre,—besides the Temple (male quartet) Club, and Mr. W. C. Tower (one of that club), the tenor singer. We can only speak now of the first concert, which occurred last Monday evening and was honored by a large audience,—one of the *enormous* audiences, alas! which encored nearly every piece. It seems that we cannot commonly rely on the good sense or self-respect of artists or conductors, still less on the self-interest of artists' managers and agents, for the abatement of this nuisance. How would it do to organize a league among the really musical persons who commonly attend concerts, and have it mutually understood among them that, whenever the offence appears likely to be carried too far, they should all, at a concerted signal, quietly get up and leave the hall? We claim no reward for the suggestion. That is the way the aggrieved minorities are apt to do in Democratic caucuses.—The programme was as follows:

Quartet, "The Drum March," . . . . . Krugh.  
Temple Quartet.  
German Songs—  
a. "Liebesbotschaft," . . . . .  
b. "Ich will meine Seele tauchen," . . . . .  
c. "Der Wand'rer," . . . . .  
Mr. W. C. Tower.  
Violin Solo, "Andante e Intermezzo," . . . . . Max Vogrich.  
First time.  
Herr August Wilhelm.  
"Vedrai Carino," "Don Giovanni," . . . . . Mozart.  
Miss Annie Louise Cary.  
Piano Solo, "Andante Spianato and Polonaise," . . . . . Chopin.  
Herr Raphael Joseffy.  
Quartet, "Salvo Regina," . . . . . Schubert.  
Temple Quartet.  
Violin Solo, "Osello Fantasia," . . . . . H. W. Ernst.  
Herr August Wilhelm.  
"Oh, cessate di piagnere," . . . . . Perugini.  
Miss Annie Louise Cary.  
Piano Solos—  
a. "Cantique d'amour," . . . . . F. Liszt.  
b. Spunierled, "Flying Dutchman," . . . . .  
c. "Etude on false notes," . . . . . Rubinstein.  
Herr Raphael Joseffy.  
Part-Song, "Turkish Cup Bearer," . . . . . Mendelssohn.

The great violinist, simple, noble and impressive in appearance, like an intellectual young giant, played in the same broad, noble style, and with the same earnest feeling, that enchanted every listener two years ago. His tone seems even fuller, larger, richer than before. We failed, however, to become much interested in the composition by Vogrich. Ernst's *Osello* Fantasia, including Desdemona's "Willow" aria, was more satisfying in its way; but the Bach Aria—the well-known one on such occasions—was the best of all, and sang itself to all hearts.

Herr Joseffy's rendering of the smooth and even Andante and the fiery Polonaise of Chopin was in his best style, though his *pianissimo* was sometimes carried to a point which requires very apprehensive ears to make it audible at all. Recalled, he played his own delicate and charming setting of the song: "Tre giorni son che Nina," by Pergolesi. In the Liszt-Wagner Spinning Song his facility of rapid finger-ing, and his exquisite grace and fluency of execution in all such florid arabesques, betrayed him into some hurrying of tempo which we did not notice in his other interpretations. The Rubinstein Etude (absurdly entitled on "false notes," since they are merely strongly accented appoggiaturas) was played with great force and brilliancy.

Miss Cary was in excellent voice and spirits and sang delightfully. Only we had the feeling that "Vedrai carino" was taken a trifle too fast. We never saw before the name Perugini as that of a composer; the song, however, ("Cease to wound me") was of a tender, plaintive and beseeching character, beautiful in itself and beautifully sung. Miss Cary, of course, had to pay her full share of the encore tax. Mr. Tower sang with chaste feeling and expression, using his sweet voice with much taste. The Temple quartet sing almost too well; it gets to be almost finical and sentimental.

Chickering's long upper room was nearly filled last Saturday evening by an eager and appreciative crowd of listeners, for the first time, to some piano recitals of Mr. OTTO BENDIX, of Copenhagen, a fellow-student in Germany of Mr. Sherwood and Mr. John Orth of this city. The programme was well chosen:

Beethoven, . . . . . Op. 57, Sonate, in F-minor.  
Allegro assai—Andante—Allegro non troppo.  
Chopin, . . . . . Polish Song, arranged by Liszt.  
Chopin, . . . . . Op. 66, Fantasia impromptu, in C sharp minor.  
Moszkowski, . . . . . Op. 17, Waltz.  
Chopin, . . . . . Op. 62, Ballade, in F-minor.  
Liszt, . . . . . Ave Maria.  
Liszt, . . . . . La Campanella.

Mr. Bendix has a clear and vital touch, and showed superior execution alike in passages of force and delicacy. Of the *Sonata Appassionata* we should say that he gave a very fair rendering, could we only banish from our mind the impression left by Joseffy's magnificent rendering of it last spring, not to speak of Rubinstein, Billow, Mehlig and others. The Chopin ballade was to our mind the most successful performance of those we heard; he played it with delicacy and fine musical feeling. The last two pieces we were obliged to lose; and it is but fair to state that we listened to disadvantage from the rear part of that long, narrow room, so that we need a better opportunity to form a clear estimate of this young artist's talent. His manner certainly was modest and prepossessing.

### BEETHOVEN'S VIOLIN.

TRIESTE, September 6, 1880.

MY DEAR DWIGHT:—

I find a paragraph going the rounds of the newspapers, stating that an English purchaser has recently obtained one of Beethoven's violins from the widow of the Viennese musician, Carl Holz.

I suppose all your readers know, that Prince Liechnowsky presented a full quartet of strings to the (then) young composer—first and second violins, viola and violoncello. One of the violins was purchased at the sale of Beethoven's effects by Carl Holz, and it is this which is now said to be in England. I question its authenticity.

In the autumn of 1802, a newspaper notice of the four instruments, as then being in the Royal Library at Berlin, attracted my attention, and drew from me, in the *Deutsche Musikzeitung*, a "request for an explanation," of which this is the substance:

"Alois Fuchs describes, in the *Wiener Musikzeitung*, No. 146, of the year 1846, the four instruments, and says of the first violin: 'A violin made by Jon. Guarnerius of Cremona, in the year 1718, is now in possession of Herr Carl Holz, director of the Concerts Spirituels in Vienna.'

"Afterwards, says Fuchs: 'under the necks of all these instruments the seal of Beethoven is impressed, and on the so-called "Boden" of each, a large "B" scratched by Beethoven's own hand.

Within the last few years I have seen this instrument (if genuine) several times; the last time the 23d of September, 1862, with the large 'B,' and some remains of a seal. It is in possession of the Widow Holz."

The result of this call for an explanation was this: Mr. Espagne, then librarian of the musical department of the Berlin library, forwarded several documents to Mr. Bagge, editor of the *Deutsche Musikzeitung* for my inspection. The result of the inspection is contained in a letter to Mr. Bagge, printed in his *Zeitung* Nov 8, 1862, of which the following is a sufficient translation:

"MY DEAR SIR,—

"You now ask me for an explanation, which I gladly give. In April and May, 1860, I had a correspondence with a gentleman in London, who desired to purchase this instrument, provided it was really one of very fine quality. Not being a judge of instruments, I took the opinions of several competent judges here in Vienna. Not one of them expressed any doubt as to the authenticity of the instrument, nor did any one speak in any strong terms of its excellence. Not long before, a pupil of Vieuxtemps told me, that his master had tried it, and found it to be 'a very fair instrument, but not of first quality.' I so reported to the gentleman in London, who thereupon declined the purchase. I therefore had no further occasion to inquire into the authenticity of the violin, but, like the other gentlemen, rested satisfied with the testimony of the widow and her son, with the great 'B,' and with what I took for marks of Beethoven's seal.

"When I saw, some months since, the first notice of the gift to the Berlin library of the four instruments, I was among the first to congratulate widow Holz on the sale of the violin, and was not a little astonished to learn that this was not the case. Seeing the notice repeated, I thought it my duty to the widow Holz, to the Berlin library, and to myself, to seek some solution of the enigma.

"The documents, which you have placed before me for inspection, are decisive. The truth is evident, that Holz sold the Beethoven violin in 1852, and left in possession of his widow an imitation of it!

Your obedient servant, A. W. T."

It is this imitation of the original, which has recently been purchased by the London gentleman.

A. W. T.

### THE SCHINDLER-BEETHOVEN PAPERS.

TRIESTE, September 6, 1880.

MY DEAR DWIGHT:—

When Schindler, in 1845, sold the Beethoven papers, in his possession, to the Prussian Government for the Royal Library at Berlin, (2,000 thalers down, and an annuity of 400), he retained a certain portion of them, which were of a more private nature, and which to a great extent were personal to him, or closely connected with statements made by him in his biography of the composer.

On occasion of my visits to him in Frankfort am Main, or the neighboring village Bockenheim, he showed me some few of the autographs thus retained, but, laying his hand upon the portfolios, he said earnestly: "As long as I live, no human eye will see these papers!"

Time passed on. Schindler died, and all these papers and relics went into the possession of his sister, a certain Widow Egloff. She lived in Mannheim, and L. Nohl, of the neighboring Heidelberg, catalogued them for her—making some very droll mistakes, by the way—and had the use of them in finishing his Beethoven book. What became of them afterwards I had no means of ascertaining, and feared that they were lost to me.

It is perhaps fortunate for my work, that for a long period I was unable, in addition to my official duties, to perform any serious and continued literary labor; for last year, while mourning over my enforced delay in resuming the Beethoven studies, what should I receive, but a note from Mr. Emanuel Nowotny, of Altrohan, near Carlsbad,—a gentleman utterly unknown to me, as I (personally) to him—asking me some question relating to Beethoven's papers.



hoven, and concluding by informing me, that he had become the purchaser of the collection complete, and that he gladly placed it at my disposal not only for any studies I might desire to make, but for copying to any extent!

Upon noting in the catalogue certain papers to be copied for me, he crowned his goodness by sending me one of the portfolios, and since that time, has entrusted to me the rest! I feel it a duty, as well as pleasure, thus publicly to express my gratitude. All the more, because he has now transferred them to the Royal Library at Berlin, where they properly belong as a portion of the Schindler-Beethoven papers.

A. W. T.

## MUSICAL CORRESPONDENCE.

CHICAGO, Oct. 18. — Musical matters are beginning to take a positive shape, and we are having a few concerts, even if it is early in the season. The Mme. Emma Abbott Company have been giving us something that they call "English opera," and for the past two weeks we have been thus honored. To call such performances opera, is to rob the name of its true signification. Musically, the efforts have been depressing, when taken as a whole, although with some of the members, particularly Mrs. Seguin, a bright exception may be made. Signor Brignoli has been struggling with the mysteries of the English language, and has sung as well as could be expected considering his worn voice, and the difficulties that were in his way. Yet it was broken-English opera in more senses than one. Miss Abbott is a lady of energy and life, and has battled for a position as a singer most heroically. Yet she is in no sense an artist, and never will be; although her energy may win her a certain reputation and notoriety. A large number of our American people are still in the early stages of a musical understanding, and they are attracted by the idea of an opera in English; and, therefore, the success of this company has been good, notwithstanding its character. Musically, the opera is bad; financially, its success has been remarkable.

Mr. Boscovitz made his first appearance here as a pianist last week. He played the "Italian Concerto" of Bach; a Nocturne, Mazurka, the Berceuse, a Valse, and the Ballade, Op. 47, of Chopin; a sonata by Nichelmann, the twelfth Rhapsodie by Liszt, and some smaller pieces, including three compositions of his own. A frank opinion bids me say that I was disappointed in the playing of this gentleman. He takes too many liberties in tempo, and in interpretation, to be called a correct player. With the Chopin music, his taste or caprice led him into mannerisms that bordered upon the sensational, and while he manifested sentiment, it was of such an exaggerated order that its point and meaning seemed lost. Yet he is called a pupil of that master. What seemed most marked in his playing were two characteristics, one of striking the notes with great force, and the other with delicacy. In the quiet passages he was at his best, but there was no gradual development of tone from the soft to the loud. It was uneven playing. Every player has a personal right to his own ideas, and they are entitled to respect; and while we may not agree with them, we at least honor the independence of thought. Mr. Boscovitz played a "Hunting Jig" by Dr. Bull, written about 1600, with a grace that was pleasing, and also did the last movement of the Bach Concerto with much quickness and finish of movement. Yet, in my humble opinion, he cannot approach the rank of the great players in any particular. Other recitals may show him in new lights, and he may win appreciation; and it is only fair to the gentleman to wait until he has given us larger and better programmes before we classify his merits even in our private judgment.

I understand that Mr. Thomas is to visit us in November, and give some orchestral concerts in connection with Herr Joseffy, the pianist. He will be welcome, and the concerts enjoyable beyond a doubt.

Everything that aids the progress of music by furnishing standards of either performances or criticism, is worthy of our honest respect, and hearty support.

C. B. B.

## LOCAL ITEMS.

THE first two programmes of the Harvard Symphony concerts are essentially arranged, as follows:

First concert, Nov. 18. Programme: Overture to "The Water Carrier," *Cherubini*; Aria (Miss Lillian Bailey); Seventh Symphony, *Beethoven*; Songs; Overture to "Julius Caesar" (first time here), *Schumann*.

Second concert, Dec. 2. Symphony in C — No. 3, Wagner edition — (first time here), *Haydn*; Piano Concerto in A, (first time), *Liszt* (Mr. Max Pinner); Short Symphony, No. 2, in A-minor (first time here), *Saint-Saëns*; Piano Solos; Overture to "Egmont," *Beethoven*.

The list of orchestral works to be given in the subsequent six concerts has been somewhat modified, and now stands thus:

Symphonies: *Beethoven*, No. 8; *Schumann*, "Colonne" (E-flat); *Berlioz*, *Symphonie Fantastique*, second time; *J. K. Fauré*, "Spring," second time; *Raff*, in G-minor, first time; Symphony by *F. L. Ritter*, first time.

Overtures: *Glück*, "Alceste"; *Mozart*, "Titus"; *Beethoven*, "Leonore," No. 3; *Spohr*, "Faust"; *Mendelssohn*, "Melusine"; *Schumann*, "Manfred"; *Bennett*, "Wood Nymph"; and for the first time, *Berlioz*, "Carnaval Roman"; *Goldmark*, "Penthesilea"; *Bassini*, "King Lear."

Miscellaneous: *Bach*, Pastorate from Christmas Oratorio; *Beethoven*, Adagio and Andante from "Prometheus"; *Mendelssohn*, Scherzo from the Reformation Symphony; *Schumann*, Overture, Scherzo and Finale; *Berlioz*, Marche Nocturne, from "L'Enfance du Christ," second time; *Wagner*, "Siegfried Idyll"; *Bennett*, Prelude and Funeral March, from "Ajax," first time; *Dvorak*, Slavie Dance, first time; *Norbert Burgmüller*, Andante (with Oboe Solo) from Symphony in D, second time; *Liszt*, "Orpheus" (Short Symphonic Poem), first time; *Goetz*, Intermezzo from Symphony in F; *Fuchs*, Serenade, first time.

Other works may be found desirable and practicable as the concert season approaches. Solo artists, vocal and instrumental, will be announced in due time.

Subscriptions for the season of Eight Concerts, at Eight Dollars, are invited. The lists will be open until Nov. 8, when three days will be allowed for the subscribers only, whether members of the Association or not, to receive their tickets and select their seats at the office of the Music Hall.

On Thursday, Nov. 11, the public sale of season tickets will begin; and on Monday, Nov. 16, that of single admissions.

Those wishing to subscribe are requested to address the Chairman, or any member of the committee; or place their names on one of the subscription papers to be found at the Music Hall, at Chickering's, or at Ditson's, Prüfer's, or Schmidt's music store, at Sever's bookstore in Cambridge, etc., before Nov. 8.

Concert Committee: *J. S. Dwight*, (12 Pemberton Square), *C. C. Perkins*, *J. C. D. Parker*, *B. J. Lang*, *S. B. Schlesinger*, *Chas. P. Curtis*, *S. L. Thorndike*, *Augustus Flagg*, *Wm. F. Apthorp*, *Arthur Fouts*, *Geo. W. Sumner*.

The final matinee of the three Cary-William-Joseffy Concerts, under the management of Mr. Peck, will take place at the Music Hall this afternoon. Mr. Wilhelm will play a Fantasia of his own, and a Polonaise by Luit. Mr. Joseffy is down for an Allegro and Passacaille by Handel, the Tarantella by Liszt, a "Poika noble" and Waltzes of his own, Nocturne in F-minor, Chopin, Aria by Pergolesi, Spinneried, Wedding March, etc., *Mendelssohn*. Miss Cary will sing "Divinité du Styx" from *Glück's Alceste*, and "Vol che sapete," from *Mozart's Figaro*. Mr. Tower, the same group of German songs which he sang on Monday evening. And the Tenor Club will sing *Mendelssohn's* "Cheerful Wanderer," *Schubert's Sals Regina*, and the "Three Huntsmen" by Krentzer.

The absorbing topic of next week will be the new Tremont Temple, which will open October 11, with a performance of the *Messiah*, in which Miss Lillian Bailey, Miss Emily Winant, Mr. William J. Welch, and Mr. Myron W. Whitney will appear. On the 12th a grand concert will be given by the Philharmonic orchestra, *Bernard Listemann*, conductor, and on the 13th, *Eligah* will be given with Miss Fannie Kellogg, Miss Winant, Mr. Charles E. Adams and Mr. J. F. Welch as soloists. The new organ built by Messrs. Hook & Hastings for the Temple, will be used on both

occasions. Mr. Carl Zerrahn will conduct and Mr. B. J. Lang will be the organist.

The following choice programme was performed at Wesleyan Hall on Monday afternoon, before the pupils of the New England Conservatory:

1. Pianoforte Trio, Op. 70, No. 2, *Beethoven*; Introduction and Allegro non troppo; Allegretto; Allegretto non troppo; Allegro; (J. C. D. Parker, C. N. Allen and W. Fries).

2. Violoncello Solo; (Mr. Wulf Fries).

3. Sonata, piano and violin, Op. 21, Gade; Allegro di molto; Larghetto; Allegro vivace; (Messrs. Parker and Allen).

PEDAL CABINET ORGANS. Messrs. Mason & Hamlin have received the following testimonial from S. Parkman Tuckerman, Mus. Doc. Cantab. England, Hon. Member of the "Academy of St. Cecilia," Rome, and, for eighteen years, organist and director of the choir of St. Paul's Church, Boston.

Messrs. MASON & HAMLIN:

Gentlemen, — The Pedal Cabinet Organ arrived yesterday and is now placed in the position designed for it in my music-room. It seems superfluous for me to say one word in praise of this truly wonderful instrument, for certainly it speaks its own praise better than any one can speak for it. I do not wonder that all the distinguished organists and musicians of the day are unanimous as to the superiority of your instruments; nor does it seem possible that a better substitute for the more costly and intricate pipe-organ can ever be made.

During a long residence in Europe, I had unusual facilities for examining every kind of instrument belonging to the harmonium or reed-organ family, and I am now convinced that the Mason & Hamlin Organ Co. have already distanced all rivals on both continents, in the manufacture of cabinet organs; and in my opinion, their instruments, of every size and style, are as near perfection, in all essential particulars, as it seems possible for human skill and ingenuity to make them.

This letter was not written for publication, but you are at liberty to use it for that purpose if you please. (Signed) S. PARKMAN TUCKERMAN. Sept. 20, 1880.

— Miss Helen Lamson, of Boston, who has been studying music in Stuttgart for years three past with Pruckner, Lebert, Faisst and Alwens, returns to this city the latter part of this month. Miss Lamson has been an indefatigable worker, accomplishing far more than is done by the average musical student who goes abroad. Not only has her playing been carried to a high degree of perfection, but she has become a proficient in such matters as counterpoint, fugue, reading orchestral scores, etc. The testimonials from her teachers as well as the newspaper criticisms are very flattering. She will most likely be heard in Boston during the coming season.

NEW YORK. Manager Mayhew's plans and engagements have been summarized as follows:

Soprani — Mme. Etelka Gersten, Mlle. Alwina Valeria, Mme. Marie Louise Swift, Mlle. Bianca Montesini, Mlle. Eldora Martinez, Mlle. Valerga and Mlle. Lorenzini-Gianoli.

Contralti — Mlle. Anna de Belocen, Mlle. Ricci and Miss Annie Louise Cary.

Tenori — Sig. Ravelli, Sig. Rancio, Sig. Lazzarini, Sig. Craxzi and Sig. Campanini.

Baritoni — Sig. Del Puente, Sig. Bellati and Sig. Galassi.

Bassi — Sig. Monti, Sig. Ordinaa, Sig. Baldassare Corsini and Sig. Franco Novati.

The orchestra, which has given such satisfaction in the past, has been further improved by several important changes. The chorus has been placed under the charge of Sig. Zarini, chorus master of La Scala, Milan. As director and conductor Sig. Arditi has been specially engaged. Selections will be made from the subjoined extensive repertoire: "Robert," "Traviata," "Barbiere," "Huguenots," "Nozze," "Lucia," "Don Giovanni," "Don Pasquale," "Rigoletto," "Figlia del Reggimento," "Talliano," "Martha," "Favorita," "Sonambula," "Faust," "Trovatore," "Flauto Magico," "Freischütz," "Dinorah," "Lohengrin," "Carmen," "Forza del Destino," "Ray Blas," "Linda di Chamouni," "Aida," "Mignon." The season will commence on Monday evening, Oct. 18, on which occasion will be performed Donizetti's opera, "Lucia di Lammermoor." The subscription will consist of 30 nights and the terms will be as follows: Parquet seats and balcony (first three rows), \$30; balcony (other rows), \$20; boxes, \$250, \$300, \$400, \$500, according to location.

**WORCESTER, MASS.** The twenty-third annual festival of the Worcester County Musical Convention was held in Mechanics' Hall, during the past week. We may say at the start that the affair was abundantly successful, in every particular, and, this much admitted, there is little left to say beyond the bare record. The choral force was 457 strong, and its work was generally good, at times remarkably so, especially if one considered that it was made up of detachments from Worcester and neighboring towns, and that opportunities for rehearsal, *ensemble*, were not possible until the week preceding the festival, while that with the orchestra did not come off until the very day of each concert in which an orchestra assisted. The orchestra, all from Boston, numbered thirty-six, and its work also was creditable, due allowance being made for the few possible rehearsals. The concerts were eight in number, — each afternoon, from Monday to Friday, inclusive, each evening beginning Wednesday, the festival closing Friday evening with Handel's *Judas Maccabæus*. We have not the space to devote to a repetition of the programmes in full, but we can point out their prominent features sufficiently to indicate their generally dignified character and great variety. The choral works were as follows: *Sublime*, Garrett; *Ave Verum*, Mozart; *Farewell to the Forest*, Psalm XLIII, *Hear my Prayer*, Mendelssohn; *O Lord, our Governor*, Marcello; *Sing out Thy Light*, Nazareth, Gounod; *Gypsy Life*, Schumann; *The Trumpet's Loud Clangor*, from *Idle for Saint Cecilia's Day*, *Judas Maccabæus*, Handel; *Requiem Mass*, Verdi. The most ambitious orchestral work presented was the fifth symphony of Beethoven. In all the list there were no novelties, that is, none which would be so called in a Boston concert-room. Then there were performances of part songs by the Swedish vocal quartette, female voices, and the Schubert company, male voices, of piano solos by Teresa Carreno; of harp solos by Madame Bohrer; of violin solos by Mr. Adamowski and Mr. Ekberg; of cello solos by Mr. Fries. Mr. Zerrahn presided over all, and the labors of accompanist at organ and piano were shared by Mr. B. D. Allen, Mr. E. B. Story and Mr. G. W. Sumner. The soloists were nearly all so well known to Boston concert-goers, that anything more than the list, with the assurance that each made a creditable appearance, is hardly needed. These soloists were Mrs. Osgood, Miss Lillian Bailey, Miss Fannie Barnes, Miss Annie Cary, Miss Ida Welsh, Mr. Adams, Mr. Babcock, Mr. Hay, Mr. Tower and Mr. Whitney. Mrs. J. C. Hall and Mrs. Edward P. Hoff were strangers to most of the audience. Each lady made, we were given to understand, a good impression. Mr. Toedt's fine tenor voice and tasteful delivery proved highly agreeable. Miss Bailey's time in Europe had been, apparently, profitably employed. Her style is, of course, more matured, but none of its directness and artistic simplicity have been sacrificed in the ripening process. Mrs. Osgood, too, was as charming as of old, her clear, sweet and true voice, and her distinct enunciation being especially captivating. The solos in the two most important choral works were assigned as follows: In the *Requiem Mass* of Verdi — Mrs. Osgood, Miss Welsh, Mr. Adams, Mr. Hay; in *Judas Maccabæus* — Mrs. Osgood, Mrs. Hall, Miss Cary, Mr. Tower, Mr. Hay, Mr. Whitney. — *Concert* Sept. 26.

#### MUSIC ABROAD.

**LONDON.** The following extracts from the *Musical Standard* (Sept. 20), will give some idea of the great variety of music which has been performed in the Covent Garden Promenade Concerts during the past month:

On Friday, Sept. 10, there was an "English Choral night," when Mr. Frederick Clay's cantata "Lalla Rookh" was performed for the first time in London, having been written for Mr. Kuhl's Brighton Festival. The vocalists were Miss Anne Marriott, Miss Ellen Lamb, Mr. Frank Boyle, Mr. A. Oswald, and Mr. W. Lennare's excellent choir. The orchestra performed Balfe's overture, "Bohemian Girl," and F. H. Cowen's "Festival" overture. Mr. Charles Hallé played on the pianoforte (a) Nocturne in F-sharp, and (b) Polonaise in A-flat (Chopin).

The concert on Saturday night, Sept. 11, which brought one of the usual Saturday crowds to the theatre, was a fair specimen of the "miscellaneous" programmes which appeal so irresistibly to the tastes of the many. An overture by Auber, three of the ballet pieces from "Masaniello," one of the liveliest *Finales* from one of Haydn's liveliest symphonies (in G, — known as "Letter V")

and a new selection from "Carmen," by M. Audibert, constituted the orchestral pieces in the opening part, which included also a masterly performance by Mr. Hallé of the Andante and Finale from Mendelssohn's first pianoforte concerto, and the Ballade and Polonaise of Vieuxtemps, extremely well played by Mr. Sutton, a promising young violinist, pupil of M. Sainton. The singers were Miss Mary Davies, Madame Antonette Sterling, Messrs. Vernon Highy and Harold Russell.

On Monday, the 13th, being a "Mendelssohn night," the programme was devoted chiefly to the works of Mendelssohn, the scheme including the Symphony in C-minor, which is really the thirteenth of Mendelssohn's symphonies, but usually known as "No. 1;" the incidental music to the "Midsummer Night's Dream;" and the Rondo Brillante in E-flat (for pianoforte and orchestra), played by Mr. Charles Hallé. Mr. Hallé also played Schubert's waltz, "Caprice," in A-minor, arranged by Liszt. A selection from Verdi's "Ballo in Maschera" was also given by the orchestra.

On Tuesday, the 14th, Mr. Charles Hallé played on the pianoforte, Mozart's Andante and Finale from Concerto in B-flat; also Impromptu in A-flat (Schubert); and Tarantelle in A-flat (Heller). The orchestra performed a work by Saint-Saëns, and Cowen's march, "Maid of Orleans," and a few other pieces.

Wednesday, Sept. 15, was a "Classical night," when the programme included Gade's overture, "Im Hochland;" Gluck's "Airs de Ballet;" Haydn's Symphony in B-flat; and a selection from Verdi's *Aida*. The concert opened with the overture composed by Gade, and belonging to the same period as his first symphony (in C-minor), which attracted the favorable notice of Mendelssohn towards the Danish composer, who has since produced many works that have made him one of the few celebrated composers of whom his country can boast. This overture contains much effective orchestral writing; but is scarcely suggestive of the impressions implied by the title. In strong contrast to this clever but somewhat vague work, is the bright, clear, and genial symphony of Haydn, which is a fine specimen of the older master, being one of the set composed by him expressly for Solomon's London Concerts, towards the close of the last century. The other orchestral music of the classical part of the programme consisted of airs de ballet from Gluck's *Iphigénie en Aulide*. These and the other pieces referred to, were effectively played by the fine band so ably conducted by Mr. F. H. Cowen. A specialty in the selection was Mr. Charles Hallé's fine performances of Schumann's pianoforte Concerto in A-minor, which was received with appreciative attention. The classical vocal music comprised Handel's "Let the bright seraphim," well sung by Miss Anna Williams (with trumpet obbligato by Mr. Ellis), Schubert's "Erl King," finely declaimed by Mr. Sautley, and the contralto solo, "Pae me vere," from Haydn's "Stabat Mater," expressively rendered by Miss Orridge.

The "Humorous night," on Thursday, Sept. 16, proved a great success. The first portion of the programme began with "Kamarinskaja," an orchestral fantasia by Glinka, on national Russian airs — a "Wedding song" and a "Dancing song." This was followed by Mozart's divertimento entitled "Ein musikalischer Spass" (a Musical Joke) composed in the year 1787. The piece was thrown off with that facile rapidity and love of frolic which were characteristic of the composer: the intention having been to caricature both the feeble style of much of the music of the period and the inefficiency of many of the executants. It is written (for stringed instruments and two horns) in symphonic form, comprising an Allegro, Adagio, Minuet (with trio), and Finale. The wrong notes, false entries, and omissions which are indicated for the several instruments are most amusingly contrived, especially comic being the ludicrous indication of a fugue in the finale; another special feature being the burlesque cadenza for the first violin (in the adagio), ending in a most absurd wandering out of the key. This was played by Mr. A. Burnett with an admirable rendering of its intended incorrectness, and was greatly applauded. Another speciality was Bernhard Romberg's "Toy Symphony," composed for stringed band and children's diminutive instruments, the latter comprising imitation cockoo, quail, nightingale, and woodpecker — triangles, rattles, bells, drums, and penny trumpets. There is not much musical merit in the piece.

Other orchestral pieces were Weber's characteristic Chinese overture, Turandot, a "Humorous Meditation" (Scherz), in which the styles of Bach,

Mozart and subsequent composers, down to, and including, Wagner, are parodied with intemperate passages. Weber's charming pianoforte solo, the "Invitation to the Waltz," was admirably played by Mr. Charles Hallé, who elicited continuous applause which only subsided on his returning to the instrument and giving with equal excellence, Chopin's Waltz in A-flat (from Op. 34).

**LEEDS, ENGLAND.** — Of the Festival, which is to take place Oct. 13-16, *Figaro* says:

Although there were some years ago several musical meetings at Leeds, the first festival proper was given in 1858, when Sterndale Bennett (the conductor) produced his "May Queen." The triennial festivals began in 1874, and in that year and in 1877 Sir Michael Costa conducted. This year, in consideration that Mr. Arthur Sullivan would write a grand oratorio on the subject of "David and Jonathan," the conductorship was offered to and accepted by the composer of "Pinafore." Mr. Sullivan subsequently found that Holy Writ was not amenable to his capabilities, and in place of the Biblical text, the great composer of "The Sorcerer" has selected finer language from the pen of the late Dean Milman, adapted and doctored by Mr. William Schwenk Gilbert. "The Martyr of Antioch" as it now stands consists of seventeen numbers, five of which are choruses pure and simple. Starting with the chorus of fire worshippers, "Lord of the golden day," we next have a baritone solo, "Break off the hymn"; a tenor solo, "Come, Margarita, come"; a baritone solo, "Great Olybius"; and a chorus, "Go on thy flower-strewn road." The unaccompanied chorus, "Brother, thou art gone before us," has a march-like rhythm, and it is not difficult to foresee in it "The Martyr of Antioch March." A bass solo, "Brother, thou slumberest," is followed by a hymn, "For Thou didst die for me," to be sung by Mme. Albani. A duet, "My own, my loved, my beautiful child," is set for soprano and baritone. It leads to the chorus of maidens, "Come away with willing feet"; a recitative and aria, "See what Olybius's love prepares for thee," for tenor; a duet, "Oh, hear me, Olybius," for soprano and tenor; and a chorus, "Now glory to the God," of heathen maidens and Christians. A song for contralto solo, and chorus, "To Præan," is followed by a concerted piece, "Great is Olybius and his merry great," for the quartet of soloists, and by a quartet, "Have mercy, unrelenting heaven"; the work ends with a soprano solo and chorus, "What means yon blaze of light." Altogether, the work will, it is hoped, prove abundantly that Mr. A. Sullivan is worthy the knightbood which, it is stated, awaits him, and that the poet, Mr. W. S. Gilbert, will be found worthy of at least similar honor. The solos will be entrusted to Mmes. Albani and Pater, Messrs. Lloyd, Henry Cross, and Frederic King.

**ST. PETERSBURG.** — This capital already possesses a German, an Italian, and a French theatre, besides native establishments of the kind. The list is to be increased by the addition of an exclusively Jewish theatre, where the repertory, consisting of plays, in prose and verse, relating to historical Jewish subjects, including comic operas, will be exclusively from Jewish pens. The company will also be Jewish. The theatre is also to open in November with *The Fanatic*, a comic opera by the manager, A. Goldfaden, a Jewish actor favorably known to Moscow.

**COPENHAGEN.** The success of Mlle Vanrandt has been confirmed beyond all expectation. She has really made a great "hit" — which is not always easy at Copenhagen. The theatre has been nightly crowded and tickets sold at double, sometimes treble, prices. At the most recent performance of *Mignon*, the Royal Family of Denmark, as well as the King and Queen of the Hellenes, were present, and sent their congratulations to Mlle Vanrandt. The director of the theatre, M. Hallesen, has engaged the gifted young singer to appear three times more — twice as *Mignon* and once as *Zerlina*, which makes nine performances in all (at 1,000 francs for each performance).

**BAYREUTH.** — Some time ago Hans von Bülow announced his intention of giving a series of concerts to raise 40,000 marks in aid of the Bayreuth Fund. Last year he forwarded 28,000 marks. In consequence of his neuralgic attack, however, he is unable to give more concerts at present; but, in order that the fund may not suffer, he has made up the deficiency — 12,000 marks — out of his own pocket.

# Musical Instruction.

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES A. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BRIMMER, BOSTON.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at  
HOLLY ST. CHURCH. At Messrs. Chickering & Sons',  
156 TREMONT ST.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe.)

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1861),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his PIANO-LESSONS (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIES.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**ERNST PERARO,**

TEACHER OF THE PIANO,  
Address  
CHICKERING & SONS, BOSTON, MASS.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,  
Address PETERSILEA'S ACADEMY OF MUSIC,  
270 and 281 CHURCH AVENUE, BOSTON, MASS.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOERFF,**

30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKENIDE, BERLIN, MASS.

**F. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY  
READING AND ORGANO CONDUCTING.

## BRAIN AND NERVE FOOD.

# VITALIZED PHOSPHITES,

Composed of the Nerve-Giving Principles of the Oat-Brinn and Wheat-Germ.

Physicians have prescribed 300,000 packages with the best results in all forms of impaired vitality, mental exhaustion, or weakened digestion. It is the best preventive of consumption and all diseases of debility. It gives strength, rest, and sleep to infants, children, and adults by feeding the brain and nerves with the food they actually require. For sale by Druggists or mail, \$1.00. F. CROSBY, 664 & 666 Sixth Ave., New York.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**

Room No. 2, 123 TREMONT STREET, BOSTON,  
(Over Russell's Music Store),

Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Aronson, Mmes. Arnold and Motte.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, AND CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
123 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,  
SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 16th at the  
ARTIST GUILD ROOMS, 154 TREMONT ST., BOSTON.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, OSGOOD AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC and THE AMERICAN ARCHITECT and BUILDING NEWS.....	8.00 " "
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL and SURGICAL JOURNAL.....	6.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....	11.75 " "
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....	3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II., "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

The fact that already about 70,000 Cabinet or Parlor Organs are yearly sold in the United States (nearly twice as many as of piano-fortes) attests their growing popularity.

## THE FINER DRAWING ROOM STYLES, MASON & HAMLIN CABINET ORGANS.

Comparatively few musicians, even, have kept pace with recent improvements in reed instruments and are fully aware of the excellence now attained in the finer styles, in the manufacture of which the Mason & Hamlin Organ Co. are quite unrivaled. These styles must not be judged by the small organs so largely sold, which they greatly excel. It is principally these finer styles which have won for the Mason & Hamlin Organs the extraordinary distinctions awarded them at EVERY GREAT WORLD'S INDUSTRIAL EXHIBITION AND COMPARISON OF THE BEST PRODUCTIONS OF ALL NATIONS FOR THIRTEEN YEARS; being the only highest awards to any American organs at any one. It is one of these which led Dr. FRANK LIEZT to characterize the Mason & Hamlin Organs not only as "matchless," but as "unrivaled," and which led the distinguished OTTO KARNER, of Berlin, to declare them "the most excellent of instruments," adding: "They are capable of giving the finest tone coloring; and no other instrument so enraptures the player." THEODORE THOMAS testifies that musicians generally rank these organs very high, far above all others, in which opinion he himself fully concurs. ONE BRIT. found them so superior as to draw from him the declaration that "Their fine quality of tone is in contrast with that of other reed organs." The distinguished tenor, ITALO CAMPANINI, in a note to the manufacturers, as he was about leaving this country recently, wrote: "Having had opportunity to observe and use your organs, while singing in your country, I take pleasure in testifying to their admirable qualities. They excel all similar instruments of which I have any knowledge. But you have better proof of my opinion of them than even this expression, in the fact that I have just purchased one to take with me to Italy." Hundreds of similar opinions from distinguished musicians have accumulated in the hands of the manufacturers.

A recent beautiful invention, which the Mason & Hamlin Co. are now introducing, greatly improves the key action of such instruments, lightening the touch, heretofore difficult when many stops were used, one-half, and still more improving it in other respects.

THE FINER DRAWING-ROOM STYLES of the Mason & Hamlin Organs are furnished in cases of BLACK WALNUT, MAHOGANY, ASH and EBONIZED, plain to very elegant, some with pipe-organ tops. They have from THIRTEEN TO TWENTY-THREE STOPS; some with TWO MANUALS and FULL PEDAL BOARD. NET PRICES are from \$200 to \$900.

The Mason & Hamlin Co. also manufacture a variety of styles of fine organs for churches where greatest power, as well as variety is required; they also regularly make a large variety of small organs, from \$51 up; all of which are of very highest excellence. Organs are furnished for monthly or quarterly payments, \$5 and upwards.

ILLUSTRATED CATALOGUES, 32 pp., 4to, with prices and circulars containing much useful information, sent free.

We especially invite all persons taking any interest in such matters to visit our warehouses and examine these organs. It is always a pleasure to exhibit them.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., BOSTON; 45 East Fourteenth St. (Union Square), NEW YORK; 149 Wacash Ave., CHICAGO.

## OBER'S

### Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE.

LUNCH COUNTER.

FANCY OYSTERS.

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## NEW BOOKS.

### The Stillwater Tragedy.

A Novel. By THOMAS BAILEY ALDRICH, author of "Prudence Falfrey," "Majorie Daw," etc. 1 vol. 12mo. \$1.50.

In this novel Mr. Aldrich's power and charm as a storyteller are shown most attractively. The life and characters of a New England manufacturing town are depicted with singular accuracy and felicity; the smouldering discontent among working-men and the strike is vividly calimated, are portrayed with admirable skill, while the tragedy itself, the unraveling of the mystery surrounding it, and the love which illuminates the whole story, are described with the firm and delicate touch in which Mr. Aldrich is almost unrivalled. Both the story and the exquisite grace and skill with which it is told, cannot fail to make it very popular.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## NEW POETRY.

H. W. LONGFELLOW.

### ULTIMA THULE.

A new volume, including the poems Mr. Longfellow has written since the publication of "Kermoc" in 1878. With a fine new Portrait.

OLIVER WENDELL HOLMES.

### THE IRON GATE AND OTHER POEMS.

With a new Steel Portrait.

This book takes its title from the beautiful poem read by Dr. Holmes at the Breakfast in his honor in December last, and includes also the poems Dr. Holmes has written since the publication of "Songs of Many Seasons" in 1874.

JAMES T. FIELDS.

### BALLADS AND OTHER VERSES.

1 vol. 16mo. (In Press.)

In this volume Mr. Fields gathers the poems he has printed in leading literary periodicals within the past few years, and adds to these several that have never before appeared, and some of the choicest of the poems contained in volumes previously printed, the whole forming a tasteful book which his numerous admirers will highly prize.

T. B. ALDRICH.

### XXXVI LYRICS AND XII SONNETS.

The choicest of Mr. Aldrich's lyrics and sonnets, selected from "Cloth of Gold" and "Flower and Thorn." Printed on linen paper, with red-letter title-page, and bound in vellum. A beautiful and dainty volume.

BRET HARTE.

### COMPLETE POETICAL WORKS.

New Diamond Edition. 16mo. \$1.00. (In Press.)

This edition embraces Mr. Harte's "Poems," "East and West Poems," and "Echoes of the Foot-Hills." It is printed in good, legible type, and is a very desirable cheap edition of Mr. Harte's unique poetical works.

BAYARD TAYLOR.

### DRAMATIC POEMS.

Including all of Mr. Taylor's poetical works dramatic in form, namely: "The Prophet," "The Masque of the Gods," and "Prince Deukalion." In a single volume, uniform with the *Kermoc* Edition of Mr. Taylor's Translation of Faust. (In Press.)

JOHN G. WHITTIER.

### COMPLETE POETICAL WORKS.

Cambridge Edition, uniform with the Cambridge Edition of Longfellow's Poems, and including all of Mr. Whittier's Poems yet published. In three volumes, 16mo, \$6.75; half calf, \$13.50; morocco, \$18.00. (In Press.)

HENRY W. LONGFELLOW.

### POETICAL WORKS.

Cambridge Edition, enlarged to comprise all his Poetical Works up to and including "Kermoc" In four volumes, 16mo, \$9.00; half calf, \$18.00; morocco, \$24.00.

These Cambridge Editions are very desirable for Libraries. They are printed in handsome, large type, on tinted paper, and finely bound.

LUCY LARCOM.

### A NEW VOLUME OF POEMS. (In Press.)

MRS. ANNIE FIELDS.

### UNDER THE OLIVE. (In Press.)

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1031.

BOSTON, SATURDAY, OCTOBER 23, 1880.

VOL. XL. No. 22.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## NEW BOOKS.

### Whittier's Complete Works. POETICAL WORKS.

With fine Portrait. 3 vols. Crown 8vo, gilt top, \$6.75; half calf, \$13.50; morocco, \$16.00.

#### PROSE WORKS.

Two vols. Crown 8vo, gilt top, \$4.50; half calf, \$6.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

#### "MODERN CLASSICS."

Six additional volumes in this choice and inexpensive series.

- |   |                 |
|---|-----------------|
| 1. Nature.....  | EMERSON.        |
| Love, Friendship, Domestic Life, Success, Greatness, Immortality..... |                 |
| 2. The Vision of Sir Launfal.....                                     | LOWELL.         |
| The Cathedral.....  |                 |
| Favorite Poems.....   |                 |
| 3. Charles Dickens.....   | FIELDS.         |
| A Christmas Carol.....  |                 |
| Berry Cornwall.....   | DICKENS.        |
| 4. The Ancient Mariner.....   | COLERIDGE.      |
| Favorite Poems.....   | WORDSWORTH.     |
| Favorite Poems.....   |                 |
| 5. Undine.....  | FACQUE.         |
| Sintram.....  | ST. PIERRÉ.     |
| Paul and Virginia.....  |                 |
| 6. Rab and his Friends.....   |                 |
| Majorie Fleming.....  | DR. JOHN BROWN. |
| Thackeray.....  |                 |
| John Leech.....   |                 |

18mo. Flexible cloth. 75 cents each.

\* For sale by booksellers. Sent, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Base, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chief d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

BOSTON, January 23, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## New Music Books!

**CHOIRS** Will remember our new American Anthem Book (\$1.25), by JOHNSON, TENNEY and ARBKY, an excellent collection of easy anthems. Also one thousand or more of separate anthems, glees, etc., costing about 6 to 10 cents each. A great convenience for occasional singing.

•• **NEW CANTATA**—Christmas (1.00); Fall of Jerusalem (1.00); Joseph's Bondage (1.25); and many others for winter practice of choirs and societies. Send for lists.

## THE BEST INSTRUCTION BOOKS

For Piano, Organ, Reed Organ, Guitar, Violin, Cornet and all Wind, String, and Reed Instruments. Send for our lists. 500 such books are published.

•• Organists need "Harmonie School" for the Organ (\$3.00), by Clarke; also, "Clarke's Short Voluntaries" (\$1.50); "Baptiste's 50 Pieces" (\$2.50); or "Organist's Reliance" by Thayer, 10 Nos., each, \$1.25, complete, \$6.00.

•• **Johnson's New Method for Harmony** (\$1.00) is essential.

•• **Winner's New Schools** (each 75 cts.). For all instruments. Capital cheap instructors.

•• **Clarke's Reed Organ Melodies** (\$2.00) are splendid.

•• **Take the Musical Record**. \$2.00 per year.

•• **Welcome Chorus for High Schools**. \$1.00.

•• **Song Bells for Common Schools**. 50 cents.

Any book mailed for retail price mentioned above. Liberal reduction for quantities.

**OLIVER DITSON & CO., Boston.**

## NEW SONGS.

**BABIES KISS**.....A. E. Hopen.  
**BREAK BREAK**.....J. F. Rudolphsen.  
**LAST GREETING**.....H. Levi.  
**OH, FISHER BOY, MY OWN**.....Geo. L. Osgood.  
**STAY AT HOME**.....J. Barnett.  
**SPRINGTIME**.....R. Becker.  
**THE OWL AND THE PUSSY CAT**.....Wm. F. Apthorp.

Published by

**CARL PRÜFER,**  
31 WEST STREET, BOSTON.

Get the Best  
SONG BOOKS FOR SCHOOLS.

**Good as Gold.** 192 pages filled with new and attractive songs by the best authors. Send for a copy and examine this latest and best work by LOWRY and DOANE.  
\$30 per 100 copies.  
Sent by mail on receipt of 25 cents.

**Sterling Gems.** 216 pages. A very choice and useful collection of Secular Music. We commend **STERLING GEMS** to all in search of a first-class Song Book for Schools, Academies, etc. Price, \$4.50 per dozen; 50 cents each, if sent by mail.

**The Tonic Sol-Fa Music Reader**  
Presents a "natural method" of learning to sing, by which the ability to sing at sight is acquired in less than half the usual time. It also leads to a much higher musical intelligence in those who use it. It contains a good variety of songs for practice, etc. This work, exciting great attention, and has already been adopted as a Text Book in many Schools. Price, 30 cents.  
Specimen pages of either of above sent free on application.

## BICLOW &amp; MAIN,

73 Randolph Street, CHICAGO. | 76 East Ninth Street, NEW YORK.

**THE VOICE,**  
Official organ Music Teachers' National Association, is devoted to voice culture in singing, reading and speaking; tells how to treat

**STUTTERING,**  
Stammering, and other vocal defects; contains letters from speech-sufferers, biographical sketches of musicians, elocutionists, and orators, the history of and essays on music, hints on

**ELOCUTION,**  
Articles on spelling reform, and translation of German and French methods and writings, explains principles and utility of

**VISIBLE SPEECH.**  
Published monthly, \$1 a year; single copy, 10 cents. Send for prospectus. Address

**EDGAR S. WERNER, Albany, N. Y.**

## SOME FAMOUS SONGS.

An Art-Historical Sketch.

By FANNIE RAYMOND RITTER. 30 cents.

**WOMAN AS A MUSICIAN.**

An Art-Historical Study.

By FANNIE RAYMOND RITTER. 35 cents.

**MUSIC AND MUSICIANS.**

Essays and Criticisms.

By ROBERT SCHUMANN. Edited, translated, and annotated by FANNY RAYMOND RITTER.

First series, third edition, \$2.75. A second series will shortly be issued.

**EDWARD SCHUBERTH & CO., New York.**  
**WILLIAM REEVES, London.**

## KNAPP'S THROAT CURE

**SUPPLEMENTARY READING,**  
For High and Grammar Schools,  
Academies, and Seminaries.

## AMERICAN POEMS.

Selections from the Works of Longfellow, Whittier, Bryant, Holmes, Lowell, and Emerson. With biographical sketches and notes explaining the historical and personal allusions. 468 pages, \$1.25.

This book contains several of the most characteristic long poems by the eminent writers above named. The list of poems selected is as follows:

**LONGFELLOW:** Evangeline; The Courtship of Miles Standish; The Building of the Ship.

**WHITTIER:** Snow Bound; Among the Hills; Mabel Martin; Cabbler Keen's Vision; Barley of Ury; The Two Rabbits; The Gift of Trillemus; The Brother of Mercy; The Prophecy of Samuel Sewall; Maud Muller.

**BYRANT:** Sella; The Little People of the Snow.

**HOLMES:** Grandmother's Story of the Battle of Bunker Hill; The School-Boy.

**LOWELL:** The Vision of Sir Launfal; Under the Willows; Under the Old Elm; Agassiz.

**EMERSON:** The Adirondack; The Titmouse; Mowmow.

All these poems are given in full, and foot-notes explain passages containing allusions which might not be understood by readers.

Brief biographical sketches of the poets answer the questions that naturally arise in regard to author and their careers.

The book is one which may very profitably find a place in all high schools, where its use must unfailingly exercise a wholesome influence in awakening interest in the finer literature of our language. — *New York Evening Post*.

A rich and delightful anthology of our native poetry; a volume in which the lovers of the truest and highest poetry may find incomparable value. — *New York Tribune*.

## AMERICAN PROSE.

Selections of entire Essays, Sketches, and Stories from the works of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, Emerson. With introductions and Notes. 18mo, 424 pages, \$1.25.

The selections comprised in this book are as follows:—

**HAWTHORNE:** The Snow-Image; The Great Stone Face; Drowne's Wooden Image; Home's Masquerade.

**IRVING:** Rip Van Winkle; Little Britain.

**LONGFELLOW:** The Valley of the Loire; Journey into Spain.

**WHITTIER:** Yankee Gypsies; The Boy Captives.

**HOLMES:** The Gambrel-Roofed House.

**LOWELL:** My Garden Acquaintance.

**THOREAU:** Sounds; Brute Neighbors; The Nightingale.

**EMERSON:** Behavior; Books.

The volume has this double value, — it is an excellent reader for high schools, and a real introduction to general American literature. — *Boston Advertiser*.

## BALLADS AND LYRICS.

Selected and arranged by HENRY CARL LOPES. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics, placed generally in chronological order, beginning with "Cherry Chase" and coming down through the long line of English and American poets to the present time. Shakespeare, Scott, Milton, Dryden, Addison, Pope, Goldsmith, Cowper, Burns, Campbell, Moore, Byron, Wordsworth, Coleridge, Shelley, Keats, Hunt, Browning, Tennyson, Marston, Atwood, Longfellow, Holmes, Whittier, Lowell, Bryant, Poe, — these are but a small part of the famous names included; yet they indicate the wealth and variety of the contents of the book.

As a book for supplementary reading it is exceedingly interesting, and forms a very delightful introduction to one of the pleasantest departments of literature.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, MIFFLIN & CO., Boston, Mass.**

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## STORIES AND ROMANCES.

By HORACE E. SCUDDER, author of the "Dwellers in Five-Sisters' Court," etc. \$1.25.

**CONTENTS.**—Left Over from the Last Century; A House of Entertainment; Accidentally Overheard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not even the publicans the Same? Nobody's Business.

Eight stories told with so much grace and humor that they cannot fail to be popular.

**HOUGHTON, MIFFLIN & CO., Boston.**

Contains ingredients never before used in a remedy for affections of the throat and voice. Truly remarkable: vigorous in their action: harmless to infant or adult; and invaluable to singers and speakers. Convenient to carry and use. From Druggists, price 35 cents; or address R. A. OLDS, P. O. Box 5866, New York.

"The History of a Voice Lost and Won," by Rev. H. W. Knapp, D. D., and, post-paid, on application.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**MADAME CONSTANCE HOWARD,** PIANIST,  
218 East Tenth Street, New York City.

**C. A. SHAW, Madison, Wis.**  
COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**GEORGE T. BULLING.**  
TEACHER OF PIANO AND HARMONY.  
Harmony lessons satisfactorily given by mail. Address, care

**AMERICAN ART JOURNAL,**  
23 Union Square, New York.

**MR. C. F. WEBBER,** INSTRUCTOR OF RESPIRATORY AND VOCAL TECHNOLOGY AND SINGING.  
HOTEL BOYLSTON, CORNER TREMONT AND BOYLSTON STS.  
(Use the Elevator)

Those desiring to pursue a substantial course of study are invited to call between eleven and twelve, or send for circular.

**MADAME SEILER'S SCHOOL**  
—OF—  
**VOCAL ART & INSTRUMENTAL MUSIC.**  
1104 Walnut St., Philadelphia, Pa.

As the enlargement of the plans and aims of the school brings increased duties and responsibilities, Madame Seiler has called to the directorship the services of Mr. S. H. Blakelee, late of the Oberlin Conservatory, by whose management it is believed the school will reap new rewards.

**COURSE OF STUDY.**  
Cultivation of the Voice, Piano-Forte, Violin, and all Orchestral Instruments; Acoustics, Acoustics and Physiology of the Vocal Organs, Esthetics and History of Music, Oratorio, Church Music, Rudiments of Music, Sight Reading, Operatic Training, and the French, German, and Italian Languages.  
For catalogue containing full information, Address, **S. H. BLAKELEE, Director,** 1104 Walnut St., Phila., Pa.

**HARVARD MUSICAL ASSOCIATION.**

**Eight Symphony Concerts.**

Music Hall, on Thursday Afternoons,

November 18, December 2, 10, January 8, 20,

February 9, 17, March 3.

**CARL ZERRAHN, Conductor.** **BERNHARD LISTEMANN, Violin Soloist.**

**SEASON TICKETS, with Reserved Seats, \$3.00**

For further particulars see prospectus, which, with subscription lists may be found at the Music Hall, at Chickering's, and the principal music stores until November 8.

## The Bernhard Listemann Concert Party.

**B. LISTEMANN,** F. LISTEMANN,  
**E. M. HEINDL,** ALEX. HEINDL,  
**JOHN MULLALLY,** H. A. GREENE,

Accept engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

**Pruefer's Music Store 34 West St., Boston**

## MUSIC AND MUSICIANS.

Essays and criticisms by

**ROBERT SCHUMANN,**

Edited, translated, and annotated by

**FANNY RAYMOND RITTER.**

**Second Series. Price \$2.75.**

**LONDON:—Reeves. NEW YORK:—Schubert.**

We cordially congratulate Madame Ritter and her English-speaking readers on the production of this most interesting and delightful volume. — *Era, London*.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation, New York*.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as it is Madame Ritter's annexed sketch of Schumann's life and character it is convincingly just and truthful. An interesting portrait by Beckmann, photographed from an original portrait published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World, New York*.



BOSTON, OCTOBER 23, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PFEFFER, 30 West Street, A. WILLIAMS & Co., 213 Washington Street, A. K. LORING, 360 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place; in Philadelphia by W. H. BOKER & Co., 1103 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## A FINNISH RUNE.

Rendered into English by FANNY RAYMOND RITTER.

Name not my name with the names of the singers,  
Magical dreamers, great rune-weavers!  
Not from within can I weave wild music,  
'Tis from without that I weave sweet music.  
Blossoms and brooks and birds and branches,  
I can but sing what your voices sing me,  
Borne on the winds and the rushing waters!  
Could I, afar, through the wide world wander,  
Far from the cares and the chains that crush me,  
Then would I lull the wild sea to slumber,  
Sing the wild sea to a lake of silver,  
Lull the wild voice of the storm to silence,  
Sing the gray sea-foam to milk and honey,  
Were mine the magical power of the singers,  
Musical rhymers, great rune-weavers!  
Were mine the wondrous spell of the singers,  
Golden hay-ricks should stand in the meadow,  
Pease on the shelves, in the press, fine linen;  
Fragrant fruit-trees should flower in the orchard,  
Red-ripe apples should stud the green branches,  
Rainbow dew-bloom on every ripe apple,  
Cuckoos sipping the rainbow-bright dew-bloom,  
Pearls in showers from their silver beaks falling,  
Strings of pearl for my pretty wife's girdle.

Were mine the godlike power of the singers,  
I would invoke, with songs of enchantment,  
Love, health, beauty, justice, truth, plenty,  
Joy to each heart, and peace to each hamlet,  
Were mine the wonderful spell of the singers,  
Magical, musical, strong rune-weavers!

FRANZ LISZT.<sup>1</sup>

(Concluded from page 161.)

Already, during his travelling and virtuoso life, Liszt had produced a respectable series of works, which, written for the piano, were intended to serve the immediate purpose of his virtuosity; but simultaneously with the new, and, compared with all before his time, unheard of technical perfection which they founded, these works for the most part gave expression to a poetic element. Such were his studies and transcriptions (particularly of Schubert's songs,) his Paraphrases, Fantaisies, and Polonaises, his "Hungarian Rhapsodies," the "Consolations," "Années de Pèlerinage," "Harmonies Poétiques et Religieuses," the piano arrangements and transcriptions of the Beethoven Symphonies, and of the *Symphonie Fantastique* of Berlioz, as well as of works of Wagner, Rossini, Weber, Schubert, Bach, and others, in which he has achieved something inimitable.

And now, during his residence in Weimar, larger and more comprehensive musical deeds were ripening. Liszt now came forward as the master of great orchestral forms, and astonished the musical world with his twelve "Symphonic Poems." Wholly new appearances of their kind, they were both in idea and form his most unique creations. He takes

some poetic theme, some fiction, some poetic character or incident for a ground thought, and, winning from it its musical sides, reproduces it in musical expression. The outward form grows out of the subject matter; it is as multifarious as the theme itself, and is more related to the overture than to the symphony. The sonata form, on which the latter rests, showed itself not elastic enough for the reception of a new poetic content representing a continuous progress of ideas, and so Liszt seized upon the free form of variations, as Beethoven had used it in the vocal movement of his Ninth Symphony—the point of departure for Liszt's collective instrumental writing. Out of one or two contrasted themes—or *Leitmotive*, if you will—he develops a whole succession of the most various moods, which through rhythmic and harmonic changes appear in ever new forms, corresponding to the three-fold law of alternation, contrast, climax.

This law, on which rests the principle of the sonata structure, is valid also here, in spite of the thematic unity and the one-movement form which leads to a freer construction of periods; indeed, the outlines of the four traditional movements are more or less discernible, although condensed. In his two grandest and most comprehensive instrumental poems, "Dante" and "Faust," which he entitled symphonies, Liszt preserved the independent division into movements, but within that division he manages matters in his own way. In both, which reproduce in tones the most profound poetic works that we possess—the *Divina Commedia* and Goethe's *Faust*—he has, again following the example of the Ninth Symphony, introduced choruses in the concluding movement. To the single movements he has given explanatory titles (for instance, Faust, Gretchen, Mephistopheles), as also to his symphonic poems, to make it easier to understand them and enjoy them; and he has prefixed programmes to explain the progress of ideas which he has essentially followed in their creation. In these he gives us either independent little poems, such as the verses of Victor Hugo and of Lamartine, for the "Mountain Symphony," for "Mazeppa" and the "Preludes," or an allusion to well-known larger poems, as in "Tasso" and "Prometheus," or he introduces us in "Orpheus" to a familiar mythical person, and in the "Heldenklage" lets us anticipate the great historical event there celebrated. The "Festival Sounds" and "Hungaria," as also "Hamlet," "The Battle of the Huns" (after Kaulbach), and "The Ideals" (after Schiller), he has left without programme, since he believed the title a sufficient indication of the ideas which guided him.

It is just this poetico-musical double nature of Liszt's orchestral creations, combined with their novelty of form (simply a result of their ideal contents) that has made them hard to understand, and, through their uncommonly exacting claims upon the public, has operated against their wide diffusion. In spite of their instrumental splendor, of the harmonic and contrapuntal art which they reveal, an opposition has fastened itself upon

them, such as his piano compositions, serving the purpose of his virtuosity, had not experienced. But this opposition could not prevent the poetic tendency of Liszt from gaining ascendancy in all kinds of music, or from a steady progress in their popular recognition. Indeed, have not the most taking of his symphonic poems, like the "Preludes," "Tasso," "Orpheus," etc., and others of his instrumental works, like his piano concertos, which are based upon the same principle of thematic unity, already found their way into all concert halls? And are not his songs, also, and his church compositions heard with growing favor?

In the song, Liszt represents the carrying out of the poetic principle to its extreme consequences. The musician subordinates himself completely to the poet; a free declamatory element prevails, resembling Wagner's song-speech ("Sprechgesang"). I need only mention here the beautiful "Ich liebe Dich" (from Rückert); while, on the contrary, the most popular of all Liszt's songs, "Es muss ein Wunderbares sein," approaches the older song form the most nearly.

The poetic-character principle which Liszt has followed in the song and in his productions generally, the thematic unity principle which pervades his instrumental works, asserts its full right also in his compositions for the church. The *Leitmotive* (leading motives), out of which Wagner weaves the web of his musical drama, Liszt now makes available for the first time in the mass and oratorio. He turns to their advantage all the modern conquests of instrumentation and of the free play of form. Here also, true to the necessities of his nature, he creates what is new and great. As everywhere else, so also here, where his problem has been nothing less than the regeneration of the Catholic church music, he has given with full hands. Out of the fullness of his gifts we can only allude here to the mass for the Gran festival; to the Hungarian Mass for the coronation of the Austrian Imperial pair at Pesth; to the *Missa Choralis*, the Mass and the Requiem for male voices, the Psalms and Hymns, and the oratorios "Saint Elizabeth" and "Christus." This last named work, a creation full of incomparable originality and spiritual depth, is Liszt's most powerful achievement in the sphere of ecclesiastical art.

But the greater number of his religious compositions germinated not in Weimar, but in Roman soil. When, in December, 1859, the opera "The Barber of Bagdad," by Cornelius, a pupil of the master, fell through, the victim of a coterie opposed to Liszt, the latter retired from the direction forever. Moreover, since Dingelstedt became intendant of the Weimar theatre, the chief weight in the management of that stage was put upon the drama, while at the same time the foundation of the school of painting claimed too large a share out of the court budget to allow what would be required for the support of an opera and orchestra worthy of a Liszt. Suffice it to say, in 1861 he left Weimar and betook himself to Rome. There he received, on April 22, 1865, from Cardinal Hohenlohe, in the

<sup>1</sup> We translate from the article: "FRANZ LISZT, a Musical Character Portrait," by LA MARA, in the *Gartenlaube*.

Vatican Chapel, the consecration which gave him the rank of an Abbate, to which has lately been added the dignity of a Canon.

But the favorite of Pio Nono remained still true to his artistic calling. Since 1869 he has returned once a year for several months to Weimar, taking up his abode there in the "Hofgärtnerel." Since then he has lived alternately in Rome, Weimar, and Pesth, where he formally entered upon his office as president of the Academy of Music in February, 1876.

We must count it among the finest merits of Liszt, that he has paved the way to publicity for innumerable aspirants, as he always shows an open heart and open hands to all artistic strivings. He is the first and most active furtherer of the Bayreuth enterprise, and the chief founder of the "Allgemeinen Deutschen Musikervereins." And for how many humanitarian objects has he not exerted his artistic means! If during his earlier virtuoso career he made his genius serve the advantage of others far more than his own,—saving out of the millions that he earned only a modest sum for himself, while he alone contributed many thousands for the completion of Cologne Cathedral, for the Beethoven monument at Bonn, and for the victims of the Hamburg conflagration—so since the close of his career as a pianist his public artistic activity has been exclusively consecrated to the benefit of others, to artistic undertakings, or to charitable objects. Since the end of 1847, not a penny has come into his own pocket either through piano-playing and conducting, or through teaching. All this, which has yielded such rich capital and interest to others, has cost only sacrifice of time and money to himself.

So also in his literary labors, in his celebrated works on "Lohengrin," "Tannhäuser," "F. Chopin," "Robert Franz," and in his miscellaneous essays, he has exhibited, apart from the splendor of the exposition, and the wealth of intellectual ideas and points of view, this fine trait of his nature: this of lending the weight of his authority to things beautiful and great which were not understood, and thereby helping toward their better understanding. Therefore, from whatever side we contemplate this fruitful artist life, it shows us the exalting image not only of a great, but also one of the noblest of men.

#### MUSIC AT THE ENGLISH UNIVERSITIES.

(From Education.)

It is much to be regretted that at Oxford and Cambridge, although their respective Faculties of Music are of tolerably ancient date, there is no university school of music at which undergraduates desiring to take musical degrees can put themselves through a regular and defined course of training. It is true that at either university a few good musicians can be found of whose private tuition men are able to avail themselves, but practically nothing is done by the university authorities in the way of providing a recognized curriculum for such as are desirous of preparing for the musical profession. Beyond

prescribing the work to be done for the preliminary and degree examinations, the universities have had little to say hitherto as to the mode in which the student is to acquire experience, as well as technical efficiency. Residents at Oxford or Cambridge have no frequent opportunity of hearing standard orchestral works performed by first-class bands. In both the university towns there are very creditable amateur orchestras, but of these can hardly be expected the perfection of skill to be met with at the operas, or at the Crystal Palace, and other important London concerts. When, therefore, any newly-made Doctor of Music is called upon to perform his degree-exercise at Oxford (the performance of the exercise is no longer required at Cambridge) he is compelled, at his own very serious expense, to engage the greater part of his orchestra in London, and convey them to the university. The time of professional orchestral players being very valuable, the candidate is constrained to hurry over the rehearsals, and hence it is that as a rule the exercise is imperfectly performed, and becomes at once an infliction upon the audience and a source of *chagrin* to the composer. We cannot see, therefore, what purpose of art these degree performances may be said to serve, unless it be to call attention to the lamentable lack of musical resources at the university.

Even in respect of church music, the ancient nursing-mothers of the arts can boast but little. The chapels of Trinity and King's at Cambridge, and of Magdalen and New at Oxford, still maintain their old reputation, but of the main body of college choirs the less said the better. Very little interest appears to be taken in the college services, or, indeed, in any musical matter, by the heads and Fellows of colleges in general, and as these together form the actual governing body of either university, we can hardly hope that the initiative steps towards reform will be taken by the universities themselves. External pressure must be brought to bear upon them; they must be made to feel that the art of music has claims upon them which they are bound to treat with respect, and that they have little moral right to hold examinations in a subject to the study of which they give no practical encouragement. Each university possesses its professor of music; but neither professor is resident, and the duties of each are limited to about half-a-dozen lectures per annum, and attendance at a half-yearly examination. It may reasonably be said that the universities could hardly compel the residence of musicians of such eminence as Sir Frederick Ouseley and Dr. McFarren; but in such a case they should be prepared to pay for their indulgence in a luxury by appointing well-qualified deputies to look after the well-being of the art within university precincts throughout the year. The lectures should be as frequent and numerous as those in other departments of science; while the practical studies should be cultivated under the eye of competent authorities armed with the direct sanction of the university. With the latter object, each university ought to subsidize a

small but complete and efficient orchestra, for the illustration of lectures and the performance of classical works. It is as absurd to expect music to be cultivated in any high degree, minus these practical resources, as it would be to expect astronomy to be studied without an observatory, or chemistry without a laboratory. Not until we hear of such steps being taken can we hope that music will take its proper and ancient place among the Faculties, or its representatives hold a duly recognized rank in the "aristocracy of learning." While Sir Robert Stewart at Dublin, and Sir Herbert Oakeley, at Edinburgh, are fostering, by their presence and example, the art and its interests at those universities, English musicians have a right to ask for more downright earnestness and activity in the same direction at Oxford and Cambridge.

#### LA MUSIQUE AUX PAYS-BAS.<sup>1</sup>

Among the numerous works connected with music which have of late years been issued from the press, a prominent place must be assigned to M. Edmond Vander Straeten's book entitled *Music in the Low Countries*, and at present in course of publication. Already most favorably known as a learned musicologist, M. Vander Straeten has by this latest production from his pen more than maintained his deservedly high reputation. The fifth volume now offered the public is even more interesting than the four volumes which preceded it, and bears abundant testimony to the patient research and conscientious zeal of its clever author. To use a vulgar but expressive saying, it is as full of matter as an egg is full of meat.

Mankind never, perhaps, stands perfectly still, but at no period, probably, has its progress been so marked and so rapid as during the last few years. This is exemplified not only by the electric light, monster steamships, sewing machines, and telephones, but by the improvement manifested in the way of treating intellectual subjects, such as that now occupying M. Vander Straeten's attention. In a note addressed to the Royal Academy of Belgium, on the 6th February, 1851, that is to say very nearly thirty years ago, M. Fétis, senior, said: "There can be no doubt that a good and solid history of Belgian music is to-day a possibility." By the way, it may be remarked that, as a rule, doubt, especially in relation to his own powers, was an element unknown to Fétis, senior, who, like the Prime Minister of whom Sydney Smith spoke, would, we are inclined to believe, had the chance been offered him, have willingly accepted the command of the mail-steamer and dingy, which about constitute the Belgian fleet. Commenting on the opinion enounced by M. Fétis, M. Vander Straeten inquires what, at that period, had research done for religious music, folk's-songs, the musical instrument trade, the *waitresses* in the churches, vocal competitions, the *ménestrandies* or corporations of minstrels, operas, or the private and professional life of prominent native composers and virtuosos? What archives had

<sup>1</sup> *La Musique aux Pays-Bas*, Par M. Edmond Vander Straeten, &c. Bruxelles chez Van Trigt, Rue Saint-Jean, et chez Schott frères.

then been explored, with regard to these subjects, at Bruges, Ghent, Brussels, Ypres, Tournai, Liège, and numerous other populous and industrial centres, where there is an almost endless abundance of documents belonging to collegiate institutions, abbeys, communes, and guilds? Féélie believed, as M. Vander Straeten observes, that with the help of a few interesting facts, picked up here and there, and a collection, mostly exotic, of books, amassed with a patience certainly deserving the highest praise, he would be able to build up a musical history as important, complex, and difficult as that of the Netherlands. "What an enormous error!" says our author. "He was only at the commencement of the task to be executed and he thought he had reached the end. He had merely turned over the surface of the ground, and he already beheld an exhaustless mine!" From the above remarks, which, though severe, are merited, the reader may easily picture to himself the spirit animating M. Vander Straeten. We must add that the latter's ability and zeal worthily second his perseverance and enthusiasm. His examination of the dusty records of past ages, his ransacking of ancient archives, and his eager perusal of monkish chronicles, have yielded him a rich store of materials, a portion of which he has fashioned in the fifth volume of *La Musique aux Pays-Bas* into five chapters, headed respectively: 1, Van Helmont (Adrien-Joseph), or Popular Songs; 2, Monte (Philippe de), or the Imperial Flemish Chapel at Vienna; 3, De Croes (Henri-Jacques), or the Royal Chapel at Brussels under Prince Charles of Lorraine; 4, Monqué (Antoine), or Musical Bibliography; and 5, De Sany (Théodore), or the Glory of the Chimes. Such are the matters set forth, explained and illustrated in the five chapters. As the limited space at our disposal forbids our entering into details, we must content ourselves with praising generally M. Vander Straeten's latest contribution to musical literature, by cordially recommending it, and by saying with old Montaigne: "C'est icy un livre de bon foy, lecteur." — *London Musical World*.

## MUSICAL CHATS.

BY GEORGE T. BULLING.

NEW SERIES.  
II.

I think there is nothing in the world which bespeaks a narrower mind, than the blind and absolute worship of old masters in music, and the utter ignoring of the new. Bowing down to old fossils while we wilfully forget the living and breathing life round about us, is equal to burying our head in the sand, ostrich-like, so that nobody may steal a march on us. Let us treat both new and old with equal respect. We must not, however, place Wagner ahead of Mozart, for instance, purely by reason of the newness of his musical ideas. He has only created a new era in music for his successors to alter and prune down, just as he is pruning down, or, should I say, embellishing the music of the masters who lived before him. He is a greater scientist in music than he is musician. He is intensely original as well as originally intense by nature. The beautiful compositions of his earlier years, which he now disowns, were the outcome of his original nature.

His later works exhibit the intensity of the scientific side of his nature. Yet, no fair-minded man will deny that Wagner will do great good for music. It will be a battle of the same ever-contesting forces—the physical and the spiritual. It is impossible to deny that Wagner aims at highly physical effects, and has dogged will-power and strong intellect to force those effects on men's minds. But, the physical must wither and die, while the spiritual lives on forever. Just as sure as his ideas and effects are invested with this indispensable spirituality, they will live. If they are merely physical, they are doomed to die. His music-dramas appeal to the eye and to the ear. His blare and crash of brass in the orchestra must certainly be looked upon as an effort calculated to startle the ear, rather than appeal to the more delicate musical feelings of the listener. His great aim seems to be to envelop everything in an exciting mystery, even from the mythical subjects of his music-dramas, down to placing the orchestra out of sight, and doing likewise with melody itself. That simplicity which is the birth-mark of true and pure art, does not seem to belong to Wagner's music. But let us listen attentively to the compositions of the startling innovator, we may learn something from them.

The law of association of ideas acts a prominent part in music. Most of us have experienced that two or three notes from a strain of music will be sufficient to start within us a long train of remembrance, sad or sweet, as the case may be. This accounts, in a measure, for the personal likes and dislikes for certain compositions which individuals so frequently exhibit. A man may dislike a certain work simply because it has certain associations connected with it which are unpleasant for him to recall. In this connection, the perfumes of flowers have an analogous effect on human beings. There are strong individual associations connected with them. They, too, like music, vividly excite the memory and imagination, and the measure of their effect is usually governed by the extent of the poetic susceptibility of the individual concerned. On most fine poetic organizations, the perfume and sight of beautiful flowers has an effect akin to that wrought by sweet music, or the contemplation of grand works in painting and sculpture. Such effect has its physical attributes, which are by no means necessarily sensual. The deep lover of nature must possess strong poetic sensibilities, and, therefore, usually has a sincere appreciation of art. The man who loves the perfume and sight of flowers is pretty sure to be a music-lover. The artistic organization which does not appreciate beauty in all the multifarious phases of nature and art, is more or less incomplete. Of course, in a man, the burden of his appreciation will be held by that branch of nature or art toward which he has a special leaning. If his soul and mind be eminently musical, the contemplation of nature or works of painting and sculpture will suggest to him musical feelings, and even ideas. If he be a painter, his listening to grand music, or his contemplation of the inspiring scenes of nature, will stimulate him to new exertions in his special field of art. Hence comes the positive advantage to an artist of living in a distinctly artistic atmosphere. Here he will be surrounded by everything that will tend to develop his genius. He must possess an eminently broad soul which will grasp every thought and subtle suggestion, and yet focus them all to the aggrandizement of the special branch of art for which he lives and labors. Therefore, an artist should not live too exclusively shut up in his own art, but ought to exist more or less for all art and all nature. The bee gathers sweet succulence from many flowers, and yet devotes it all to the luscious honey. The musician who knows little or nothing outside of music, sadly belies his title. The limits

for his adequate musical education, extend far beyond the line of music proper. He may become a wanderer in many lands, and yet return to the home of his heart with greater joy and understanding than ever.

## THE DEATH OF OFFENBACH.

Jacques Offenbach, the best known of the three representative composers of opera bouffe, is dead. Hervé and Lecocq remain. There is a popular notion that Offenbach was the creator of this flippant school of music, but this is an error. Hervé was the real founder, and brought out his earlier works, which were in one act, in little café concert-halls. They were full of drollery, bizarre scenes, and rollicking music, and the libretti were suggestive and humorous. They soon became the rage, and all Paris heard them with acclaim. His success brought Offenbach into the field, and later Lecocq. Hervé did not write his larger works, like "L'Éclat Crève," "Chilperic," and "Le Petit Faust," until Offenbach had thoroughly seized upon and developed his ideas, and the school of opera bouffe was permanently established. In reality, Offenbach's "Orphée aux Enfers," the first of his works, was the death-blow to Hervé's popularity, and afterwards Lecocq, with his "Les Cent Vierges," "La Fille de Mme. Angot," "Girofle-Girofla," "Le Petit Duc," "La Camargo," and other works, helped to dim the lustre of Hervé's success, though he was a better musician than either of the other two. Hervé's fame was local to Paris. Offenbach spread the reputation of opera bouffe all over the world, and thus it is that his name is the most closely identified with it.

Offenbach was born at Cologne, June 21, 1819, and was a Jew. Had he been a German it is doubtful whether he would ever have located himself in Paris and made for himself a reputation in a school of opera which has not a German characteristic in it. Germany has no writers in this school. Von Suppé is often called the German Offenbach, though there are no points of similarity between the two. Suppé's operas more nearly resemble the opera comique. There is nothing of the bouffe flavor about them. For two years, Offenbach studied in the Paris Conservatory, and in 1847 was appointed leader of the band, as Barbereau's successor, in the Théâtre Français. His first works were mere trifles, set to the fables of La Fontaine, and showed that he had an aptitude for pleasant, jingling melodies. The only legitimate reputation which he made was as a violoncello soloist, and his love for that instrument may be seen by the effective manner in which he uses it in his scores. In 1855, he became director of the Bouffes Parisiennes, where his earliest works, "Les Deux Aveugles," "Bataclan," and "Trombal-Cazar," were produced, but these were mere trifles. Not long after he assumed the directorship he made the acquaintance of Meilhac and Halévy, then rising dramatists, and they conceived the idea of going into ancient mythology and reducing the gods and goddesses to the condition of the modern farce. They commenced with the legend of Orpheus searching through Hell for Eurydice, in which the entire group of the Olympian deities is modernized, both dramatically and musically, in the most ridiculous manner. The piece was an instant success, and "La Belle Hélène" followed, which was a laughably travesty of life in the royal household of the King of Sparta, in which these ancient heroes appear in a manner anything but stately or dignified. "Orpheus," which is his best work, ran 300 nights. "La Belle Hélène" was brought out in 1864, and first made Mme. Schneider famous. "Barbe Bleue" was the third opera of his writing. It was produced in 1866,



but it was lacking in brilliancy as compared with its predecessors and has never been a great success.

His rivals already began to charge that he had written out, but in the next year he astounded them all and made his name known the world over with "*La Grande Duchesse de Gerolstein*." It was a travesty on the Spanish Court, and it is said to have actually assisted in driving Isabella from the throne. Be this as it may, its coquettish Duchess, bombastic General, intriguing courtiers, and ridiculous army commended themselves instantly to popular favor. Its music was unlike his other works. Its melodies were very taking, its instrumentation very brilliant, and its spirit of burlesque keen, sharp, rollicking, and excruciatingly droll. There is not a song in all his writing that can compare with the "*Dites lui*" for real beauty, unless it be the "*Serenade*" in "*Genevieve de Brabant*," and there is not a situation in any of his operas that can compare with the conspiracy of *Gen. Boum, Baron Grog*, and *Prince Paul in the Duchess's* apartments, in drollery, and in the happy reflection of the sentiment of the text in the music. Schneider made a triumph in the title rôle. All Paris rushed to see it. It was played in twenty-three French theatres at one time. It traveled over Europe like wildfire. It crossed the water a year afterwards and soon went the length and breadth of our own country. It was whistled and sung on the streets. It was played on every piano and hand-organ. The bands caught it up. Innumerable potpourris appeared. It infected opera-goers, and the decline of the legitimate opera began with its advent here. It was kept alive with fresh actresses, who excelled each other in vulgarity and positive indecency. It heralded the coming of the spectacle and the leg drama. So fascinated were people with its lively numbers that they forgave even the bestiality of a *Tostée*.

"*La Grande Duchesse*" brought Offenbach to the summit of his fame. He has written numerous operas since, among them "*Genevieve de Brabant*," "*La Perichole*," "*La Princesse de Trebizonde*," "*Les Brigands*," "*Le Roi Carotte*," "*La Vie Parisienne*," "*Les Braconniers*," "*Madame Favart*," and numerous others, but in all of them he repeats himself. The vein in which he worked has yielded little since "*La Grande Duchesse*." There is every indication that opera bouffe has had its day, and none stronger than the tendency of the opera bouffe troupes to take up the works of the opera comique and even legitimate operas for performance. It was the fashion of a period, — a fashion which for a time did great harm to legitimate music, corrupted the popular taste, and at least did not benefit public morals. Its day has passed, however, and now that its representative writer is no more it will pass from the stage still more rapidly. The most that can be conceded to Offenbach is facility in lively melodies, agreeable dance rhythms, and a harmony that has some superficial brilliancy. His first four or five works were strong in these effects. The others have kept the stage by means of coarseness and suggestiveness in the dramatic situations and lavish displays of personal charms on the stage. But these in their turn have ceased to attract, and without them opera bouffe is tedious and dry. Much as we may admire Offenbach's humor, his industry, and his thorough and keen appreciation of burlesque, he has written nothing that will live, nothing that has made the world better, nothing that has refined or elevated music. His name as well as his music will soon be forgotten. — *Chicago Tribune*.

#### A FRENCH VIEW OF WAGNER.

The distinguished French *littérateur*, M. Henri Blaze de Bury, includes, in a recently published

volume, a paper on Richard Wagner and the so-called Music of the Future. M. Blaze de Bury is a man of very decided opinions, which do not form themselves upon the popular model. As to music, at all events, he is far from being, in thought and in feeling, a typical Frenchman, since he never hesitates to attack the most distinguished French composers with a vivacity and point that, to an onlooker, are quite refreshing and edifying. When such a man speaks about Wagner, his remarks, whatever their actual value, cannot fail to be of interest, and on the strength of this assurance we ask attention to the substance of his paper on the Bayreuth master.

The writer begins by repeating a conversation he once had with Meyerbeer on the subject of Richard Wagner. The theme was far from pleasant to Meyerbeer, who could not hear Wagner's name pronounced without a disagreeable sensation which he, ordinarily discreet in such matters, took no pains to conceal. M. Blaze de Bury's words are, that "the name of the author of '*Tannhäuser*' and '*Lohengrin*' had upon Meyerbeer the effect of a dissonance" — a result hardly to be wondered at, perhaps, even by those who look for its cause no further than the pages of "*Oper und Drama*." On one occasion Meyerbeer rallied M. Blaze de Bury for being reticent about Wagner, and then ensued the following dialogue: —

B. "The music of the future, you know my opinion — it is '*Don Giovanni*,' '*Fidelio*,' '*Guillaume Tell*,' '*Der Freischütz*,' '*Les Huguenots*.' There is not an idea in the pretended theories of Wagner that has not been worked out in advance by Beethoven, Weber, Rossini, and yourself. But, on the other hand, there are many things in '*Fidelio*,' '*Der Freischütz*,' '*Guillaume Tell*,' and '*Le Prophète*,' which Wagner and his school have left out of their system, because they could not use them in their scores. However" —

M. "Ah! there is a 'however'?"

B. "Yes, maestro, for me at least, who have seen so many knowing ones deceive themselves, and so many oracles of to-day confounded by the verdict of to-morrow."

M. "But the public! do you dispute that we have there a very important criterion?"

B. "Important, yes, but not infallible; witness '*Il Barbiere*' hissed at Rome, and the immortal '*Freischütz*' rejected at the Odéon."

M. "Then, according to you, a day is coming when Wagner's '*Tannhäuser*' will rank with those *chef-d'œuvres*?"

B. "Please heaven such consequences will not follow. It is not sufficient to weary, provoke, and deafen the present in order to have a right of appeal from it to the future. . . . The author of '*Tannhäuser*' is revolutionary only in his theories, for his music presents nothing that Beethoven and Weber have not said, and said better. As is that music to-day, so it will be in ten years, in thirty years. It has no secrets to show, and that is why I reproach it. You read as in an open book its merits and its defects — merits, alas! negative; defects without character — good sometimes, tiresome often, unintelligible never. . . ."

After this prologue, which is perhaps open to the complaint that Meyerbeer did so little of the talking, M. Blaze de Bury addresses himself to his argument.

Our author begins with a laugh at Wagnerian pretensions. To claim for Wagner the highest personification of art, present and future, he says, "one of the pleasanties which should be left to men gifted with skulls hard enough to make a breach in the sacred temples of the old masters" — men such as he who recently was so good as to say that "Mozart's operas are still of some value, and worth preserving." Refer-

ence is then made to Wagner's embodiment of the genius of poetry and music in one person. Here M. Blaze de Bury hits out. "At one time," he tells us, "Wagner thought himself a simple poet, and wrote dramas in verse which no one would play. Finding that poetry treated him hardly, he turned to music. 'You prevent me from making a small fortune; be it so, Monseigneur, I will make a big one,' as the future Cardinal de Bernis said to the Minister who refused him a place. Had the young dramatist's piece succeeded the least in the world, Richard Wagner would have been content to remain a poet like others, without a thought of reforming an art, even the elements of which he had not, at that ingenuous epoch of life, troubled himself to master. O supreme power of Vocation! how many things explain themselves thus? I have cited the example of Cardinal de Bernis. Richard Wagner appears to me rather to resemble those misunderstood priests who found a religion through hatred of that which has not made them bishops. Sprung from a race of comedians, he scribbled tragedies, mixing up in a heap '*Hamlet*' and '*King Lear*.' One fine day, hearing Goethe's '*Egmont*' at Leipzig, with Beethoven's music, he thought that if some such music had been written for his piece, perhaps it would have been put on the stage somewhere. A disappointed poet; a musician by circumstances; a comedian by race — there you have all the man and all the artist."

Our author next deals with the "continuous melody," which expresses not only a situation but a word. This he accuses of making into a whole things intended to exist apart, each in its particular sphere, and to develop themselves according to their proper natures and end. M. Blaze de Bury strongly insists upon this distinction. "Music is one art, and poetry is another; which does not imply that, though perfectly separate, they ought not to approach each other. All good music has its poetry, as all good poetry has its harmony, its rhythm, its music; but each art keeps to itself its technical means, reserving them for employment in due time and place. . . . Did Schiller and Goethe, in creating their theatre, fancy themselves cutting out work for the musicians of the future. On the other hand, did Haydn, Mozart, and Beethoven, writing sonatas and quartets, in which poetry abounds, imagine themselves to be composing anything but music?" Protesting that music is sufficient unto itself, our author goes on to say: "A sonata of Beethoven's has no words; but that does not prevent it from having poetry. What clearness there is in this intimate dialogue of the master with his instrument! Follow the musical phrase and, better than the best verse, it enables you to understand the profound drama of humanity unrolling itself before you. No feature of the master's soul escapes you, you hear its most secret vibrations of joy and sorrow, its tenderness, its meditations, its frenzy, and when it laughs or weeps the expression remains always simple, always true; a moral altitude maintains itself. . . . But in the works of the poets, especially in their dramas, there is material with which music does not agree. Music assimilates to itself characters, passions, and situations; but long tirades disconcert it; the recitatives of Telramund, like those of Thérèse, terrify it. A few drops of essence suffice to perfume a vase; four words of love, jealousy, or anger, are enough for the development of a grand *morceau*." As to the supremacy of music and the composer, as compared with poetry and the poet, we read: "The moment music comes into play it commands, and the words obey. For proof, observe that, however bad the verse may be, it cannot affect the music; while the finest stanzas are unable to do anything on behalf of

music that is worthless. Such power has the musician that he can save the poem, if it be ridiculous, and destroy it, if it be sublime. Let the composer be Beethoven, and out of a *berquinnade* springs 'Fidelio'; let him be Weber, and from the most incoherent, the most silly book of fables 'Euryanthe' disengages itself." Continuing the argument, our author denies the possibility of any such instantaneousness between word and note as Wagner's theory assumes. "In spoken language the words arrange themselves successively, and I perceive them only after the phrase is formed and my memory has collected them. Music, on the contrary, seizes me from the first note, and takes me along without leaving either the time or the power to return upon my steps. How can we hope to establish a complete union between forces so diverse?"

Taking as a text the remark of Ambros, that "if Wagner's principles become generally recognized and adopted as the laws of art, we may at once cry '*Finis musica!*'" M. Blaze de Bury discusses, in a very interesting manner, the question whether music has not reached the limit of its development. Here space does not allow us to follow him, but we may quote one passage which shows pretty clearly his view that the present is a time of decadence. After referring to the "joyous and cordial parody of the ancient régime," he says: "This is not the parody by which the actual theatre is poisoned. Modern burlesque humor kills the idea, and with the idea the man who has been inspired by it. They speak of reviving Gluck upon the stage, and we shall see what becomes of 'Iphigenia,' 'Orpheus,' 'Eurydice' developing their grand pantomime, and their serene majesty, before an assembly saturated with cynical jokes, and still warm with the refrains of 'La Belle Helene.' 'The music of the future! here it is,' said Rossini, one day pointing to a score of that repertory, comparable to certain plants, rank, entangled, that cover the surface of a lake, and keep from its waters, once transparent and profound, the light that comes from on high. Enthusiasm, respect for beautiful and holy things, we have renounced, but in return we scoff, sneer, and gambol to a marvel, and if we do not lift our hands towards heaven, we lift our legs in turning wheels." If the music of the burlesque theatre be one form of the music of the degenerate future, our author asserts that there is another—the music of Bayreuth, and "the more foolish of the two may not be that generally supposed." "Look on the side of the Fichtelgebirg, to the little town where lived the honest, modest, excellent Jean Paul; there dwells, enshrined in his presumption, a man who believes himself the Deity, and to whom his faithful priests never cease to sing mass. He thrones himself in his Walhalla among giants, Norns, and Walkyries, and when he has finished talking to Odin, he proposes to himself a task—strange, unlikely, even for a god—to correct Beethoven and amend Gluck. . . . Alphonse X., King of Castile and Leon, was fond of saying, 'If God had done me the honor to consult me, many things in creation would be better than they are.' So reasons this personage. 'In Beethoven's place, I should have done thus,' and without more ceremony he gives to the clarinets the part of the oboes, cuts, writes over, adds to, and generally treats the text as though it were the work of a pupil. . . . To correct Beethoven and amend Gluck is less the effort of a great mind misled than of a Prudhomme."

The author professes to discover in Wagner much adroitness in turning the flank of difficulties, and much skill in, by a move of the hand, making riches out of poverty. "No one knows better than he the defects in his cuirass, and hence his habit of getting inside the mailed coat of legendary heroes, assured, in advance, of

public favor." More than this, he diverts public criticism from his music to his theory, and appeals from the present to the future, which has no voice wherewith to condemn. "To address the future is always a convenient thing, and it costs little to proclaim truths which cannot be contradicted by experience. True art knows nothing of such pretensions as these."—*London Musical Times*.

#### A GERMAN EISTEDDFOD.

A month ago the narrow streets of the old city of Cologne were crowded with five or six thousand men—Belgians, Dutchmen, Switzers, and Germans, members of singing societies, who had come to take part in the Festival by which the Kölner Liederkrantz—the oldest singing-club in the town—celebrated its jubilee. The chances of travel found me at hand, and at ten o'clock on Monday morning I joined the crowd which was pouring into the Gürzenich, a fine old hall of the fifteenth century, broad and lofty, with noble roof of carved wood—our own Westminster Hall in miniature. At least three thousand people were packing themselves within this hall, filling not only every seat, but every inch of standing room. The heat was stifling, yet the interest was keen.

This was not the beginning of the Festival. On Saturday evening there had been a reception of visitors, and an instrumental concert. On Sunday morning the societies, arriving by train and steamer, had been marshalled in one long procession, which had paced the principal streets. Before the start, the Liederkrantz had sung Kreutzer's well-known part-song "It is the Sabbath Day." The procession over, the afternoon had been devoted to the preliminary competitions held simultaneously in five concert-halls, before juries made up from the twenty-two judges who were engaged for the occasion. Altogether there had been on Sunday eight competitions, in which no less than 118 Societies had taken part, and it was the eight victors who were now on this Monday morning to compete for a prize given by Her Majesty the Empress of Germany.

The orchestra, which was not large, was nearly filled with listeners; only a small vacant space in the centre marked the spot where the competing choir was to stand. In front of the orchestra, some yards back, was the judges' table, where I recognized the large and manly figure of the veteran Franz Abt, beside whom Ferdinand Hiller, short and round, was almost eclipsed. But who are these in gray jackets, a white cock's feather in their high felt hats, who file up on to the orchestra amid deafening applause! This is a Tyrolean choir from Innsbruck, and they sing with much delicacy and gentleness, the conductor guiding them with his hand merely. They are followed by the Cecilia Society of Godesburg, a Rhine-land village, which shows drill, but also a hardness of tone which more or less characterizes all the German choirs we hear. The next burst of cheers heralds an Amsterdam choir, in which we notice the fine basses—human bombardons—which seem to flourish only on the Continent. After another German choir comes the St. Nicholas Society of Liège, in Belgium, singing with a fire and force that was terrific, and a touch and attack that spoke of hours of patient and searching drill. A German choir from Nippen sang next, and then the Dresden Liedertafel, refined and smooth, showing culture more than force. The last was a second choir from Liège, the Cercle Chorale de Fragnec. Then came a few moments of eager expectancy. The vast audience stood waiting the verdict of the judges. It was soon given, and with a shout of "Dresden" the crowd made for the doors.

At five o'clock in the evening the hall filled again. Choirs which had won a first prize in previous Festivals, formed, in this Festival, a class by themselves, called the Highest International Honor-Class. These choirs were larger, and sang more difficult music than those we had heard in the morning. The choirs at the earlier competition had each sung a piece of their own selection; the five choirs which now entered the lists sang two pieces each,

one of them an "Hosanna" by Ferdinand Hiller, which occupied a quarter of an hour, and was crowded with difficulties. The minimum strength of choirs in this class was seventy, and the best of them showed largeness of effect, voluminous tone, with the precision, the ease, and the neatness of fine machinery. At half-past eight the verdict was given. The Verviers Choir (Belgian) took the first prize, the Clencie Choir (also Belgian) the second, and the Rotterdam Choir the third. Thus the Germans were left wholly out in the cold. The members of the Continental Singing Societies, as is well known, are but imperfect readers. Each part is rehearsed separately, and learnt by heart from the piano; the parts are then combined. One does not like to say anything which may seem to disparage the power of reading at sight, but this habit of memorizing produces the most finished and perfect results. English choirs, with one or two exceptions, do not know the meaning of "precision" as it is predicated of these foreign choirs. They have the altogetherness and the perfectly united movement which we find in a first-rate orchestra, the members of which have played together for years. Neither in attacking nor in leaving the tones, whether they be loud or soft, can individual voices be distinguished; all is blended and homogeneous. Short staccato chords are delivered like the volley firing of a crack regiment; it is "all at once and nothing first." The only fault which need be noticed is the tendency to force the voices at the expense of smoothness and pure tone. This is perhaps natural to men whose lungs are generally stronger than their throats.

The large audience greeted each choir as it ascended the platform with great cordiality, and applause, more or less vociferous according to the character of the singing, marked the conclusion of each piece. The first sign of every choir was a heavy banner richly embroidered with gold, and hung in most cases with many medals, which rattled against each other as the standard bearer advanced. This was followed by a small banner on which the name of the choir and the number of singers it contained stood out in clear white letters.

It is curious that in all the competitions the minimum, not the maximum, number of singers in each choir was fixed by rule. The result was that the choirs varied considerably in size. The mode of classifying the choirs was interesting. There were four classes for the German choirs, each of which had its prizes. The first class was for choirs from villages of less than 3,000 inhabitants, consisting of at least 30 singers. In the second class these numbers were raised to 10,000 and 25 respectively; in the third class to 25,000 and 35; in the fourth class the town must contain upwards of 25,000 inhabitants, and the choir at least 50 singers. The Belgian choirs were divided into two classes on the same plan, 30,000 inhabitants being the dividing line. The Dutch choirs, being few, were not divided. At the first blush this method of classification seems arbitrary, but one sees the justice of it on reflection, for large towns will naturally have a larger pick of singers, and ought, therefore, to produce larger and better choirs than the small towns. Pretty medals were cast in honor of the Festival and worn by most of the singers.

The conductors arrayed their men in very compact form, evidently counting much on this to promote solidity of style. With the exception of the Switzers, whose characteristic dress I have already noticed, the singers wore broadcloth. They clustered close around their conductor, and fixed their eyes on him while singing.

The etiquette of the Festival was interesting. No societies or individual singers belonging to Cologne were allowed to take part in the fray. They were in the position of hosts, and the competing societies were their guests. For each competition one of the city societies was told off as a "greeting choir" (*Begrüssende Verein*), and the proceedings invariably began with a chorus sung by the greeting choir. In every way this was a happy arrangement. It displayed the modesty of the Cologne societies, while it allowed the public to see how they could sing. The organization of the Festival was complete. Five committees managed

severally the music, the literature, the art, the lodgings, and the procession. The programme was a most carefully edited pamphlet of 144 pages, sold at the very low price of sixpence. It begins with a poem which gives vent to the feelings proper to the occasion. Then follow lists of officials, conditions, prizes, with the names of the honorary, active, and inactive members of the Cologne Liederkreis. We then have a history of the Society from its foundation in 1855, to the present time, written in a somewhat mock-heroic tone, which must be excused at such a moment. The programme of the four days follows, and then the words of no less than 137 pieces which the different societies had chosen to sing. These were numbered, and the number being called out as each began, the words were easily found. The last section of the book is occupied with lists of the members of all the competing societies.

On Tuesday morning the winning choirs assembled for the distribution of prizes by the mayor. There was some instrumental music, and the Liederkreis sang Mendelssohn's "Festgesang." But on Monday afternoon and evening the great majority of the choirs left the town. As the day wore on they crowded the railway station, and snatches of their songs mingled with the shrieking of the engines and the hissing of the boilers. The men who belonged to successful choirs wore in their hats a card with the word "Preis" written hurriedly upon it, and looked rather jaunty, while those who carried no label looked matter-of-fact. But all were in a good humor.

It is instructive to study a Festival of this sort, which fits so naturally into Continental habits, and yet would be utterly foreign to English ways. The first remark an Englishman makes, especially if he is married or hopes to be, is that these five or six thousand men represented probably an equal number of wives, present or future, left at home. To say nothing of musical advantage, the way in which English men and women take their pleasures together is surely better than the separation which prevails abroad. In England we hear men's voices singing as a rare and delightful change from the prevalent mixed-voice singing. On the Continent the proportions are reversed. Now, men's voices singing much sooner becomes monotonous than mixed-voice singing. The Germans themselves feel this. A German musical critic whose acquaintance I made during my subsequent stay at Bonn, spoke very disparagingly of the singing clubs, in which, he said, art was subordinated to beer. He regarded mixed-voice choirs as much better in every way. The reform, however, does not lie with the musicians to accomplish. The men's singing clubs are the expression of a social condition, and this must be changed if mixed choirs are to become common. — *Tonic Sal-Fa Reporter*, Oct. 1.

## Dwight's Journal of Music.

SATURDAY, OCTOBER 23, 1880.

### TREMONT TEMPLE CONCERTS.

**ORGAN EXHIBITION.** As a sort of prelude to the dedicatory oratorios and concerts in the new hall, there was a private exhibition, numerously attended, on Friday evening, Oct. 8, of the splendid organ built by Messrs. E. and G. G. Hook and Hastings to replace the one destroyed in the burning of the Temple. A description of the organ will be found below. The selections on this occasion were well suited to exhibit the qualities of the noble instrument, which contains 52 speaking registers and a total of 3,442 pipes.

The first part of the programme was purely classical and performed by Mr. B. J. Lang. That grand, full-flowing five-part Fantasia in G-major of Bach, with its sparkling prelude, which Mr. Lang used to play some years ago on the great organ of the Music Hall, was followed by an exquisitely sweet and tender movement from Bach's Pastorale in F. The former showed the

full organ, with its massive and well balanced harmonies, to good advantage. The latter was played upon a stop so soft and delicate, that, what with some noise around, we found it difficult to hear some parts of it. Then came one of Schumann's fugues on the letters of Bach's name; but not the improvisations or a theme from Bach set down in the programme.

Mr. S. B. Whitney, organist of the church of the Advent, in a Bach fugue in C, a Fantasia in three movements by Berthold Tours, transcriptions of the Vorspiel to *Lohengrin* and other things from Wagner, and a transcription of his own Vesper Hymn, put the organ through its paces as an orchestral and solo instrument. A great variety of voices of bright and individual character and color were exhibited,—more of the brilliant than of the subdued and tender, as it seemed to us, like the shine of fresh paint,—but great distinctness, and prompt outpeakingness. The "Stentorphone" and "Tuba Mirabilis" (8 ft. pipes), which he casually let loose, were tones of startling solidity and loudness, such as might wake the dead. But if excess of brilliancy is too much the prevailing character of the organ, probably there is much which time and use will mellow and subdue and sweeten.

HANDEL'S "MESSIAH" was given on the formal opening night (Monday, Oct. 11,) by the Handel and Haydn Society, Mr. Zerrahn conducting, and Mr. Lang at the organ, as usual. The chorus of the Society, about one hundred short of its usual number on account of the limitation of the stage, was well displayed upon the curving tiers of seats in front of the elegant and cheerful architecture of the organ, and the orchestra occupied the space in the middle, the whole being brought so far out into the auditorium, that everything was clearly heard. It was as a whole a very spirited and excellent performance. The choruses came out with uncommon unity and promptness of attack, sharpness of outline, and a ringing, rich ensemble. The shading, too, was good, and the accompaniment for the most part felicitous. Miss Lillian Bailey, who sang here for the first time since her studies in Paris, and her successful career in England, took the soprano solos; and, considering her youth, and the yet juvenile though much improved quality of her voice in firmness, evenness and fullness, acquitted herself most creditably. In the scene "There were shepherds" one missed of course the grand power and nobility of the great sopranos we have heard in that, like Jenny Lind, Nilsson and others; but the young lady's tones are pure and clear as a bird, her intonation faultless, and all the exacting arias were well studied and agreeably sustained with good style and expression. Miss Emily Winant's rich contralto voice seemed richer and more satisfying than ever before; she sang with unaffected, simple truth of feeling. Mr. Wm. J. Winch, somehow, was not at his best in the tenor airs and recitatives. Mr. M. W. Whitney gave the bass solos in his grandest voice, and with rare spirit and effect. The chorus singing frequently roused the audience to enthusiasm. But the audience was only moderate in numbers. The greater part of it occupied the cheaper seats in the vast upper end balcony,—the best place undoubtedly for hearing; but the heat and want of ventilation there were complained of as intolerable. This, we presume, can be remedied.

THE PHILHARMONIC ORCHESTRA, of forty instruments, B. Listemann conductor, gave the second of these concerts on the following (Tuesday) evening. At the hour announced for the beginning, half-past seven, scarcely any audience had presented itself. At about ten minutes before eight, people began to pour in, about half filling the floor; the great

end gallery we could not observe from the back of the floor, where we sat waiting until after eight for the musicians to appear upon the stage, a searching, cold, pneumatic draught the meanwhile sweeping through the open doors behind us (how much more safe and comfortable the side entrances of the Music Hall!), so that one of the prime conditions of yielding one's self up heartily and freely to the influence of music, however excellent, was wanting. This was one of those little drawbacks incident to the first trials of a new hall, which we trust time will correct.—Mr. Listemann's orchestra appeared to be thoroughly trained, and gave a satisfactory rendering of what we dared to stay and hear of the following programme:

Overture, "Leonore," (No. 3)	Beethoven
Introduction to "Lohengrin"	Wagner
Violoncello solo, "Fantasie Melodique"	C. Schurt
Mr. Alexander Heindl.	
Serenade and allegro (with orchestra)	Mendelssohn
Mr. Otto Bendix.	
Remember now thy Creator	Rhodes
Ruggles St. Church male quartet.	
Two Slavonic dances	Ivorral
Melodie, "Sisterjontens Lönad"	Old Ball
(Arranged for string orchestra by Sverdrup)	
Miniature march	Tschakowsky
Saxophone solo (air Tyrolienne Varié)	Leo Chin
Mr. Eustach Strasser.	
Polonaise in E	Laut
Piano solos, Prelude	Chopin
Rhapsodie	Laut
Mr. Otto Bendix.	
When evening's twilight	Hanson
Ruggles St. Church male quartet.	
Concert waltz, "The Village Swallows"	Strass

Mr. Heindl's cello solo was artistically played, and Mr. Bendix gave a clean and graceful rendering of the *Serenade and Allegro giocoso* of Mendelssohn. The selections of the church male quartet were rather monotonous and commonplace, but were sung with sweetly blended voices, in a style refined almost to sentimentality, after certain more experienced models.

MENDELSSOHN'S "ELIJAH," again by the Handel and Haydn Society, drew a considerably larger, but no means a full audience on Wednesday evening. Again we had a spirited and careful rendering of this popular oratorio as a whole. There was a change of solo vocalists. Miss Fanny Kellogg, to whom were entrusted the principal soprano arias, seems to have gained in volume and in carrying power of voice, and sang with intelligence and fervor, and with much declamatory force. Miss Wiant, the only soloist in the preceding cast, sang "Oh rest in the Lord" in a manner most impressive. We have heard nothing more beautiful in its way for a long time; and all her part was equally satisfactory, she bearing off the chief honors of the evening. Mr. Charles R. Adams gave the first tenor recitative and aria: "If with all your hearts," with that artistic perfection of style, enunciation, and expression, which is always his so long as his voice is free from hoarseness. Through this air it served him well, but became somewhat clouded afterwards, although "Then shall the righteous shine" was superbly sung. Mr. John F. Winch appears to have studied lately to some purpose, for he was in great voice, and sang with more freedom and energy than he was wont to manifest. The assistants in the quartets and angel trio were Miss Lucie Homer, Mrs. C. C. Noyes, Mr. G. W. Wast, and Mr. D. M. Babcock. All rendered good service.

It was on the whole an unfavorable week for a series of grand concerts, particularly in an unaccustomed hall. Many of the most musical families were still out of town; there was too much politics in the air and in anxious patriotic minds, beautiful evenings and a reluctance to give up the summer's fascinating freedom, etc., etc., all together proved too strong for the charmer, music, to overcome.

### MR. OLIVER KING'S CONCERTS.

This young man of twenty-four, pianist to the Princess Louise of Canada, is devoting his holidays during the absence of the Princess in Europe, to making himself a little known both as pianist and as orchestral composer in the States. He was born in London, and studied first with Barnby, afterwards for four



years at Leipzig, where his piano concerto, dedicated to Reinecke, was produced at the annual *Haupt-prüfung* at the Conservatory.

His first concert here, on Monday evening, Oct. 11, was unfortunate in want of management. The evening was badly chosen, being that of the *Messiah* at the Temple. The place was badly chosen; the great Music Hall, not a quarter filled, and mostly with unmusical deadheads, recruits at the last moment evidently,—people who went out in the middle of a piece, slamming the doors behind them,—must have had a chilling influence upon the young artist. Yet he carried through his very classical programme, with the assistance of Miss Fanny Kellogg in some songs, with the amiable patience of a saint, and managed to prove himself an accomplished interpreter of such works as Liszt's transcription of Bach's G-minor Fantasia and Fugue, a Prelude and Toccata by Lachner, Mendelssohn's Prelude and Fugue in E-minor, the "Carnaval" scenes of Schumann, the Ballade in A-flat of Chopin, the "Wilde Jagd," by Liszt, besides a tender and graceful "Legend," by himself. Mr. King has a clear and brilliant touch, a fluent execution, and plays like an intelligent musician, perfectly at home and at ease in his work. The chief fault was uniformity, the same unflagging, unimpassioned, even energy throughout, not wanting in freedom, grace or accuracy, but in fire. He played all from memory.

His second concert (Friday evening) was remarkable as offering three of his own compositions in large form, with orchestra: a piano concerto in three movements, a symphony in five movements (never performed before), and a concert overture. This was a courageous undertaking for so young a man. Of course there was the disadvantage of a brief rehearsal; but Mr. Listemann and his orchestra gave it their best care, and it was evident that the young composer had the sympathy of the musicians. It was at least shown that he had made earnest studies. He knows how to compose, how to shape a thing in regard to form, how to develop themes; and he understands the use of the orchestra. In spite of crudities, of youthful extravagancies, of leanings here and there toward Liszt and Wagner, we found the works interesting; the overture particularly, which is perfectly clear and symmetrical, composed of three distinct subjects, in marked contrast to each other, and all three worked out together to the end.

In all these compositions he shows no lack of ideas and resources, but he is not always so successful in the products as he is in this overture and in the finale of the Symphony, which is clear, original, and beautiful. The first Allegro is in strict sonata form, to be sure, and has interesting themes, yet somehow, as it went on you could fancy yourself in the middle of some Lisztian Symphonische Dichtung. The short Andante was pleasing and idyllic. The Allegro Scherzando (in 6-8 measure) was of the wildest, most audacious in its sudden contrasts—no lack here of fire! The Adagio was more than we could fathom; very long, obscure, monotonous it seemed, abounding in close, chromatic, creeping harmonies, and altogether modern. The Concerto was to us the least satisfactory of the three works. It has brilliant passages, which he played brilliantly, but, taken as a whole, we felt a lack of clear and positive intention. It is, however, absurd to pass any judgment on such works after a single hearing; they have merit enough, at all events, to entitle them to a nearer acquaintance and examination. Certain faults of instrumentation were more than once apparent. For instance, the tiresome, persistent Wagnerian *squel* of the violin upon very high tones; sudden irruptions of trombones, etc., vanishing as suddenly; and, worst of all, the pervading restlessness, the want of repose, which is so characteristic of the new school of music. But Mr. King has talent, perhaps something more; and he is so earnest a musician, so well read and trained, and so appreciative of Bach and Beethoven, that we confidently expect something better from him. He is modest, open and ingenuous, as well as earnest; and he has already won respect and sympathy here among those whose appreciation is worth having.

The concert was relieved by some artistic and effective harp performances by Mme. Chatterton-Bohrer. Her rendering of a Gavotte by Gluck was particularly edifying after a restless modern symphony.

### THE NEW TREMONT TEMPLE AND ITS ORGAN.

The reconstructed Temple has been opened and used as a hall for music during the whole of the past week. There was a private exhibition of the new organ, one of the very finest in the city, on Friday evening of the week before, and many per-

sons were invited to go over the whole building on the following (Saturday) evening and inspect its many beauties and conveniences. On Monday (Oct. 11) and Wednesday evenings the oratorios of the *Messiah* and *Elijah* were performed; on Tuesday there was an orchestral concert by Mr. Listemann's Philharmonic orchestra; on Friday evening, a popular concert; and on Saturday a children's matinee. Of the first three we speak elsewhere. We deem it unwise to form an opinion of the acoustic qualities of a great hall, as compared say with the Music Hall, before we have had time enough to begin to feel perfectly at home in it. There are always numerous little drawbacks and confusing circumstances in the first trial of a brand new hall,—a certain sense of rawness, however brilliant its aspect, and however distinctly every sound asserts itself within its walls. This commonly wears off in time, as all that speaks to eye and ear gets gradually toned down and harmonized. In the matter of sound, in fact, we have often imagined that it must be with music halls as it is with violins, that it requires time and use to bring all the vibrations into sympathetic accord. We must say, however, for the present, that we found the hall extremely beautiful, and that the sounds of instruments and voices came out clear and brilliant. We missed the amplitude and simple grandeur which we feel on entering the Boston Music Hall, and we miss, of course, the thousand musical associations, the inspiring memories of musical experiences such as we can hardly hope to ever have surpassed, which hang about those noble walls. The new hall, in spite of its elegance, still seems a little cramped and stiff to us in comparison with it. And we fear that the problem of making it seat an equal number of persons with the Music Hall has been only solved by too close packing, while the enormous depth of the end upper gallery, and the great width of the side galleries contracts the main hall so that the *sense* of spaciousness is wanting. Yet we have little doubt, that, next to the Music Hall, it is one of the very finest halls for music in this country.—But let experience report of it from time to time. Meanwhile we borrow a description from the *Daily Advertiser*:

There was little in the appearance of the reconstructed Tremont Temple, as it was opened for the first time last evening for a private exhibition of the new organ, to remind one of the old Temple that has been only a memory for more than a year; not always a fragrant memory, either, as one thinks of it dingy, sombre, ill-ventilated, and so difficult of entrance and egress. Very few persons went up the steep, narrow stairs which led to the gallery without a moment of suffocation as the thought flashed across them what would be their probable fate in case of a fire. Such ugly thoughts were stifled as soon as possible, although they had a very uncomfortable way of obtruding themselves at intervals during an evening. It was fortunate that when the fire did come it was at a time when no one was in the trap. With the new building everything is most radically changed, and there is no place in the city which can be cleared more readily in case of fire or panic. The halls and corridors are wide, with doors opening into them at short spaces, and there are three stairways leading from the second gallery to the floor. The entire building can be emptied in a few minutes, even of a crowded audience. This fact alone will tend to make it one of the most popular concert halls in the city, and its exquisite architectural beauty and artistic decoration will also aid in this direction. A double flight of easy marble steps leads from the street to the floor of the Temple. A handsome vestibule occupies the space between the stairways, and the ticket offices, of which there are two, are situated directly under the stairways. Out of the corridor at the head of the stairs the main hall opens. Nothing remains to remind of the old hall but the square outline, which is much the same, the coloring and arrangement are so different. The platform, which is lower than the old one, occupies nearly half the floor, but there is a semi-circle of seats in front and on either side of the organ, so that no space is lost by the depth of the platform. The organ occupies the entire end of the building, and is one of the handsomest organs ever seen in Boston. It is in the cathedral shape, is painted a delicate cream color, with exquisite decorations in dull gold. The pipes are of black tin, as bright as burnished silver, and in perfect accordance with the other coloring. While there is some beautiful carving, the general effect is of elegant simplicity. There are two balconies, each easy of access, and with numerous doors swinging outward. The front of the balconies is white, and is in a very pretty design. The chairs are of ash, covered with green leather. The coloring is particularly harmonious and restful. The walls are tinted a pale chocolate ground, and with this color buff and blue are used with the most charming effects. The ceiling shows panels of blue crossed off with heavy curved

beams in dark wood. Four large chandeliers with crystal jets and drops, and fourteen smaller ones in the same design, add lightness and brilliancy, while the side lights in the first balcony have also the crystal drops. A very little gilt is used, just enough to give life to the cooler tints, but not enough to become obtrusive. The corridors are tinted pale blue, all the wood-work being painted a soft, pale brown to harmonize. It is entirely unlike any other public building in the city, and certainly goes far ahead in the beauty of architecture and harmony of decoration. Mr. Carl Fehmer, the successful architect, has every reason to be proud of his achievement.

The Meloson is as much altered for the better as the Temple itself; while the approach remains the same, yet the room itself has the appearance of being more "above ground," and it has been raised and well arranged for ventilation, and is now the very prettiest small hall in the city, and the best adapted for chamber and classical concerts, recitals, etc. A gallery surrounds three sides of the hall, which seats over two hundred persons. The decorations are chiefly in pale neutral tints, with here and there a touch of color; the chairs are of ash, with maroon leather covering, and the gas jets surround the eight ornamented columns which support the hall above. The work of rebuilding has been thoroughly done, and although the exterior remains unchanged, that is all that is left of the old Tremont Temple.

#### THE NEW ORGAN.

The new organ built by Messrs. E. & G. G. Hook & Hastings was privately exhibited last night before a large audience, in which the musical profession of Boston was largely represented. The organ is the fourth which the firm have built for the Temple, the two large ones which preceded it in 1846 and 1853 having been burned in 1853 and 1879 respectively. In the matter of size it is exceeded by several in this city. But so far as artistic completeness is concerned, regard being had for the avowed purpose of the builders—the production of an organ for concert use—and in thoroughness of construction, it is untroubled by none. From the schedule which we print below it will be seen that brilliancy is the main feature of the instrument. In this respect it bears a strong resemblance to the most famous French organs, and it will be found especially adapted for the performance of transcriptions of orchestral compositions. The full list of registers is as follows:—

GREAT ORGAN.			
16 ft. Open diapason, metal.	24 ft. Twelfth, metal.		
8 " " "	2 " Fifteenth, metal.		
8 " Viola de gamba, metal.	4 " Rks. mixture, metal.		
8 " Doppelflöte, wood.	4 " Rks. acute, metal.		
8 " Gemshorn, metal.	16 " Trumpet, metal.		
8 " Quint, metal.	8 " Trumpet, metal.		
4 " Octave, metal.	4 " Clarion, metal.		
4 " Flute harmonique, metal.			
SWELL ORGAN.			
16 ft. Bourdon, wood.	4 ft. Rks. dolce cornet, metal.		
8 " Open diapason, metal.	16 " Contra-fagotte, metal.		
8 " Salicional, metal.	8 " Cornopean, metal.		
8 " Std. diapason, wood.	8 " Oboe (with bassoon), metal.		
8 " Quintadena, metal.	8 " Vox Humana, metal.		
4 " Flauto traverso, wood.	4 " Clarion, metal.		
4 " Violina, metal.			
4 " Octave, metal.			
2 " Flautino, metal.			
CHOIR ORGAN.			
16 ft. Lieblich Gedackt, wood.	8 ft. Melodia, wood.		
8 " English open diapason, metal.	4 " Flute d'Ansoir, wood and metal.		
8 " Geigen principal, metal.	4 " Fagura, metal.		
8 " Dulciana, metal.	2 " Piccolo, metal.		
8 " Std. diapason, wood.	8 " Clarinet, metal.		
	8 " Vox angelien, metal.		
SOLO ORGAN.			
8 ft. Stentorphone, metal.	8 ft. Tuba Mirabilis, metal.		
PEDAL ORGAN.			
16 ft. Open diapason, wood.	8 ft. Octave, wood.		
16 " Dulciana, metal.	16 " Trombone, wood.		
16 " Violone, wood.	8 " Trumpet, metal.		
16 " Quintaflo, wood.	32 " Bourdon, wood.		
8 " Violoncello, metal.			

There are fourteen couplers and other mechanical registers, and ten pedal movements and combinations, including a "grand crescendo" by means of which the whole organ may be brought on from the softest stop, and diminished at the will of the player. All the newest discoveries and inventions in the art of organ-building, including a water-engine for keeping the organ supplied with wind, have been made use of. The scale of the pedal organ is from C-1 to E-o, thirty notes, and of each of the manuals from C-o to C-1, thirty-one notes. Summing up its resources we find that there are 32 registers (besides the mechanical movements), which embrace 3442 pipes. Only those organists who have been permitted to play on the instrument can speak "by the card" of its action, but from one of them, at least, and of a high authority, we have the most enthusiastic praise for its quick response. As for its sound, we can safely say that it gave great satisfaction to those who take most delight in brilliancy.

#### MUSICAL CORRESPONDENCE.

MILWAUKEE, Wis., Oct. 10. — I have neglected this correspondence a long time, and hereby apologize, offering as an excuse nothing better than summer laziness, and a dearth of important musical events. I

ought to qualify this latter statement, however, for I might have given you an account of Mr. W. S. B. Mathews's summer Normal at Evanston, where I had the honor of being a teacher. The full corps of teachers was as follows:

W. S. B. Mathews, Principal, — Lecturer on the Art of Teaching, and Musical History; Teacher of the Piano-forte and Musical Interpretation.

Win. B. Chamberlain, A. M., Voice-Building, Singing, Elocution, Chorus Directing, and Song Recitals.

John C. Fillmore, A. M., the Piano-forte, Harmony, and Counterpoint.

Calvin B. Cady, the Organ, Piano-forte, Harmony, and the Art of Teaching.

Miss Lydia S. Harris, Piano-forte Recitals, and Teaching.

Mrs. Julia E. Hanford, Voice-Building and Singing.

Miss Mary H. How (Contralto), Song Recitals and Solo Singing.

Wm. H. Sherwood (Virtuoso Pianist) in five Recitals—

Aug. 12-17th.

The pupils of the school were not numerous, but their intelligence and their eagerness to learn made the work of teaching delightful. Then, whoever works with Mr. Mathews finds himself stimulated to his highest activity, and the best in him drawn out, so that the result of the whole was a musical and intellectual atmosphere such as I have not often found in this country. Mr. Sherwood (finally assisted by Mrs. Sherwood) gave us five noble programmes in a thoroughly admirable way, and the song recitals of Miss How and Mr. Chamberlain were also very valuable.

As for music here: We have a new violinist in Mr. Gustav Bach, son of our local orchestra conductor, Mr. Christopher Bach. This young man has just returned from three years study in Leipzig, and has given a concert in which he played the difficult Lipinski concerto, and two smaller pieces of his own composition, and made a most favorable impression both as executant, interpretative artist and composer. He was creditably assisted by his father's orchestra, and by local solists.

The Heine Quartet announces a series of six recitals of chamber-music.

The Arion Club announces no concerts, but may give one or two by and by. They are now working privately, and I hear that Mr. Tomlins is training them vigorously.

The Musical Society has begun the following programme of its thirtieth season:

First Concert, Friday, Oct. 22.

Symphony by Joseph Haydn, "In Walde" (In the Forest), first time.

Scores from the "Golden Legend."

Prize Composition by Dudley Buck, for Soli, Chorus and Orchestra.

First Soirée, Tuesday, Dec. 7.

Second Concert, Friday, Jan. 26, 1891.

"Odysseus," for Soli, Chorus and Orchestra, by Max Bruch.

Second Soirée, Tuesday, March 15.

Third Concert, Friday, April 22.

"Elijah," Oratorio by Mendelssohn, for Soli, Chorus and Orchestra.

The mixed chorus is composed of 120 members; the Grand Orchestra will number 60 performers.

Members have free admission to the general rehearsals.

J. C. F.

CHICAGO, Oct. 15. — Since my last note to the *Journal*, there has been some controversy going on in the Chicago *Tribune*, in regard to the merits of Mr. Boscovitz as an interpreter of Chopin's music. There was considerable doubt expressed, by one writer, that Mr. Boscovitz was in reality a pupil of that master. This brought a reply from another writer, that Mr. Boscovitz took lessons of Chopin during the last year of the composer's life; Mr. Boscovitz being at that time eleven years of age. To a person outside of the musical circle these little controversies would seem very trifling. But they arise from the fact that musicians have allowed themselves to be badly managed, or that they follow false advice. To have a pianist advertise himself as a pupil of Liszt and Chopin, and to depend upon that statement to advance his claims to public attention, is a mistaken notion. We have had too many examples of people hiding in the shadow of another's greatness, and expecting to gain a reputation thereby. It matters very little to a public who the instructors of a musician may have been. The question they are interested in, is, what is the man himself; what are his talents and accomplishments? And by these alone will he rise or fall in the public's estimation. We have had a number of pianists who claim Liszt for a teacher, and I have never discovered that this fact made any difference in the estimation that the musical people made of them. A true artist will seek nothing but personal recognition, and this will come from the manifestation of his own powers. It is possible that even a pupil of Liszt might play

badly, and that a pianist who had been under the direction of Chopin might be mistaken in his interpretation of the great master's musical thoughts. It is far better, in these days, to stand or fall by one's own ability, than to gain notoriety by living in the shadow of another's fame. I have often thought, that in the art-world many musicians bring upon themselves the censure of the thinking people, simply by indulging in controversies of which there is not the slightest need. When a pianist appears in public we have nothing to do with his teachers, but we draw our estimation of him from his own performance. If he be a Rubinstein our admiration is unbounded, and if he is even a pianist of fair skill, we give him a measure of our praise, but he must be content to stand by himself, for thus alone will the world judge him.

The Lieesgang-Heimendahl String Quartet opened their season with a concert on Tuesday evening of this week. They played Mozart's quartet in E-flat, and the quintet of Schubert in C-major. Mr. Charles Knorr sang an air from the *Joseph of Mehl*. The playing of this club is very enjoyable, being marked by sympathy and correctness of balance. Quartet playing is very enjoyable when each musician is deeply in sympathy with the work to be performed, and plays with finish and a proper sense of feeling. Each player must be one part of a whole, and aim at a completeness of performance, which forbids anything like self being made a prominent element. Each instrument is made subordinate to the other, until they all agree in one purpose, — that of a perfect whole. Thus it is possible for the work to be rightly performed. In every musical composition of any real merit, there is an art-principle which connects every part into one perfect whole. It is in realizing this central idea, and making it understood by the listeners, that the power of the real musician is made manifest. To magnify one melody, or to intensify one part of the work, at the expense of the other portions, may indeed call the attention of an audience to one beauty, but it disfigures the art-form, which is intended to give the content and meaning of the composition when taken as a whole. A composition may have beautiful moments, but it must form also a beautiful whole, to be considered a complete work. Our little organization is beginning to realize the need of proper interpretations, and each member is sinking the idea of self, and is thus perfecting the quartet. They deserve praise for their true effort in behalf of correct quartet playing.

A pleasant concert was given last evening in Fairbanks Hall, which presented a varied programme, although mainly devoted to piano-forte music. Mrs. B. F. Haddoch, Misses Morton, Dutton, Mrs. Smith, Messrs. Clark, Roscovitz, Shafer and Baird, taking part. The programme contained some good music, and taken as a whole proved attractive. Mr. Emil Lieblich will shortly give the first of a series of piano-forte concerts. He will produce some of the modern works for the piano-forte and string instruments. The Apollo Club are rehearsing Rubinstein's "Tower of Babel," which will be performed at their first concert. It is a mighty work, and will require great endurance and skill on the part of the choruses, when a full performance is given. — But my letter lengthens.

C. H. B.

## LOCAL ITEMS.

BOSTON. Mr. John A. Preston gave the first of three Recitals on the new Tremont Temple organ, last Wednesday noon. His selections were interesting: 1. The great G-minor Fantasia and Fugue of Bach, which, though otherwise well played, he took at a fast tempo better suited to the piano, making the lower voices in the harmony not quite distinct. 2. Mendelssohn's Sonata in F-minor, beautifully rendered with fine combinations and contrasts of stops. 3. A very characteristic Rhapsodie in A-minor, by Saint-Saëns, new here, pastoral, romantic, quaint. 4. Chorus from Handel's *Judas Maccabeus*. — In the second recital, to-day noon, he will be assisted by Mr. George Chadwick, in a Fantasia for four hands, by Adolph Hesse. Last recital Wednesday next.

— The Handel and Haydn Society's programme for the coming season, as far as made up, is as follows: Sunday, Dec. 20, "The Messiah," with Mr. W. C. Tower and Mr. George Henschel, as soloists; Jan. 30, Mozart's "Requiem Mass" and Beethoven's "Mount of Olives." Good Friday, (April 15), Bach's "Passion Music," with Mr. W. J. Winch, Mr. J. F. Winch, and Mr. Henschel; Easter Sunday (April 18), an oratorio not yet decided upon. All of these concerts will take place in Music Hall.

— The first concert of the Philharmonic Orchestra will be given Nov. 5, Mr. Franz Rummel appearing as piano soloist. There will be five concerts. See circulars at Music Hall, etc.

— The full programme of the first Harvard Symphony concert (Nov. 18), is as follows: Overture to "The Water-carrier," *Cherubini*; Aria (first time) from Handel's opera "Alessandro," Miss LILLIAN BAILEY; Seventh Symphony, *Beethoven*; three old Scotch and Irish songs, arranged by *Beethoven*, with piano, violin and cello accompaniment, Miss BAILEY; Overture to "Julius Cæsar" (first time), Schumann.

Second concert (Dec. 2): short Symphony in C, (first time here), *Haydn*; Piano Concerto, No. 2, in A, *Liszt*, Mr. MAX PINNEY, of New York; short Symphony in A-minor, No. 2, first time *Saint-Saëns*; piano solo; overture to *Egmont*. The third concert (Dec. 16), will contain (second time) Prof. J. K. Paine's "Spring" Symphony; Violin Concerto, *Max Bruch*, played by Mr. T. Adamovsky; two short overtures to "Alecse," *Gluck* (first time), and to *Titus*, Mozart; and probably a vocal Aria.

Subscription lists for the eight concerts will remain open at the Music Hall and principal music stores until Nov. 8.

— Madame Capplani has returned from her visit to the West, where she was cordially received, and where the demands upon her professional services occupied nearly all her time. She will divide her residence this winter between Boston and New York, having taken rooms in the latter city, at 351 Fifth Avenue, where she will receive her pupils on Monday, Tuesday and Wednesday each week; meeting her pupils here on Thursdays, Fridays, and Saturdays. — *Gaz.*

— Signor V. Cirillo, by the advice of his physicians, will spend the coming winter in Italy, where he will visit and thoroughly inspect the great schools of singing, and inform himself upon every new feature introduced into their courses of instruction within the last eight years.

Sig. Vanini, also, has been forced to return to Italy for health.

CAMBRIDGE. — The Harvard students having decided to rival the success of the Oxford students in producing a Greek play, looked about for some one who would undertake the leading part and finally found an excellent man in Mr. Riddle, who has undertaken to learn seven hundred lines of Sophocles' "Edipus Tyrannus" before next May. The remaining characters will be taken by students. Though the work has but just started, it has received more than the necessary impetus by the intense interest already felt by professors and students. Professors White and Goodwin are to drill the actors in pronunciation; Professor Charles Eliot Norton will plan the costumes, with reference, of course, to strict historical accuracy; the one scene is to be designed and superintended by a prominent architect, and George Osgood will lend the chorus. Sanders Theatre is admirably adapted to a Greek play, and, if the plans are brought as near historical and dramatic perfection as they already promise, the production of "Edipus Tyrannus" will be an epoch in the history of classics at Harvard. — *N. Y. Tribune*. Mendelssohn composed no music to the *Edipus Tyrannus*, and Prof. Paine has been invited to try his hand at it.

CINCINNATI. The directors of the College of Music, anxious to utilize their immense hall in every worthy way, now come forward with the announcement of a grand Opera Musical Festival, to be given by the College, with Col. J. H. Mapleson, during six days in February next, and "on a scale of magnificence unparalleled in this country or in Europe." The musical directors will be Sig. Arditi, Otto Singer, Max Maretzek, and concertmeister S. E. Jacobson. Orchestra of 100 musicians; mass chorus from Cincinnati, of 300 voices; great organ; "largest and most complete stage in the world;" and a long array of distinguished solo singers, including Mme. Gerster, Mlle. Valleria, Mlle. Belocen, Miss Annie Cary, Sigs. Ravelli (first appearance), Campanini and other tenors; Sig. Del Puente, (Ginsel, Monti, etc., etc. The repertoire includes *Lohegrin*, *Moses in Egypt*, (Rossini), *Fidelio*, *Bole's Mefistofele*, and the *Magic Flute*. It is called "The People's Opera," and the prices are put within the reach of the masses. We trust the best hopes will be realized, and that the interests of good music will be promoted by this novel festival.

FRANKFORT-ON-THE-MAINE. The new Stadttheater was opened on the 18th October, in presence of the Emperor Wilhelm, with a *Festspiel*, written expressly for the occasion. The opera was *Don Juan*. The dramatic season will be inaugurated by a performance of Schiller's *Wilhelm Tell*, got up on a scale of appropriate magnificence. The 18th of October was selected for the opening, because it is the anniversary of the battle of Leipzig and the birthday of the Crown Prince.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class Lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, and COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 92.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 126 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

1 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. M. ALLEN and WOLF BROS.

**MISS LUCIE HOMER,**

Pupil of Madame VIARDOT GARCIA,  
Receives pupils in SINGING and the CULTIVATION of the  
VOICE, at  
No. 141 TREMONT STREET, BOSTON.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43.

BOSTON, MASS.

**EDWARD B. PERKY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,  
Address PETERSILEA'S ACADEMY OF MUSIC,  
379 and 381 COLCHESSE AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

Physicians have prescribed 300,000 packages with the best results in all forms of impaired vitality, mental exhaustion, or weakened digestion. It is the best preventive of consumption and all diseases of debility. It gives strength, rest, and sleep to infants, children, and adults, by feeding the brain and nerves with the food they actually require. For sale by Druggists or mail, \$1.00. F. CROSBY, 664 & 666 Sixth Ave., New York.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hour at 12 and 5 o'clock.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 5 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKEHIDE, BERLIN, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**F. B. SHARLAND,**

PIANO FORTE, VOCALCULTURE, READY

READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store),

Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corvelli, Arthursen, Messrs. Arnselt and Motte.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serrade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.

{ Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVENUE

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE..... 3.90 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 15 of "The Philosophical Library." Crown 8vo, gilt top, \$3.60.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II., "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III., the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

The fact that already about 70,000 Cabinet or Parlor Organs are yearly sold in the United States (nearly twice as many as of piano-fortes) attests their growing popularity.

## THE FINER DRAWING ROOM STYLES, MASON & HAMLIN CABINET ORGANS.

Comparatively few musicians, even, have kept pace with recent improvements in reed instruments and are fully aware of the excellence now attained in the finer styles, in the manufacture of which the Mason & Hamlin Organ Co. are quite unrivaled. These styles must not be judged by the small organs so largely sold, which they greatly excel. It is principally these finer styles which have won for the Mason & Hamlin Organs the extraordinary distinctions awarded them at EVERY GREAT WORLD'S INDUSTRIAL EXHIBITION AND COMPARISON OF THE BEST PRODUCTIONS OF ALL NATIONS FOR THIRTEEN YEARS; being the only highest awards to any American organs at any age. It is one of these which led Dr. FRANK LISZT to characterize the Mason & Hamlin Organs not only as "matchless," but as "unrivaled," and whereby the distinguished WTTU KARWENKA, of Berlin, to declare them "the most excellent of instruments," adding: "They are capable of giving the finest tone coloring; and no other instrument so captures the player." THEODORE THOMAS testifies that musicians generally rank these organs very high, far above all others, in which opinion he himself fully concurs. OLK BELL found them so superior as to draw from him the declaration that "Their fine quality of tone is in contrast with that of other reed organs." The distinguished tenor, ITALO CAMMARINO, in a note to the manufacturers, as he was about leaving this country recently, wrote: "Having had opportunity to observe and use your organs, while singing in your country, I take pleasure in testifying to their admirable qualities. They excel all similar instruments of which I have any knowledge. But you have better proof of my opinion of them than even this expression, in the fact that I have just purchased one to take with me to Italy." Hundreds of similar opinions from distinguished musicians have accumulated in the hands of the manufacturers.

A recent beautiful invention, which the Mason & Hamlin Co. are now introducing, greatly improves the key action of such instruments, lightening the touch, heretofore difficult when many stops were used, one-half, and still more improving it in other respects.

THE FINER DRAWING-ROOM STYLES of the Mason & Hamlin Organs are furnished in cases of BLACK WALNUT, MAHOGANY, ASH and ENAMELED, plain to very elegant, some with pipe-organ tops. They have from THIRTEEN TO TWENTY-THREE STOPS; some with TWO MANUALS and FULL PEDAL BOARD. NET PRICES are from \$200 to \$600.

The Mason & Hamlin Co. also manufacture a variety of styles of fine organs for churches where greatest power, as well as variety is required; they also regularly make a large variety of small organs, from \$81 up; all of which are of very highest excellence. Organs are furnished for monthly or quarterly payments, \$5 and upwards.

ILLUSTRATED CATALOGUES, 32 pp., 4to, with prices and circulars containing much useful information, sent free.

We especially invite all persons taking any interest in such matters to visit our warehouses and examine these organs. It is always a pleasure to exhibit them.

MASON & HAMLIN ORGAN CO.,

154 Tremont St., BOSTON; 48 East Fourteenth St. (Union Square), NEW YORK; 149 Wabash Ave., CHICAGO.

## OBER'S

### Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## NEW BOOKS.

### The Stillwater Tragedy.

A Novel. By THOMAS BAILEY ALDRICH, author of "Prudence Falfrey," "Marjorie Daw," etc. 1 vol. 12mo, \$1.50.

In this novel Mr. Aldrich's power and charm as a storyteller are shown most attractively. The life and characters of a New England manufacturing town are depicted with singular accuracy and felicity; the shocking discontent among working-men and the strike in which it culminated, are portrayed with admirable skill, while the tragedy itself, the unraveling of the mystery surrounding it, and the love which illumines the whole story, are described with the firm, and delicate touch in which Mr. Aldrich is almost unrivalled. Both the story and the exquisite grace and skill with which it is told, cannot fail to make it very popular.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

ALFRED MUDGE & SON,

PLAIN AND ORNAMENTAL

BOOK AND JOB PRINTERS,

34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## THE ATLANTIC MONTHLY FOR 1881

Will be of the same general character which has given this magazine for nearly twenty five years the post of honor among American literary periodicals. It will contain so much that will interest all intelligent persons,—serial and short stories; essays on social, literary, artistic, political, educational, and industrial subjects; narratives of travel in picturesque lands; discussions of important public questions; and poems,—and so large a part of these from the best writers, that it cannot fail to command the respect and secure the attention of all Americans who read for profit as well as entertainment.

In addition to the usual variety of the magazine, the volumes for 1881 will contain the following features:

### SERIAL STORIES.

MISS ELIZABETH STUART PHILLIPS, author of "The Gates Ajar," "The Silent Partner," "The Story of Avis," etc., will contribute a Serial Story of remarkable originality and interest, which will run through six numbers.

MR. GEORGE P. LATHROP, well known to all readers of THE ATLANTIC, will have a fresh and charming Story, extending through three numbers.

MR. WILLIAM HENRY BISHOP, author of "Detmold," will contribute a striking Serial Story, depicting characteristics and contrasts of New York social life.

MR. HENRY JAMES JR.'s Novel will be completed in the early part of the year.

MR. W. D. HOWELLS, author of "The Undiscovered Country," "The Lady of the Aroostook," etc., will have a new Story, running through four or five months.

### SHORT STORIES AND SKETCHES.

MR. T. B. ALDRICH, author of "Marjorie Daw," and other delightful stories, will contribute a number of short stories and sketches.

Charming things in this department may also be expected from MISS SARAH O. JEWETT, author of "Deephaven," "Old Friends and New;" MRS. HARRIET BECHER STOWE, MARK TWAIN, CONSTANCE FENIMORE WOOLSON, ROSE TERRY COOKE, ELLEN OLNEY, and others.

### BIOGRAPHY, HISTORY, SOCIETY, AND TRAVEL.

MR. WILLIAM M. ROSSETTI promises several papers, which cannot fail to be very interesting, on the "Wives of the Poets."

MR. GOLDSMITH SMITH will contribute a number of papers.

MR. JOHN FISKE, author of "Myths and Myth-Makers," will contribute five articles of quite remarkable value, on the Early Culture, Myths, and Folk-Lore of our Aryan ancestors.

MR. JOSEPH DODGINS, author of "The Jukes," will furnish some deeply interesting articles on the Relation of Society to Crime.

H. H. will write a series of letters describing Life and Scenery in Norway.

REV. E. E. HALE will write a series of articles describing the social, political, and religious life of the world, especially of Palestine, at the time Jesus Christ was born; the circumstances which caused his teachings to be a challenge to the ecclesiastical authority of his day, and why "the common people heard him gladly." This promises to be a series of very great value and remarkable interest. It will not be theological or sectarian, but historical.

### POETRY.

THE ATLANTIC is generally acknowledged to publish more good poetry than any other magazine in the world. No other periodical presents regularly poems from such writers as LONGFELLOW, WHITTIER, HOLMES, LOWELL, STEDMAN, ALDRICH, MISS LANCOM, CELIA THAXTER, EDGAR FAWCETT, and many others of like distinction.

### LIVING QUESTIONS.

In Politics, Education, Religion, Industry, or whatever the American Public is most interested in, are discussed by persons eminently qualified to treat them thoroughly and so as to enlist the attention of thinking men and women.

### CONTRIBUTORS.

THE ATLANTIC MONTHLY numbers among its contributors the leading American authors, who write principally or exclusively for this magazine,—EMERSON, LONGFELLOW, WHITTIER, HOLMES, LOWELL, HALE, WHIFFLER, ALDRICH, STEDMAN, HOWELLS, JAMES, FISKE, RICHARD GRANT WHITE, DUFOURST, WARNER, WALKER, SCUDDER, LATHROP, BISHOP, MARK TWAIN, CRANCH, SHALER, PRENT, MRS. STOWE, ROSE TERRY COOKE, H. H., MISS LANCOM, MISS OLNEY, MISS PHILLIPS, MISS PRATT, MISS JEWETT, MISS WOOLSON, MRS. THAXTER, MRS. MOULTON, MRS. PIATT, and many others.

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each. This includes excellent Serial and Short Stories, Essays, Travel Sketches, Poems, and Criticisms, by the best writers.

TERMS: \$1.00 a year, in advance, postage free; 35 cents a number. With superb life-size portrait of Longfellow, Bryant, Whittier, Lowell, or Holmes, \$3.00; with two portraits, \$4.00; with three portraits, \$7.00; with four portraits, \$8.00; with all five portraits, \$9.00.

The numbers for November and December will be sent free to all New Subscribers who pay for THE ATLANTIC for 1881 before December 30th.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON MIFFLIN AND CO., 4 PARK ST., BOSTON, MASS.

# Dwight's Journal of Music.

NOV 8 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1032.

BOSTON, SATURDAY, NOVEMBER 6, 1880.

VOL. XL. No. 23.

THE

## EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with  
**THE BEST MADE.**

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## NEW BOOKS.

### Whittier's Complete Works. POETICAL WORKS.

With fine Portrait. 3 vols. Crown 8vo, gilt top, \$6.75; half calf, \$12.50; morocco, \$18.00.

#### PROSE WORKS.

Two vols. Crown 8vo, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

#### "MODERN CLASSICS."

Six additional volumes in this choice and inexpensive series.

- |   |                 |
|---|-----------------|
| 1. Nature.....  | EMERSON.        |
| Love, Friendship, Domestic Life, Success, greatness, Immortality..... | EMERSON.        |
| 2. The Vision of Sir Launfal.....                                     | LOWELL.         |
| The Cathedral.....  | LOWELL.         |
| Favorite Poems.....   | LOWELL.         |
| 3. Charles Dickens.....   | DICKENS.        |
| A Christmas Carol.....  | DICKENS.        |
| Barry Cornwall.....   | DICKENS.        |
| 4. The Ancient Mariner.....   | COLERIDGE.      |
| Favorite Poems.....   | WORDSWORTH.     |
| Favorite Poems.....   | WORDSWORTH.     |
| 5. Undine.....  | POUGET.         |
| Sintram.....  | ST. PIERRE.     |
| Paul and Virginia.....  | ST. PIERRE.     |
| 6. Rab and his Friends.....   | DR. JOHN BROWN. |
| Majestic Fleming.....   | DR. JOHN BROWN. |
| Thackeray.....  | DR. JOHN BROWN. |
| John Leech.....   | DR. JOHN BROWN. |

18mo. Flexible cloth. 75 cents each.

\* For sale by booksellers. Sent, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL.

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

**OVER 55,000 MADE AND SOLD.**

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies.

We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## THE GREAT INSTRUCTION BOOK!

Richardson's New Method  
For the Pianoforte.

BY NATHAN RICHARDSON. PRICE, \$3.25.

IT IS GENERALLY CONCEDED THAT THIS IS THE MOST PERFECT, AS WELL AS THE MOST SUCCESSFUL PIANOFORTE INSTRUCTION BOOK EVER PUBLISHED. HAVING BEEN MANY TIMES REVISED, IT MAY BE CONSIDERED AS ENTIRELY FREE FROM ERRORS, HAVING BEEN REPEATEDLY ENLARGED, IT IS REMARKABLY FULL AND COMPLETE.

MANY THOUSANDS OF TEACHERS HAVE USED THE BOOK FOR YEARS, AND STILL CONTINUE TO USE IT AS THE BEST. SALES ARE CONSTANT AND VERY LARGE. RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE IS THE TITLE. ORDER IT BY THE WHOLE TITLE, AND ACCEPT NO OTHER BOOK, SINCE THIS IS THE ORIGINAL AND TRUE "RICHARDSON."

SOLD BY ALL THE PRINCIPAL MUSIC DEALERS AND BOOKSELLERS OF THE UNITED STATES AND CANADA.

MAILED, POST-FREE, FOR \$3.25.

OLIVER DITSON &amp; CO., Boston.

## MUSICAL WORKS

PUBLISHED BY  
MACMILLAN & CO.

TO BE COMPLETED IN THREE VOLUMES.

—A—

## DICTIONARY OF MUSIC AND MUSICIANS,

By Eminent Writers, English and Foreign.

Edited by GEORGE GROVE, D. C. L. Vol. I. A to Impromptu. 8vo. With Illustrations in Music Type and Wood Cuts. Cloth. \$6.00.

"The new Dictionary promises to be by far the best of the kind in English, and one of the best in any language. Quite indispensable to musical people of every degree." — *New York Tribune*.

"Promises to be a most thorough and interesting work, which no one who cares to understand music and its history will be without." — *Fortnightly Review*.

"By far the best (at least for English and American readers) that has yet appeared in any language." — *Dwight's Journal of Music*.

—A—

## MUSIC PRIMER FOR SCHOOLS,

BY

REV. J. TROUTBECK, M. A., AND REV. R. F. DALE, M. A.

12mo. 50 CENTS.

—THE—

## CULTIVATION OF THE SPEAKING VOICE,

By JOHN MULLAH.

10mo. 50 CENTS.

## THE SONG BOOK,

Words and Tunes from the Best Poets and Musicians.

Selected by JOHN MULLAH.

12mo. \$1.25.

## MACMILLAN &amp; CO.,

22 Bond Street, New York.

## NEW SONGS.

BABIES EYES.....A. E. Hoopes.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## STORIES AND ROMANCES.

By HORACE E. SCUDDER, author of the "Drillers in Five-Sisters Court," etc. \$1.25.

CONTENTS. — Left Over from the Last Century; A House of Entertainment; Accidently Overheard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not even the publicans the Same? Nobody's Business.

Eight stories told with so much grace and humor that they cannot fail to be popular.

HOUGHTON, MIFFLIN &amp; CO., Boston.

KNAPP'S THROAT  
CURE

## SUPPLEMENTARY READING,

For High and Grammar Schools,  
Academies, and Seminaries.

## AMERICAN POEMS.

Selections from the Works of Longfellow, Whittier, Bryant, Holmes, Lowell, and Emerson. With biographical sketches and notes explaining the historical and personal allusions. 465 pages, \$1.25.

This book contains several of the most characteristic long poems by the eminent writers above named. The list of poems selected is as follows:

LONGFELLOW: Evangeline; The Courtship of Miles Standish; The Building of the Ship.

WHITTIER: Snow Bound; Among the Hills; Mabel Martin; Cabbler Kneaz's Vision; Barclay of Ury; The Two Babbis; The Gift of Tristram; The Brother of Mercy; The Prophecy of Samuel Sewall; Maud Muller.

BRYANT: Sella; The Little People of the Snow.

HOLMES: Grandmother's Story of the Battle of Bunker Hill; The School-Boy.

LOWELL: The Vision of St. Lannal; Under the Willows; Under the Old Elm; Agassiz.

EMERSON: The Adirondack; The Titmouse; Menadoc.

All these poems are given in full, and foot-notes explain passages containing allusions which might not be understood by readers.

Brief biographical sketches of the poets answer the questions that naturally rise in regard to authors and their careers.

The book is one which may very profitably be in place in all high schools, where its use must unfailingly exercise a wholesome influence in awakening interest in the finer literature of our language. — *New York Evening Post*.

A rich and delightful anthology of our native poetry: a volume in which the lovers of the truest and highest poetry may find incomparable value. — *New York Tribune*.

## AMERICAN PROSE.

Selections of entire Essays, Sketches, and Stories, from the works of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, Emerson. With introductions and notes. 16mo, 424 pages, \$1.25.

The selections comprised in this book are as follows: —

HAWTHORNE: The Snow-Image; The Great Stone Face; Drowne's Wooden Image; Howe's Masquerade.

IRVING: Rip Van Winkle; Little Britain.

LONGFELLOW: The Valley of the Loire; Journey into Spain.

WHITTIER: Yankee Gypsies; The Boy Captives.

HOLMES: The Gambrel-Roofed House.

LOWELL: My Garden Acquaintance.

THOREAU: Sounds; Brute Neighbors; The Highland Light.

EMERSON: Behavior; Books.

The volume has this double value. — It is an excellent reader for high schools, and a real introduction to general American literature. — *Boston Advertiser*.

HOUGHTON, MIFFLIN &amp; CO., Boston, Mass.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

Get the Best  
SONG BOOKS FOR SCHOOLS.For  
SUNDAY  
SCHOOLS.

**Good as Gold.** 192 pages filled with songs by the best authors. New and attractive. Send for a copy and examine this latest and best work by LOWRY and DODGE.  
50c per 100 copies.  
Sent by mail on receipt of 25 cents.

DAY  
SCHOOLS.  
HIGH  
SCHOOLS.

**Sterling Gems.** 216 pages. A very choice and useful collection of Secular Music. We commend STERLING GEMS to all in search of a first-class Song Book for Schools, Academies, etc. Price, \$4.50 per dozen; 50 cents each, if sent by mail.

A NEW  
ERA  
IN MUSIC.The Tonic Sol-Fa  
Music Reader

Presents a "natural method" of learning to sing, by which the ability to sing at sight is acquired in less than half the usual time. It also lends to a much higher musical intelligence in those who use it. It contains a good variety of Songs for Practice, etc. This work is exciting great attention, and has already been adopted as a Text Book in many Schools. Price, 30 cents.

Specimen pages of either of above sent free on application.

## BICLOW &amp; MAIN,

73 Randolph Street, CHICAGO. 70 East Ninth Street, NEW YORK.

Contains ingredients never before used in a remedy for affections of the throat and voice. Fairly vegetable; vigorous in their action; harmless to infant or adult; and invaluable to singers and speakers. Convenient to carry and use. From Druggists, price 25 cents; or address E. A. OLDS, P. O. Box 3008, New York.

"The History of a Fine Lost and Won," by Rev. E. W. Knapp, D. D., sent, post-paid, on application.

MME. BERTHA JOHANNSEN, Professor of the Art of Singing,  
178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

MADAME CONSTANCE HOWARD,

PIANIST.

281 East Tenth Street, New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,

23 Union Square,

New York.

## MR. C. F. WEBBER,

149 A Tremont Street, - - - - - Room 44.

Teacher of the

Physiological Development of the Voice and the Art of Singing.

## MADAME SEILER'S SCHOOL

—OF—

## VOCAL ART &amp; INSTRUMENTAL MUSIC.

1104 Walnut St., Philadelphia, Pa.

As the enlargement of the plans and aims of the school brings increased duties and responsibilities, Madame Seiler has called to the directorship the services of Mr. S. H. Hinckley, late of the Oberlin Conservatory, by whose management it is believed the school will reap new rewards.

## COURSE OF STUDY.

Cultivation of the Voice, Piano-Forte, Violin, and all Orchestral Instruments, Location, Acoustics and Physiology of the Vocal Organs, Aesthetics and History of Music, Oratorio, Church Music, Elements of Music, Sight Reading, Operatic Training, and the French, German, and Italian Languages.

For catalogue containing full information,

Address, S. H. BLANKLEY, Director,

1104 Walnut St., Phila., Pa.

## HARVARD MUSICAL ASSOCIATION.

## Eight Symphony Concerts.

Music Hall, on Thursday Afternoons,

November 18, December 2, 10, January 6, 20,  
February 3, 17, March 3.

CARL ZERNHIN, Conductor. BERENKAS LISTEMANN, Violin Leader.

SEASON TICKETS, with Reserved Seats, \$3.00

For further particulars see prospectus, which, with subscription lists may be found at the Music Hall, at Chickering's, and the principal music stores until November 3.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,

E. M. HEINDL, ALEX. HEINDL,

JOHN MULLALY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schnurberth.

We cordially congratulate Madame Ritter and her English speaking readers on the production of this most interesting and delightful volume. — *Art, London*.

There are two musical writers whose sakes and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve, they are Robert Schumann and Richard Wagner. — *Nation, New York*.

This book sparkles with gems. Such papers as Florence's despatch strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Mendelssohn, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World, New York*



BOSTON, NOVEMBER 6, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number, \$2.50 per year. For sale in Boston by CARL PRUDEN, 50 West Street, A. WILLIAMS & Co., 26 1/2 Washington Street, A. K. LORINO, 100 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and HOUGHTON, MIFFLIN & Co., 37 Astor Place; in Philadelphia by W. H. BOKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 332 State Street.

SCHUMANN ON STRINGED QUARTETS (1838).<sup>1</sup>

## FIRST QUARTET MORNING.

Quartets by J. Verhulst, L. Spohr, and L. Fuchs.

"We have had the Schuppanzigh, we have the David quartet, why should we not also have"—thought I to myself, and then conjured up a four-leaved clover. Then, addressing these, said I, "It is not long since Haydn, Mozart, and another lived and wrote quartets; have such fathers left unworthy descendants behind, who have learned nothing from them? May we not investigate, and somewhere perhaps discover a new genius in the bud, and needing only the touch of encouragement to bloom? In a few words, respected friends, the instruments are ready, and there are many novelties, some of which we may play in our first matinée." And, like experienced musicians, without much ado they were soon seated at their desks. I shall gladly give a report of such works as occupied our morning, if not in critical lapidary style, at least in the easy manner suitable, yet firmly holding to first impressions, such as they made on me and on the players; for I rate the impulsively outspoken execration of musicians higher than whole systems of aesthetics.

Nothing ought to be said of the quartet by Verhulst, as it was yet warm from the workshop, still in manuscript, and its composer's first quartet. But as the future will certainly offer us many delightful things by this young artist, as his name is certain to reach final publicity, he may be introduced as a musician of fame, whose Dutch nationality makes him doubly interesting. We have lately seen young talent of all sorts of nationalities arising among us: Glinka of Russia, Chopin of Poland, Bennett of England, Berlioz of France, Liszt of Hungary, Hansens of Belgium; in Italy every spring brings forth some, whom the winter destroys; finally, we have one from Holland, a country that has already given us many good painters.

The quartet of our Hollander betrays nothing of the phlegm with which his countrymen are reproached, but, on the contrary, a lively musical disposition, that has certainly found some trouble in restraining itself within the bounds of so difficult a musical form. It was promising to find that precisely that movement in which the existence of genuine music best expresses itself—I mean the *adagio*—was the most successful of the quartet. On such a path the young artist will attain strength and facility; an instinct of order

and correctness secures him from great errors, and it need only be his care to attain more fulness, elevation, and refinement of thought, though this is certainly more the affair of intellect than of will.

Our quartettists then played a new one (Opus 97) by Spohr, in which the well-known master greeted us from the very first measure. We soon perceived that a brilliant display of the first violin was more the object here than an artistic interweaving of the four parts. Nothing can be said against this manner of quartet writing, which makes great demands on a composer, when it is done openly and naturally. Forms, changes, modulations, melodic entrances, all were in the well-known Spohr manner, and it seemed as if the quartettists were discoursing in the work of a very well-known subject. A scherzo—not exactly this master's strong point—is wanting, but the whole possesses a contemplative didactic character. In the rondo we are attracted by a very pretty theme, which, however, needs a second more marked one as a pendant. The following remark was suggested to me by a complaint of one of the quartet players. Young artists, who always desire something novel, and, if possible, eccentric, esteem too lightly the easily-conceived and perfected works of finished masters, and are greatly mistaken in supposing that they could accomplish the same thing equally well. The difference between master and scholar can never be overcome. The hastily thrown off pianoforte sonatas of Beethoven, and still more those of Mozart, are equal proofs in their heavenly case of these masters' pre-eminence, as are their deeper manifestations; finished mastery plays loosely about the lines drawn from the beginning of the work, while younger, more uncultivated talent, whenever it leaves the foothold of custom, strains ever tighter at the yoke until misfortune is the result. To apply this remark to Spohr's quartet: If we forget the composer's name and his famous achievements, we still find a masterly form, invention, and mode of writing as far removed as heaven itself from that of the scribbler or student. The advantage of the superiority won by means of study and industry is, that it remains ductile even to advanced age, while superficial talent loses facility through neglect.

A quartet (Opus 10) by L. Fuchs, published about a year ago, was highly interesting to us all. The composer lives in Petersburg, where he cultivates our noble art in small circles, generally esteemed as a teacher of composition, of which he proves himself now to be practically a master. The quartet is not too involved to be comprehended, at a first hearing, in its heights and depths, when one holds the score in one's hand, as we did; and even without this latter assistance, its originality in form and contents is striking. One thinks oftenest of Onslow as the composer's model; and yet he gives proof of having studied the remote art of Bach, as well as the more recent manner of Beethoven. This is, in contradistinction to that by Spohr, which we have just described, a true quartet, in which each part has something to say; and often really fine, often oddly and unclearly

interwoven conversation between four men, during which the spinning out of the threads is as attractive as in model works of the most recent period. We do not often find the concentration and reserve of Beethovenian thought—in this the quartet is a little behind-hand; but it is generally interesting throughout for its rare earnestness and polished force of style, if we except a few insipid measures. Its form seems to us a good one, and is especially piquant in the jig and the last movement. The jig does not properly belong to this quartet; I am certain of it, for the manuscript contains quite a different scherzo, one more suitable to the other movements, but less interesting than this; yet from its alteration it happens unfortunately that the jig is in B-flat major, while the following (last) movement is in C-minor; a succession of keys which I cannot endorse in a form that draws much beauty from the quality of severity. In the *andante*, the new Russian popular song (by Lwoff) is introduced and varied, after the manner of a well-known Haydn quartet. Such foreign ideas rarely fall in with one's own flow of thought, and I, in this case, should have preferred to offer a work all my own, rather than one in which strict criticism cannot even recognize the attraction of patriotism. However, we trust this esteemed artist may really possess, as we hear he does, a store of quartets, wholly his own, ready for publication and for the gratification of the friends of genuine quartet music.

## SECOND QUARTET MORNING.

Quartets by C. DECKER, C. G. REISSNER, and L. CHERNINI.

If I compare together the faces of many trembling musicians ascending the Gewandhaus staircase, on the way to perform some solo or other, with those of our quartettists, then the latter appear to me far more enviable. They form their own public, and need not feel any anxiety whatever; nor does the appearance of a listening child at the window, or the interruption of some nightingale outside, cause them any disturbance. And so they prepared, with the usual enthusiasm, to plunge into a newly-arrived quartet from Berlin (Opus 14), of Herr C. Decker, and found it just the thing for such an enthusiastic mood; that is to say, of a very cooling nature. What can be said of a work that certainly displays preference for noble models, and striving towards an ideal, but that yet produces so little effect, that we envy the talent of Strauss, who shakes melodies out of his sleeves and gold into his pockets? Shall we blame? Shall we mortify a composer who has done all that is possible to him? Shall we praise, where we feel that we have not experienced any real pleasure? Shall we dissuade the author from further composition? That would be of no advantage to him. Shall we advise him to write more? He is not rich enough to do so, and would drive the business in a mechanical manner. So we prefer to bear witness to the artistic zeal of those who compose without the inspiration of genius, and at the same time advise them to write on industriously, but with the prayer that they will not, therefore, publish every-

<sup>1</sup> From *Music and Musicians, Essays and Criticisms*, by ROBERT SCHUMANN. Translated, edited, annotated by FANNY RAYMOND RITTER. Second Series. (New York, Edward Schuberth & Co. London, Wm. Reeves. 1880.)

thing. Even the errors of great talent, from which we can learn and reap advantage, belong to the world; but mere studies, first attempts, should be kept within one's own four walls. I term the quartet of this composer, studies in quartet style. He succeeds in many ways; he perceives correctly the style and character of music in four parts; but the whole is dry, bony, wanting in swing, in life. The good and well-designed beginning of the quartet awakens hope, but there it stops; the second theme appears poor, and sticks fast. The working out in the middle movement, with the inversion of the theme, is not devoid of merit, though we perceive that it has been done laboriously; but the return to the original key is easily and happily done, and the close of the first movement is praiseworthy. But we have to search for all that is good in it. The adagio has the same dryness; on the other hand, we meet with more vital elements in the scherzo, some very pretty groupings and reflections, amid which the trio stands out very well, especially on its repetition. The finale has the same faults and good qualities which we have remarked in the first movements, with the apparently increased life which a quicker tempo brings with it, and some good points, but nothing that touches more deeply or gives more pleasure. Good will and intelligence have the pre-eminence here; the heart is left empty. But we cannot deny him the consideration which every young composer deserves when he makes an attempt in one of the most difficult styles; so we advise him to write on courageously, but first, if possible, to spend a year in fair Italy or elsewhere, in order to nourish his imagination with gay pictures, and to bring forth fruit and flowers at some future time in place of the leaves and branches of to-day.

And then we came to something new in musical literature, a quartet by chapel-master Reissiger, the first he has published (Opus 111). It pleases one beforehand to find a composer, whom we had supposed perfect in certain forms, trying his hand at something different and more difficult. No man works with greater freshness than when he commences at a new style. On the other hand, every new attempt in a yet unfamiliar form presents its difficulties even when undertaken by a master-hand. Thus we see Cherubini shipwrecked on the symphony, while even Beethoven—as we learn from Dr. Wegeler's recent information—must have often made the attempt at his first quartets, since a trio was the result of one, and another became a quintet. So many points in this first quartet by Reissiger, such as the frequent quaver accompaniment in the second violin and viola, certain orchestral syncopations, etc., betray the practised vocal and pianoforte composer; but his good qualities are also lavishly displayed; we find rounded form, lively rhythms, euphonious melodies, though certainly interspersed with familiar things that remind us of Spohr (the commencement), Onslow (the trio of the scherzo), Beethoven (the passage in E-major in the first half of the first movement), Mozart (the C-sharp minor passage in the adagio),

and many others. I cannot allow great original value to the quartet, or predict for it a very long life; it is a quartet for good amateurs, who will have enough to do in it, though the artist will be able to read a page through at a glance; a quartet to be listened to openly by clear candle-light among fair women, though Beethovenians may close their doors to luxuriate over his every single measure. To speak of separate movements, I give the preference to the scherzo, especially bars five to eight in the trio; and next to this the first movement, if it only possessed a less commonplace form and a less insipid close. The adagio seems to me too flat for its breadth. The rondo is ordinary throughout; just so might Auber compose a quartet.

We closed with the first of the already long-published quartets by Cherubini (No. 1 in E-flat major), regarding which a difference of opinion has arisen even among good musicians. The question is not as to whether these works proceed from a master of art—about this there can be no doubt—but whether they are to be recognized as models of the genuine quartet style. We have grown accustomed to three famous German masters as models in this branch, while, with just recognition, Onslow, and then Mendelssohn, have been admitted to the circle of followers in the path of the three first. And now comes Cherubini, an artist who has grown gray in his own views, and in the highest aristocracy of art, the best harmonist yet among his contemporaries in spite of his age; the learned, refined, interesting Italian, whom I have often compared to Dante, on account of his firm exclusiveness and strength of character. I must confess, however, that even I experienced an unpleasant impression on hearing this quartet for the first time, especially after the first two movements. It was not what I expected; many things seemed to me operative, overlaid, while others appeared small, empty, and opinionated. It may have been the result of that youthful impatience in me which did not at once discern the significance of the graybeard's often wonderful discourse, for in many ways I otherwise traced the master commander to his finger tips. But then came the scherzo, with its enthusiastic Spanish theme, the uncommon trio, and lastly the finale, that sparkles like a diamond whichever way it is turned, and there could be no doubt as to who had written the quartet, and whether it was worthy of its master. Many will feel like me; we must first become acquainted with the peculiar spirit of this, his quartet style; this is not the well-known mother tongue with which we are so familiar; a polite foreigner speaks to us; but the more we learn to understand him, the more highly we must respect him. These remarks, which give but a slight idea of the originality of this work, must suffice to call the attention of German quartet circles to it. For performance it needs much—it needs artists. In an attack of editor's arrogance I wished for Baillot (whom Cherubini seems to have had in his mind) as first violin, Lipinski as second, Mendelssohn at the viola (his principal instrument, with the exception of

the organ and pianoforte), and Max Bohrer or Fritz Kummer at the violoncello. But I heartily thanked my own quartettists, who, at parting, promised to return soon, and to make me, as well as themselves, acquainted with the other quartets by Cherubini—regarding which new readers may expect new communications.

(To be continued.)

#### ERNST FERDINAND WENZEL.

(From the Leipzig Signal. Translation from the Boston Evening Transcript.)

Among the many thousands who during the last forty years or more have visited Leipzig or watched the course of musical events, there are surely not many who will not at one time or another have come across the name of Wenzel; and no doubt all regretted to hear of the death of one, whose chief characteristics were his amiability, truth, fidelity, extraordinary perceptive powers, and vast experience. Hundreds of pupils of both sexes have passed under his guiding hand and attained proficiency by his untiring efforts throughout the last decennaries. Over one and all he exercised the same healthy and beneficent influence, furthering and developing their talents, cultivating their several tastes, widening their mental horizons, and almost invariably inspiring them with a love and reverence which in individual instances amounted to positive adoration. In truth, he deserved no less!

With Ernst Ferdinand Wenzel, one of the last veterans of Leipzig's greatest musical epoch, in which Mendelssohn and Schumann held sway, has passed away. He was the oldest member of the Conservatorium faculty, with which he had been uninterruptedly connected ever since the foundation of the school in 1843, and performed his duties with a degree of conscientiousness and devotion seldom to be met with. To the last moment he remained true to his art, his calling, and his beloved Leipzig, and with these he became so closely identified, that to have torn him out of an atmosphere so congenial to his mental and physical existence, would have meant almost certain death.

Wenzel was a living record of Leipzig's doings in matters musical; and his extraordinary memory, together with his exceptional powers of conversation, never left him in the lurch when called upon for information about persons, works or facts of the classical past in which he spent his youth.

As rarely as it happens, however, he kept steady pace with advancing times. He had the same lively interest for all noteworthy productions of the present, not alone in music, but in all the various branches of art and literature. His attainments and general culture were of a degree seldom to be met with in musicians, and over everything that he knew, or that excited his interest, he exercised an acute and sound judgment.

It is to be lamented that his natural aversion to writing, which manifests itself even in the scarcity and brevity of his letters, should ever have debarred him from literary activity. What little he did write was pre-eminent in point of style, elegance, acuteness, wit and matter, and considering how much good might have resulted from his vast knowledge and experience in the domains of critical and art-philosophical discussion, it is an endless pity that he could never at least put himself to the task of writing his memoirs. There we might have had a treasure of personal impressions, clever judgments and an endless mass of little-known facts such as only a man with his keen observing powers and eventful past could have given us.

Ernst Ferdinand Wenzel was born on the 23d

of January, 1808, at Waldorf, near Loban. Of his early years little is known. He was never heard to speak of his youth any more than he was known to talk of himself in general, a thing his extreme modesty (one of his few shortcomings) forbade. We may be certain, however, that he was poor as a boy. Later he attended the Leipzig University, where he studied philology. He was destined to become a school-master, but his musical gifts soon manifested themselves and changed the course of his life. Enlisting as a pupil of Frederick Wieck, he renounced his philological studies and devoted himself entirely to his music. This was about the year 1830, at the time when Wieck's house was the social and artistic centre of Leipzig's musical life, when the precocious Clara Wieck excited the enthusiasm of the younger generation of musicians with her piano playing, when Robert Schumann emerged, and the "Davidites" were called to life.

With Schumann he soon became intimately acquainted, and remained his friend up to the time of the master's death. There must have been a number of valuable letters from Schumann in his possession, which it is to be hoped have not been lost. With the others of the Davidites, also, Wenzel was closely connected and actively engaged, and participated in the founding of the *Neue Zeitschrift für Musik*, to which in the first years of its existence he is known to have contributed a number of articles, the mode of signature of which it has been impossible to ascertain, however. Whether Wenzel ever made any attempts at composition it is impossible to say. In any case his essays, it would seem, never came to any great issue. For his was not a productive nature, but rather receptive and reproductive. Under Wieck he became a very good piano player, his technique in particular being fine and clear like that of most of Wieck's pupils. But he soon preferred the more modest sphere of a teacher to that of a concert pianist, and henceforth devoted himself exclusively to the instruction of others. For a public player he had not the requisite amount of self-confidence, another thing his modesty stood in the way of attaining. Moreover, it is not improbable that his intercourse with Wieck and Schumann, and afterwards with Mendelssohn and Gade, somewhat demoralized him, in so far as their examples soon taught him to see how useless any competition with such masters might prove. It is, therefore, not difficult to understand, taking into account his natural reticence, that he preferred to move in a lesser sphere than his exceptional capacities otherwise might have enabled him to exist in. Everything that he knew and felt, however, was imparted to his pupils, and proved an inestimable benefit to them.

I have never known of a pianoforte teacher who worked assiduously and exercised so stimulating an influence over his pupils. The spirit of a composition and its adequate rendering were to him most essential; the purely mechanical he cared less about. For this reason we find fewer "virtuosi" amongst his pupils, but instead the more thorough musicians. His extensive literary knowledge he never ceased to convey to his pupils, nor tired of devising means of shaping their judgments, or extending their mental horizons. Prejudice and one-sidedness were utterly alien to his nature. With every artist he never failed to discover what was characteristic of the man or his work, and was ever ready to acknowledge whatever noteworthy qualities a man possessed. For such reasons mainly it was that Schumann induced Mendelssohn, at the time the Conservatorium was founded, in 1843, to appoint Wenzel, together with Plaidy (who was more of a technician than an æsthetically cultivated musician), as a teacher of the piano-

forte. From this time henceforth Wenzel devoted his time and energies exclusively to that model of music schools, the Leipzig Conservatorium, which soon attained a celebrity that has continued to the present day. His unswerving efforts in behalf of the school, its ends and its aims, were as remarkable as his sense of duty and perseverance, and it can hardly be said of him that he ever missed a lesson or appointment of any kind. He entertained a high opinion of the Conservatorium as a school, although in matters of administration he often found it advisable to submit to the views of the directors, when his own convinced him quite to the contrary. For he was of a more progressive and liberal turn of mind than is compatible at times with the purposes of a school. Within the limits of the Conservatorium he worked incessantly, yet he always managed to find time for private tuition, to which he devoted himself with no less energy.

Wenzel was never known to be ill. Simplicity was the rule in his mode of life, and of an evening, after a day's hard and continuous labor and activity, he was ever the most amiable and inciting companion, a friend much sought after from many quarters where he was wont to teach, and well known to all artists visiting Leipzig. He never left his favorite haunt except in times of vacation. Then he would resort to the mountains, to Switzerland, the Tyrol, etc.; never to large cities, but always to nature itself, which he was passionately fond of and knew thoroughly.

Last week he became suddenly ill, which with him meant the beginning of the end. The weight of years asserted itself, which his otherwise healthy and robust nature could no longer withstand. By order of his physicians he was sent to the baths at Kosen — to return no more alive. After a few months trial of the baths he already imagined himself sufficiently recovered to express hopes of soon returning to his home and resuming his lessons at the Conservatorium for the winter term. But his cherished hopes were suddenly frustrated on the 16th of August, when a stroke of paralysis cut off his life on the very day the summer vacation of the Conservatorium began, thus sparing him the misery of prolonged sufferings.

The news of his death was a blow to the whole of Leipzig. It became more evident than ever how numerous were his friends and admirers. Enemies it may hardly be said he ever had! No one could possibly have lived a more unostentatious or unselfish life. Never putting himself in the way of any one, he never pushed himself into the foreground. All demonstrations of allegiance he steadily rejected. Honors and distinctions he never sought, and therefore had few conferred upon him, living as he did in a time of competition and puffery such as ours, in which a name like his is but seldom rightly understood. But his name will continue to live in the musical history of Leipzig; he will always be remembered in the hearts of his pupils and friends, and in the annals of the Leipzig Conservatorium he is assured a place of honor for all time to come.

His remains were brought from Kosen to Leipzig and here interred with appropriate solemnity. A long and brilliant array of artists, music lovers and pupils of both sexes followed him to his last resting-place. At his grave, the deacon, Dr. Peschek, a countryman of Wenzel's, spoke with much feeling and fervency, choosing as his text, "This disciple shall not die," from the gospel of St. John — a saying significant at once for the reverence implied for the departed one, and the consolation contained in it for those left to mourn his loss (his only brother was present among the mourners). The ceremony opened and closed with vocal selections sung by a choir composed of pupils from the Conservatorium. Amongst the

many floral tributes which accompanied the body to the grave was a laurel wreath which a former pupil from Munich had sent. It was well bestowed, and probably was the first ever conferred upon him. Crowns had been more according to his deserts, so long as he lived; but these he would never have accepted. Sacred be his memory!

#### PROFESSOR MACFARREN ON MUSIC.

Professor Macfarren, the principal of the Royal Academy of Music, on Saturday addressed the students at the Academy in Tenterden Street, Hanover Square, on the inauguration of the new academic year. There was a numerous attendance, among those present being Professors Walter Macfarren, Brinley Richards, W. Shakespeare, H. C. Banister, A. H. Jackson, F. R. Cox, E. Fiori, S. Holland, E. R. Evers, E. Fanning, W. H. Holmes, F. B. Jewson, A. O'Leary, H. Thomas, and Mr. John Gill, the secretary. Professor Macfarren said they had one common bond which bound them all in mutual interest, their devotion to music, which united them in such a manner as to make their connection and relationship for the life long. He dwelt on the responsibilities of the professors, and the manner in which they discharged them, observing that the pupils had not come there for a bald technical education. There was a higher function in the duties of the professors — the function of moral influence, which they exercised in a marked degree upon the pupils confided to their care. Referring to the sub-professors, he said the appointment was the highest honor that could be paid to a student, the committee selecting for it those among the pupils who were most advanced and were best deserving, and thus giving to them the peculiar advantage of being taught to teach. The professors, however, were responsible for the progress of the pupils who were placed under the sub-professors. He then asked those who were pupils to consider what their duties were in the Academy. They came not to study music as an amusement. It would degrade the wonderful subject which engrossed their life's attention to regard it for a moment as a pastime and recreation. If they entered into the pursuit of that study it must be the prime, he could almost say the sole, object of their attention, and other subjects which engage their thoughts should all bear upon that one chief consideration. To be a musician was, in itself, a great and glorious privilege. He regarded it as a very high privilege to be entrusted by the committee of management with the office which he held, as it made him the medium of communication between all of them and the committee, and gave him the hope of being the means of cementing the friendship which he believed existed among all of them. Addressing them as musicians, he asked them to think for a moment what was the important calling of an artist. He reminded them of Schiller's beautiful apologue of the division of the earth, and of the complaint of the artist to Zeus that there was no portion of the world left for him. "Yes," said the King of the Gods, "you are not unregarded. I will say for you, the heart of man. Be that your study and your empire." All the arts were connected, and the reflection upon one another enhanced the beauty of each. In sculpture they saw the imitation of natural forms, and from that they took their word that art was the imitative power of reproducing nature. In painting they had form with color added; in acting they had form, and color, and gesture; in literature those three qualities were lost; but in uttered speech they had the thoughts of the persons who were the subject of the work of art. It must be borne in mind, however, that Goldsmith said, and Talleyrand quoted, that speech was given to man, not only



to express his thoughts, but to conceal them, while music had a higher function than the expression or concealment of thoughts. Music uttered what was beyond the reach of words, and whereas speech might describe our feeling, music went beyond the description and produced the feeling itself. Architecture had been claimed as the fittest analogy to music, in that neither reproduced natural objects; but architecture was based on natural principles of geometry, perspective, and proportions, and it had the power of conjuring in the thoughts of the beholder images of the mind apart from images of the building—feelings of reverence, or lightness, or respect, or gaiety. Music could awaken all those ideas, the highest sublimity, the lightest mirth, and it could present every shade of feeling between them. With the knowledge that they were studying that most intense, most delicate subject, they could not for a moment feel that there was anything trifling in the pursuit they were undertaking. After urging them to make the best use of the talents they possessed, he drew attention to the class for acoustics and the operatic class, and observed that recent times had very much strengthened the general desire among musicians at large to obtain particular distinctions for their artistic qualifications. They now proceeded to Universities for degrees in very far larger numbers than until recent years, and the Universities had made the standard of excellence to which the degrees testified very far higher than formerly. In one University in particular, a knowledge of acoustics was imperative in every candidate who obtained graduation. In the Academy every opportunity for musical study in every department was open to them. The class for acoustics was under the care of the present examiner of the subject in Cambridge University.

There seemed in the operatic department to be more appearance of amusement; but if it was to be sought as an amusement only, the study of operatic music could only be degraded to triviality. Still, there was not the severe tax on the attention in that particular branch of study that there was in the scientific subject to which he had just alluded—the subject which touched upon the grandest phenomena of nature, and which showed the source of music itself. The operatic class was open to singers who need not necessarily have a view to theatrical performances, and the experience of the past few years had proved that to practice with action gave a freedom to the performances of singers who aimed at nothing further than the concert-room or the drawing-room, and took from them certain restraints which impeded good qualities until such freedom could be acquired. Dealing with a "tender subject" to them all—the result of the annual examination—he said it brought gratification to all of them, but with the gratification there were several disappointments. The obtaining of medals should be regarded as a secondary consideration in their studies, for they must bear in mind the many circumstances which might interfere with success at an examination. An examiner could take no account of what was yesterday or would be to-morrow, but could only inspect what passed under notice at the very moment of the trial, and the idea was fallacious that work was to be slackened, or painstaking abandoned because no prize was gained. In support of this contention he referred to *Alceste* and the tragedy by Euripides, which was offered in competition at the Olympic Games, and failed of a prize. Mr. Browning's beautiful poem of "Belaustion's Adventure" had given a transcription of the play, which was involved in the story of the failure of the Athenian's war upon Sicily, and the hardships to which the Sicilians subjected the Athenian captives. The captives, however, re-

cited verses of Euripides from the play of *Alceste*, and so charmed the Sicilians that for every one who could recite passages from the play indemnity from service was accorded, and they were released from their bondage. He concluded, amid warm applause, with which his remarks had been frequently greeted, by quoting the two last lines of the poem he had referred to—

"It all came from this play which gained no prize;  
Why crown a whom Zeus has crowned in soul before?"  
—London Times.

#### RAFF'S "SUMMER" SYMPHONY.

The special novelty at the first Crystal Palace concert was the new Symphony in E-minor of Joachim Raff—the ninth of his symphonic works, and the 208th published composition of this too prolific writer. It is one of a series of four, illustrative of the seasons, the first of which, entitled "The Voice of Spring," was produced at the Crystal Palace on the 15th of November last, while the "Autumn" is to be produced at Leipzig or Vienna this Winter; the "Winter" symphony being still only sketched in Raff's portfolio. In his symphony in E-minor, entitled "Summer Time," Raff again comes forward as a composer of programme music, and with a "programme" well-nigh impossible of performance. The first movement or "part" is entitled "A Hot Day," and this will, it is presumed, be considered the *reductio ad absurdum* of programme music. How on earth can a man depict in music "a hot day"? It is true that Mr. George Grove, whose imagination is only equalled by his musical enthusiasm, fancies that in the opening of the movement beginning *piano* with the first violins (divided) and second violins only, which gradually by the addition of instruments increases to a *forte*, he sees the "burst of the sun." It is equally true that the sun, whether at rising, at noon, or at sunset, has never yet in the history of astronomy been known to "burst," and that the phrase must be accepted as a flight of fancy or as a mere flower of speech. Minds more imaginative (if that were possible) than Mr. Grove's might perhaps perceive in the semiquaver figure which follows, an illustration in music of the flies which on "a hot day" worry the bald head of an angry man. But beyond this speculation ceases. The second subject is duly announced, and the movement proceeds to the "working-out," where we have once more the "burst of the sun," the "fly on the angry man's bald head motive," and so on. At the coda we have again the "burst of the sun" motive, this time extended, without any particular effort of heaven's artillery, followed by the other themes, "settling down at length into a touching allusion to the original subject." This is our old friend the "burst," again, in which Mr. Grove, with a curious reversion of feeling, "imagines the sun to sink, and the twilight, in which the movement commenced, to again fall over the landscape." Mr. Grove is, however, conscious that he is dead out of his reckoning, and he admits, "After this, a few noisy bars seem somewhat out of keeping." Perhaps the composer means to illustrate the old rhyme—

"The sun which 'burst' once in a way,  
May rise to 'burst' another day."

The scherzo in F (after E-minor!) is tolerably plain sailing. We have the meet of the fairies, the call to the hunt, the appearance of *Oberon* (violinello) and *Titania* (viola), a duet; the hunt and the return of all parties, the movement or "part" being fanciful in design and admirably scored. The slow movement, entitled "Eclogue," is a true "pastoral poem," and the two middle movements must be considered the best in the work. On the finale, entitled "Harvest Home," it would be nonsense to waste words. It does not afford the remotest idea of a harvest home, and the workmanship is commonplace and often coarse. The symphony altogether will certainly not be considered the best work of its most unequal composer; though its performance by the Crystal Palace orchestra under Mr. Manns left nothing to be desired.—*London Figaro*, Oct. 10.

#### F. J. CAMPBELL.

THE BLIND EDUCATOR OF THE BLIND.—HIS ASCENT OF MONT BLANC.

"The blind leading the blind" are proverbial words, often cited to illustrate an example of extreme folly, but there is a blind leader of the blind whose life demonstrates his ability for leadership among any class of men, be they sightless or seeing. His name is F. J. Campbell, the blind gentleman who recently achieved the remarkable feat of ascending Mont Blanc. Mr. Campbell is a native American, and is well-known in Boston and its neighborhood, especially in Newton, where he lived for many years. He was born in Tennessee, and lost his sight when he was about three years old. He received his education in an institution for the blind in that state, came to Boston when a young man, and was soon placed at the head of the department of music in the Perkins Institution for the Blind at South Boston. Having a remarkably fine talent for music, he soon raised that department from a condition of comparative insignificance to a state of high efficiency. He also performed the same service for the tuning department. He had a spirit of dauntless energy, was self-confident and self-asserting. He was bound to make his mark, and the controlling idea of his life has always been that a man by reason of blindness does not become an object of charity, or only fitted to earn his livelihood by some simple means, such as the making of brooms or the weaving of door-mats, but that nearly all spheres of activity in which seeing men are engaged are also open to him. To prove this has been his aim in everything that he has done, and he has striven to make his life a running illustration of the feasibility of his views. His great intellectual influence was not slow in making itself felt beyond his own department at South Boston, and, during his long stay at the Perkins institution, he was, next to Dr. Howe, the leading spirit in its management.

#### HIS AMERICAN LIFE.

Many interesting things, showing the wonderful energy of the man, are told by his friends and neighbors. During the civil war, although a native of the South, he was intensely patriotic. So enthusiastic was he for the Union cause that he cherished an irrepressible desire to enter actively into the service, and he exhausted all his powers of persuasion in endeavoring to induce the authorities to allow him to serve his country in a capacity which he felt confident he was able to fill with credit to himself and profit to the Union arms. One of his favorite projects was to secure for blind students the advantages of Harvard University, and he regarded it as highly unjust that blind youths who had the desire and the capacity for the highest education should be denied the privilege of obtaining it. He, therefore, drew up several memorials to the university authorities seeking that end, but owing, it is said, to the lack of sympathy with his purpose on the part of others, who would most naturally have been expected to use their influence toward the furtherance of a higher educational movement for the blind, he never succeeded in getting any attention called to his petitions.

Mr. Campbell was able to find his way all over Boston with wonderful facility, and it would be difficult to distinguish between his power in this respect and that of a seeing man. One evening, when in town attending a concert, he missed his last train home; it left somewhere in the neighborhood of 10 o'clock, the suburban public in those days not being so well accommodated in the matter of late trains as at present. But, knowing that a horse-car went to Watertown, he took that and made the best of the way to his home in Newtonville on foot, through streets he had never traversed before, asking his way of no one.

Old citizens of Newton remember the great school festival he organized one Fourth of July before the war. School musical festivals were not the common thing in those days that they are now, and music not being so generally taught, it was no easy task to get them up. Mr. Campbell conceived the idea of giving a grand open-air concert by the pupils of the public schools in a natural or/ran amph-

theatre on the shores of the pond near Gov. Claflin's estate, a most beautiful natural spot. He succeeded in enlisting the co-operation of the school committee, drilled the scholars, brought over his band from the Perkins Institution, and, with the assistance of the Newton band, gave a concert which was highly creditable artistically, and a great popular success, over 5,000 people being present, and highly delighted with the affair, which was the great event of the day's celebration.

#### HIS TRIP ABROAD.

Several years ago Mr. Campbell was given leave of absence from his duties at the Perkins Institution, and went abroad on a vacation trip, taking with him his invalid wife. His special object was to spend considerable time in the study of music in Germany under the best masters. This object accomplished, on his way homeward he stopped in London. While there he chanced to attend a meeting of some blind persons, and he was so struck with their pitifully helpless condition that he determined to remain and endeavor to introduce into England the same enlightened treatment of the class universally pursued in his native country; for in this respect, at that time, the English educational methods were strikingly deficient. Nearly all the blind persons in the country were either paupers or semi-paupers, and those who earned their own living had only the ancient, conventional resources of mat-weaving, chair-mending, and the like. Mr. Campbell's wonderful energy here came into play. The circumstances under which he began his work might have been discouraging to a man in full possession of his physical faculties. Everybody who knows English society will testify to its suspiciousness of strangers, and the necessity for good credentials, if a stranger should desire to make any headway in any project he has in hand. Yet here was Mr. Campbell, an utter stranger, with no recommendations to persons of position and influence, almost penniless—for his slender purse was nearly drained—with a very sick wife, and sightless. But he overcame every obstacle, and earned the gratitude of the English nation as a great public benefactor. Because he was blind, it might be suggested; through that he excited sympathy, and so succeeded. But Mr. Campbell scorned to be looked upon as an object of pity. He never regarded himself as such, and would never tolerate the idea on the part of anybody. He always insisted on his cause being looked upon strictly on its merits. On the day when he received his first slight encouragement he had reached the end of his monetary resources. But he succeeded in obtaining the funds to make a modest beginning, and he started an institution for the blind based upon his educational methods. This was in 1871. It rapidly grew in public favor. He was fortunate in attracting the attention of exalted personages, and it soon developed into the Royal Normal College and Academy of Music for the Blind, under the patronage of Queen Victoria, the Prince and the Princess of Wales and the Duke of Edinburgh figuring as vice-patrons, and with the Marquis of Westminster as president. The Princess Louise and the Marquis of Lorne also took deep interest in the institution. Almost wholly through Mr. Campbell's personal exertions the institution has received money amounting to something like \$250,000. The institution has now beautiful buildings at upper Norwood, London, very near the Crystal Palace, near which it was purposely located on account of its musical advantages. One enters an arched gate-way, and looks down a terraced hill with green lawns diversified by flowers and trees in picturesque groups, with great clumps of rhododendron and hedges of hawthorn and laurel. At the top is a light gray building, where the girls sleep and all the school takes its meals. "You may not think," says a writer in the *Spectator*, "it means much to these blind people that pretty tiles peep through luxuriant ivies on its corner tower, that the sun streams into it widely through generous windows, and that a fair prospect stretches far westward. But those who live with the blind learn that the presence of beauty does influence them as much as those who see. Experience proves that for them also does it stimulate the imagination, refine the taste and give cheerful pleas-

ure. And do not the blind, in their narrower path, need this more than others?"

"Going down from 'the mount,' you pass, near it on the left, the cozy little home of Mr. Campbell. A few terraces below, still more to the left, is a four-storied new building, with its arches and gables. Here are the school-rooms and the boys' quarters. At the extreme left, before reaching this, is a large open-air gymnasium. It is fun to see the boys swarm up those ropes, hang headlong from the swings, and turn somersaults on the soft floor of tan, and hear their merry shouts. Are those active, happy creatures really blind? To any stranger's eye these many staircases and paths and banks and bridges seem to lead at random into the basement or second story of any of the three main buildings on the terraced hill-side; yet these sightless girls and boys dash along unerringly at full speed. Sometimes you hold your breath to see them, but nothing happens. Any of them will show you round the pretty garden, if you choose, and tell you which they like best of the bright flowers bordering its strips of velvet lawn; and, perhaps, they will ask you to sit down under the spreading arbutus tree, which his grace, a certain duke, says is the finest that he knows. Their faces will brighten as you exclaim: 'What a beautiful view!' for they feel as if they saw it also, having so often heard it described; and their trained ears hear meanwhile what yours do not, as the breeze sweeps through the variously sounding branches of the many sorts of trees grouped here and there. Some of these trail on the ground, in marked contrast with the tall, straight pines, the quaintly stiff Japanese evergreens, the sturdy tulip and catalpa, and others of more familiar mien. Below the garden is the meadow, so called, a smooth plot of turf, with not so much as a shrub to prevent a blind child's running to his heart's content. It is bounded by a shaded gravel walk, and every boy and girl here knows that ten times round the meadow twice a day is no small exercise. At the four corners are laid boards to tell the foot when to turn, for the blind manager here knows better than a 'sighted' person how to help these pupils to learn accuracy and confidence in their movements. It is the evident purpose of every arrangement of the school to teach real independence, both in feeling and in act, to reduce to the minimum the inequality between the blind and the seeing."

The institution has a beautiful new music hall, where some of the finest music in England may be heard. While the new building was going up, it is related of Mr. Campbell that at night he used to make his way all over the structure, up ladders and along narrow scaffoldings, to make sure that everything was progressing satisfactorily. One day, while watching the laborers at work, he found that there were no windows, nor any provision for ventilation, in one room. He soon learned that the architect had disregarded the question of light and air, considering that the blind had no use for either. He was determined to have the amplest supply of both, knowing that they were essential to the health of all human beings, whether seeing or blind. He therefore would not rest until he had succeeded in getting the architect dismissed, and a more intelligent one put in his place. An instance of Mr. Campbell's thorough American independence of character is shown in the fact that the grand duke of Hesse, on observing the remarkable advantages of the institution, wished to place his blind son, Prince Alexander, under Mr. Campbell's charge as a pupil. He desired, however, that he should have a princely establishment, with something like a score of servants about him. This condition Mr. Campbell at once refused to consent to, and adhered to it inexorably, even though he risked offending his royal patrons by so doing. He said he would be happy to receive the prince under his charge, but that he would have to come on the same conditions as the other pupils, and be placed on an equality with them in all respects. The prince came on these conditions, and became one of the best friends of Mr. Campbell, besides developing a high musical talent. It was with Prince Alexander that Mr. Campbell went into Switzerland last summer. His ascent of Mont Blanc was made to illustrate his

views that a blind man, by reason of his infirmity, need not be excluded from undertaking the most difficult tasks that other men have accomplished. He felt confident of his success when he set out, having practised for a month in glacier work, and in climbing lesser mountains. Mr. Campbell's letter to the *Times*, modestly describing his adventure, was followed by a letter from the secretary of the Alpine Club, commending his pluck, but criticising one of the details of the descent, blaming the guide for permitting it to be made in such a manner. Mr. Campbell having descended beside the guide, instead of following him, as demanded by the rules of safety. The next day the *Times* devoted an editorial of over a column to the affair, speaking of Mr. Campbell in the most complimentary terms. From it is quoted the following: "The praise of the reformers of the education of the blind is that they insist upon relegating what is only a drawback, and not a prohibition, to common human fellowship, to its proper category. As a demonstration to that tendency and truth, Mr. Campbell's ascent of Mont Blanc deserves commemoration, not because a mountain ascent merits any blowing of trumpets, whether the adventurer have as strong sight as an eagle or as little as the fish of the Adelsberg caverns."

Mr. Campbell is described as a slightly built man, with a thin, energetic-looking face, his sightless eyes concealed by dark glasses. His wife died not long after the beginning of their mission in England. He married again, his second wife being a Boston lady, formerly a teacher at the Perkins Institute. She is a treasured helpmeet in his great work, and, like his first wife, is blessed with vision.—*Sunday Herald*, Oct. 24.

#### MR. OLIVER KING.

Of this young artist, as a pianist, and as composer of orchestral works, the *Evening Gazette*, of Oct. 23, wrote as follows:

We will first give our attention to Mr. King's playing. He has a brilliant and a fluent technique, a refined taste, and a clear and precise touch, but his method is somewhat too deliberate and unimpassioned to afford entire satisfaction. His style is by no means versatile, and is lacking in the finer and warmer shades of expression. He is always correct, always calm, always deeply in earnest, and there is a pleasing absence of all attempt at meretricious display in his playing, but its effect is coldly monotonous through want of contrast in effect. Even in the most fiery climaxes, Mr. King is never stirred from his imperturbability, and his admirable finger work, equally perfect in both hands, fails to make any deeper impression than that of masterly mechanism. This want of fire and passion in a young artist is rather unusual, for, as a rule, such are oftener in need of curbing than of spurting.

We were greatly surprised by the rare merit of Mr. King's compositions, especially when his youth is taken into consideration. Of course, it cannot be expected that justice can be done to a symphony, a concerto and a concert overture at a single hearing, especially when all three are heard on one occasion. It is impossible to do more than to give the general impression made upon us by the works, and that was highly favorable. Mr. King understands the orchestra thoroughly, and handles it like a master. He appears also to be thoroughly familiar with the most recondite intricacies of harmony and of counterpoint. He is fluent in idea and fertile in resources, and though his playing may be wanting in fire and variety of effect, when he takes the pen in hand, there is certainly no fault to find with him on these points. His style is preeminently polyphonic, and it is just here that fault is to be found with his scores, in the excess to which he carries his work in this respect. The principal themes are so overlaid by elaborate treatment that it is often difficult to distinguish them from the subjects that move with and cross them in every part of the orchestra. In the symphony and the concerto this exuberance of florid counterpoint and this over-luxuriant blending of counter themes, though rich and sensuous in effect, was embarrassing rather than edifying to the listener. The overture has less ornate treatment, and is clear, interesting, vigorous, and

wholly pleasing. The faults we have pointed out, however, are in the right direction, since it is better to be too rich in fertility of resource than too poor. In the first instance, it is easy to erop the superfluous luxuriance; but in the second instance it is by no means so easy to supply what is lacking. Mr. King is a follower of the new school of melody and of orchestral development; and his works have the restlessness, the constant groping after novelty of effect, the placing of higher value upon the treatment of an idea than upon the idea itself, and the subjugating of inspiration to thematic jugglery that characterize the higher music of the day. His melodies are of the "endless" description that Wagner has made so familiar; his harmonies run to the extreme of chromatic eccentricity; the general effect is feverish, and the ear at last is wearied by the unceasing sensuous flow, and yearns for a resting-place, but in vain. We hope that Mr. King is young enough to outgrow strict fealty to the school he at present follows, for these works show him to possess decided genius and that productive industry which is its invariable companion.

## Dwight's Journal of Music.

SATURDAY, NOVEMBER 6, 1880.

### SCHUMANN'S ESSAYS AND CRITICISMS.

The second series of Mme. Ritter's admirable translation of Robert Schumann's collected writings<sup>1</sup> (*Gesammelte Schriften*) about music and musicians is now before us. It forms a beautiful volume, uniform with the first series, which appeared in 1877. This completes the collection. The entire contents of the four small German volumes, published at Leipzig in 1854, were translated by Mme. Ritter at the instance of the composer's widow, Mme. Clara Schumann, who, writing to her (in 1871) on the want of a more satisfactory and more intimate biography of Schumann than any we yet have, and expressing the opinion that the time for such a work had not yet arrived, concludes with the suggestion: "but perhaps you, who display so much appreciation of my husband's character and works, might find it a not ungrateful task to translate his writings, which give so much insight into his heart, at least to the reader who is himself qualified to understand." This task was undertaken *con amore*, and was performed so well that even one familiar with the German language may enjoy the writings best in their English dress. For, while preserving, to a remarkable degree, the spirit and the individual flavor of the original, the translation is an improvement upon Schumann's often involved and obscure style, in being clearer and more readable. Moreover, the translator's annotations, and especially her excellent preface to the first volume, embodying an appreciative sketch of his career, with an explanation of the circumstances under which these flying leaves were written, add much to the value of the book. The account of the "Davidite Society" (*Davidbund*), — that pleasant fiction which Schumann introduces into his criticisms in the earlier numbers of his *Neue Zeitschrift für Musik*, dividing himself as it were into several characters, as Florestan, Eusebius, Meister Raro, besides bringing in the contributions of his young, enthusiastic friends, so as to discuss composers and their works from many points of view, is also interesting and essential to an understanding of many of the essays.

Mme. Ritter and her publishers did not risk the publication of the entire work, so full of food for thought, at a single venture. The first series (1877) was a selection of the more striking and important papers, forming about one half of the whole. In this we may read Schumann's first

recognition of Chopin (an "Opus 2"); his articles on "A Monument to Beethoven"; on the "Four Overtures to Fidelio"; on the discovery of Schubert's great C-major Symphony, that of "the heavenly length"; his elaborate analysis of the *Symphonic Fantastique* of Berlioz; his appreciations of Gade, Liszt, Mendelssohn, Robert Franz, Sterndale Bennett, Ferdinand Hiller, and of many other greater and lesser lights. Also, his "Aphorisms," which are full of meat, and his "Rules and Maxims for Young Musicians," which we believe we had the honor of first translating in this Journal, twenty or thirty years ago, and which have been so often translated since. The genial, hopeful, brave, progressive spirit shown in all these writings; the clear, sure insight of the critic, always sympathetic, quick to see and to appreciate, and backed by profound knowledge and by personal experience in the things whereof he wrote; the imaginative, poetic quality displayed in his writings as well as in his music, and his happy faculty of illustration, besides lively wit and humor, and sometimes keen satire, but far oftener a most kindly, hopeful, and encouraging tone toward young aspirants, — the wealth of matter, and the charm of manner of the whole collection, make it an invaluable aesthetic guide-book to the student of music. It inspires a true and lofty aim, a sense of the true dignity and sacredness of Art, and bids us all be earnest.

Such solid, and, for the general musical public, unaccustomed, sometimes puzzling, reading was naturally slow in making its way into general favor; but that first series has been on the whole so well received, that the time came at last for issuing the second. This volume, too, is full of meat, of pithy hints and suggestions, of most valuable and instructive criticism. Unlike the first part, it is occupied entirely with (brief, for the most part) critical reviews of compositions which appeared during Schumann's editorship of the *Neue Zeitschrift*. These, though often dealing with works and with composers who have since died out of memory, are always significant and well worth the reading. And the translator, wisely as we think, has arranged them in convenient order, both for reference and for comprehensive and intelligent over-sight of all belonging to each class or form of composition. Thus, first we find interesting analyses of a Danish and of several German operas, which have long since disappeared upon the stream of time, but which nevertheless are curious to read about. Then come oratorios: Hiller's "Destruction of Jerusalem," and "The Saviour," by Edward Sobolewsky, who emigrated to America in 1859, conducted the Philharmonic Society of St. Louis, and died at his farm near that city in 1872. New symphonies for orchestra come next, including symphonies by Preyer, Reissiger, F. Lachner, and C. G. Müller. Comparing one of these with the easier, happier, and more perfect work of Mozart and Beethoven, he exclaims: "Would some young composer but give us an easy, merry symphony, in a major key, without trombones and doubled horn parts! Of course that is very difficult; only he who knows how to command masses can sport with them," — and more which we would gladly quote. Then a motley procession of new overtures passes in review, including an "Ecclesiastical Overture" by Julius Stern, Rietz's "Hero and Leander," Bennett's "Naiads," which he was among the first to praise, and several others. Piano concertos follow: Thalberg, Ries, Moscheles, Mendelssohn, and more. Then an attractive company of Song and Lied composers. Then a godly representation of the writers of chamber-music: sonatas, trios, quartets, septuors, etc. This department, Schumann being himself a pianist and composer in nearly all these forms, is naturally crowded. His grouping together of string quartets, with his

pleasant chatty description of the first trial of them in the intimate artistic circle, is extremely interesting and admits the reader into the most select and sweet communion of artists. Of these chapters we have borrowed a first installment for the earlier pages of our present number.

But there is no corner of the contemporary musical field which Schumann has surveyed more thoroughly and critically than that of pianoforte studies. All of any real significance, whether by way of example or of warning, which we have noticed during these years (and their name is legion) he has taken pains to sift and weigh and analyze, separating the wheat from the chaff, and constantly referring to the nobler examples of Cramer, Moscheles, and Chopin. The mass of these little occasional reviews constitutes a most instructive essay, teaching by example, on the whole vast department of *Etudes*; and at the end he classifies them according to their several aims, both technical and as regards expression.

Rondos, Fantasias, Caprices, Variations, and all the modern miscellaneous forms of pianoforte music, reviewed with utmost patience and impartiality, occupy the remainder of the thick, rich volume. It is impossible for us to enter into anything like a full and exhaustive estimate of these two invaluable volumes; that would require a lengthy article in some solid quarterly review. We must content ourselves, for the present, with heartily commending the work and the translation to all seekers for the truth in music, and with such specimens as we can from time to time find room for in these columns.

### CONCERTS.

Since the week of the Tremont Temple opening there has been a period (about three weeks) of very little public music in this city. Mr. Prakas's third and last Organ Recital, at the Temple, on Wednesday noon, Oct. 27, has been about the only concert of any real note; and that, we were glad to see, was better attended than the previous ones. The programme was excellent: —

Tocata in F-major	Bach
Concerto in B-flat	Handel
Andante Maestoso — Allegro — Adagio — Allegro, <i>ma loco</i>	
	Presto.
Canon in B-flat	Merkel
Canon in G-major	Whitney
Nuptial March	
Elevation	Guilmant
Pugon	

Mr. Preston's rendering of Bach's Toccata was altogether worthy of the strong, lively, noble work, taken at just the right tempo, which was evenly sustained, and the whole form and meaning were brought clearly out. The Handel Concerto was highly interesting. The genial work, with all its variety of themes and contrasts of color, was made most appreciable. The Canon by Merkel was given so pianissimo that we heard it only as we might the vague murmur of the breeze through distant pines; but that by Whitney was more clear and positive. Guilmant's Nuptial March was quite original and captivating, and clearly worked up, and its return in the midst of the fine strong fugue gave unity to the three pieces as a whole. The gifted young pianist has certainly made his mark also as an organist by these three concerts.

— There was a concert, which we were unable to attend, at Union Hall, on Thursday evening, Oct. 28, given by Mrs. FANNIE M. HAWES, a soprano vocalist, with the assistance of good artists. It was her first appearance here, and report speaks well both of her voice and training. This was the programme:

Hunting Song	Ann
Especially arranged for Schubert Quartet.	
Cachouca Caprice	Bat
Edward A. Cary.	
Ernani Involami	Verb
Fannie M. Hawes.	
Sonata, for violin, in A	Handel
C. N. Allen.	
In Absence	Back
Schubert Quartet.	
Ballad.	
Fannie M. Hawes.	
Ballade	Beethoven
Edward A. Cary.	

<sup>1</sup> *Music and Musicians. Essays and Criticisms by ROBERT SCHUMANN. Translated, Edited and Annotated by FANNY RAYMOND RITTER. Second Series. (New York, Edward Schuberth & Co. London, Wm. Reeves. 1880).*



a. Cavatina . . . . .	Raff
b. Gavotte . . . . .	Popper
c. Cradle Song . . . . .	Alard
d. Ungarische . . . . .	Hausner
C. N. Allen.	
Margaret at the Spinning-Wheel . . . . .	Schubert
Fannie M. Hawes.	Anon

Especially arranged for Schubert Quartet.  
—Last evening (too late for notice now) the first of Mr. LIEBKAMM's Philharmonic Orchestra Concerts was given in the Music Hall, with a programme bristling with new-school novelties: a "Romeo and Julia" Fantaisie by Svendsen; Grieg's piano concerto in A-minor, played by Mr. Franz Rummel; Raff's "Im Walde" Symphony; two Slavonic Dances by Dvorak; Liszt's Hungarian Fantaisie for piano and orchestra; while of the older composers there was a Muetzette from a concerto of Handel, adapted for oboe, bassoons, and string orchestra by Geraert, and the *Freischütz* overture for a conclusion.

The second concert (Nov. 19) offers the "Carnaval Romain" overture by Berlioz; the first part (*Inferno*) of Liszt's "Dante" Symphony (new here); "The Youth of Hercules" by Saint-Saëns; a melody of Ole Bull's arranged for string orchestra; a miniature march by Tchaikowski; and a Valse Caprice by Rubinstein. Miss Gertrude Franklin is to sing a concert aria by Mozart, and songs by Spohr, Schumann and Widor.

—This evening Mr. Wm. H. Sherwood gives a concert at the Meisonon (Tremont Temple), mainly for the introduction here of Mons. Alfred Desève, a young violinist from Paris, Canadian by birth and recently violinist to the Princess Louise. We had the pleasure of hearing M. Desève play the Kreutzer sonata with Mr. Sherwood, at the latter's room, a few days since, and have since heard him play in private the Mendelssohn concerto. He has admirable execution and plays with rare taste, intelligence and feeling. Mr. Charles R. Adams will assist to-night as vocalist.

—Next week, on Friday evening, Mr. B. J. Lang will give a second and improved performance of the *Damnation of Faust* by Berlioz, with the celebrated baritone Herr Henschel in the part of Mephistopheles, Miss Lillian Bailey as Margaret, Mr. Wm. J. Winch as Faust, and Mr. Clarence Hay as Brander. There will be a male chorus of 200 voices, a female chorus of 100, and an orchestra of 60 instruments.

—We learn that it is Herr Henschel's intention to give a series of song recitals here this season.

—Subscribers to the Harvard Symphony Concerts can receive their season tickets and select their seats at the Music Hall on Monday, Tuesday and Wednesday next. The public sale commences on Thursday, Nov. 11. The first concert will take place on Thursday afternoon Nov. 18. The programmes of the first three concerts were given in our last.

—The full programme of the *Euterpe* for the current season has been made up, and assigned, as follows: December 1, at the Meisonon, Lisstmann Quartet—Quartets, Op. 27, G-minor, Grieg; No. 1, E-flat major, Cherubini. January 5, Beethoven Quintet Club—Quintets, No. 2, C-major, G. W. Chadwick; posthumous, D-minor, Schubert. February 2, same players—Quartet, Op. 44, No. 2, E-minor, Mendelssohn; Sextet, Op. 35, G-minor, Brahms. March 23, New York Philharmonic Club—Quartets, No. 6, C-major, Mozart; Op. 30, No. 2, E-minor, Beethoven. April 20, same players—Op. 132, A-minor, Beethoven; Op. 41, No. 2, F-major, Schumann—*Courier*.

—The Cecilia has the following works in preparation for the four concerts to be given during the current season: *God's Time is Best*, cantata, Bach; *New Year's Song* and *Faust*, Schumann; a short psalm and a motet for female voices, Mendelssohn; the music for *The Ruins of Athens*, Beethoven; *The Bells of Strasbourg*, Liszt; *At the Cloister Gate*, Grieg; *Romeo and Juliet*, symphonic cantata, Berlioz; part-song by Rheinberger, Grieg and Hoffmann, a madrigal by Wilbye; and glees by sundry English composers, including *Little Jack Horner*, by Calcott. At the first concert, to be given about the 15th December, probably in Tremont Temple, without an orchestra, the programme will include the Irish cantata and a choice collection of part-songs and glees for mixed and female voices. Schumann's *Faust* will be presented at the last concert of the season.

—The Boyston Club, at their first concert, November 17, will present several new works, including a

quintet for strings and pianoforte by Hermann Goeta, a *Kyrie Eleison* by Robert Franz, a short motet by Bach, new part-songs by Rheinberger, Loewe, Robin-stein, Vierling, Eitner Kücken and others. The part-songs embrace all descriptions, for male, female, and mixed choruses. For the second concert there will be a *Paternoster*—five-part chorus by Verdi, the Hoffmann waltzes, called *Romance of Love*, *Seasons of the Year*, for female chorus and solos, by Gade a short cantata, new and exceedingly choice part-songs for the male chorus, and other part-songs of all kinds for all the portions of the Boyston Club. The club have under consideration for their concert, the *Faust* of Schumann or the *Requiem* by Brahms, for orchestra, chorus and solo. The club was never so large and enthusiastic as at present. The associate list is full and a waiting list as well. Mr. Osgood has brought a fresh stock of songs from abroad, and the club and their friends look forward with much pleasure to the coming season.

—The Handel and Haydn Society will give its four concerts in Music Hall. *Saint Paul* has been selected for Easter Sunday. The following vocalists have been engaged for *The Messiah*, December 26: Mrs. H. F. Knowles, Miss Anna Dradill, Mr. W. C. Tower, Mr. George Henschel.

### MUSICAL CORRESPONDENCE.

CHICAGO, OCT. 30. Since my last note to the *Journal*, I have made a short visit to Council Bluffs and Omaha, and perhaps some mention of the musical activity I found there may prove interesting. Culture and progress move westward, until the earth is encircled with the brightness of human intelligence. Thus even art is progressive in the far-away places of the great West. I must confess that I was both astonished and delighted to note the many signs of development in a taste for music that were being made manifest in both those places. The trip from Chicago is a pleasant one, and the journey far from wearisome. The Chicago, Rock Island, and Pacific Railroad run such elegant sleeping-coaches, and are supplied with dining-cars which offer bills of fare most tempting, that travelling seems rather a luxury than a task. Indeed, I never was upon a railway that seemed so pleasant and comfortable.

Council Bluffs is a little city that must be seen to be appreciated. The high bluffs that nearly surround the business portion of the city are both picturesque and romantic. They are very high, and varied in formation, like mountain ranges, and stretch along the Missouri River as far as the eye can see. The effect of the light and shade at sunrise, or at the early evening hour on these hills is very beautiful, and the view from the top of the highest of them extremely diversified and lovely. The little city has many of the comforts and some of the luxuries of the East, and presents a scene of constant activity. Musically, I find there is much taste, and no small amount of talent. I saw the little house in which Miss Fannie Kellogg, now of Boston, used to live, and I felt proud of the talent and energy that could force its way to a public recognition, even when starting from a simple home in the far West. It was an example of what may be made of a gift, when its possessor has power of will to overcome difficulty in its many forms. The light of talent will find its true place in which to shine, whenever it has purpose and true ambition for its actuating forces. I was pleased to learn that through the influence and energy of Mrs. F. F. Ford, and other helping musical people, there has been a good deal accomplished for classical music in this city. Mrs. Ford has a school for music, and has often engaged artists to come there and give song and pianoforte recitals, that her pupils might learn to enjoy good music, and to have that appreciation that comes from understanding art in its higher forms. Miss Nellie Stevens, a very delightful pianist, spent a short time in this city, and did much to cultivate among the young people a love for the good compositions of the worthy masters. Miss Stevens has won a lasting admiration for her fine playing. Mr. W. S. B. Matthews, of this city, has also visited Council Bluffs and given lectures upon musical subjects.

In Omaha I found a number of cultivated amateurs and teachers who were earnest in working for what is good in art. There are music stores that seem to do a good business, and also musical societies that bring out choral works; and thus there is a foundation for a constant and healthy progress in these little cities of the West. I can but regard every sign that shows the advancement of culture and a love of the beautiful, either in art, music, or nature, as something worthy of encouragement and praise, and I transmit my few words of description to the *Journal*, that these worthy people, who are working for art, may know that their efforts will always find recognition in the East. Art knows no country nor place, but makes her home wherever the creative power of man can mould nature into forms of the beautiful. Reflective thought opens the way, and the ideal takes a positive shape, when man directs with reason and taste.

In our own city there has been very little of moment in a musical way. A large organ has been placed in our new Music Hall. It was formally opened by a concert in which Mr. H. Clarence Eddy and Mr. McCarell were the organists. Being out of town I did not hear the concert, and must reserve my account of the organ until another time.

Musical matters are to be somewhat quiet until after the election, when our concerts will begin with a rush. I trust that we shall be compensated for our long vacation, and that our season will be rich in good music.

C. H. B.

MILWAUKEE, WIS., OCT. 27. The local concert season is now fairly begun. The Heine Quartet have begun their series of chamber-music recitals, their first programme being as follows:

1. String Quartet, Op. 44, No. 1. . . . . Mendelssohn
2. Sonata for Piano and Violin, Op. 13. . . . . Rubinstein
3. Trio for Violin, Viola and Violoncello, Op. 9, No. 1. . . . . Beethoven.
4. Prize Quartet for Piano, Violin, Viola and Violoncello, Op. 10, (First time in America) . . . . . A. Burgert

These young players have improved since last season, and the series promises to be a valuable contribution to our musical life and culture.

The Musical Society has given its first concert, —Raff's Symphony, "In the Forest," and Dudley Buck's "Golden Legend." Both were very successfully performed. The orchestra was enlarged to sixty performers, partly by bringing players from Chicago, and if there was something to be desired in the way of finish, that was no more than was to be expected from an orchestra unaccustomed to its leader and to one another. On the whole the symphony was given not unworthily, difficult as it is. In the *Golden Legend*, both chorus and orchestra went well. We had Miss Annie B. Norton of Cincinnati in the part of *Blaise*, to our great satisfaction. Mr. Max L. Lane, a new comer here, trained in Leipzig and Munich, sang the tenor part of Prince Henry. He has a pure, sweet voice, and a fine method, but lacks the power for anything but light lyric work. The contralto and bass parts were taken by Miss Bella Fink and Mr. Edward Niederdecker, two local amateurs, whose work was entirely creditable. Altogether, the concert was a marked success, and shows that there is vigorous life in the old society. J. C. F.

### MUSIC ABROAD.

LEEDS FESTIVAL. The correspondent of the *London Musical World*, in a letter dated Oct. 11, (two days before the festival began) gives the following outline of the week's programme:

During the four days' proceedings no fewer than seven compositions by native authors will be performed, the majority of them works of high pretensions. Taking the seven in order, we have, first, a cantata by Mr. John Francis Barnett, founded upon Longfellow's poem, "The Building of the Ship," the actual words of which constitute its text. This is set down for performance on Wednesday evening, under the composer's own direction, and will be followed at the same concert by Mr. Henry Leslie's part-song, "The Lullaby of Life." Mr. Walter Macfarren's overture, *Hero and Leander*, a work not unknown to London amateurs, holds a conspicuous place in Thursday morning's programme, having as its companion Sir Sterndale Bennett's favorite pastoral, *The May Queen*. The most captious will decline to dispute the propriety of choosing Bennett's cantata, the claims of which rest rather upon intrinsic and unchallengeable merit than upon the fact that our late regretted master was a Yorkshireman, and composed *The May Queen* for the Leeds Festival of 1856. It would perhaps be resented in some quarters if I were to claim as an English oratorio *Samson*, written by the naturalized Englishman, George Frederick Handel, and set down for performances on Thursday evening. Passing this by, I find in the selection for Friday morning a new musical sacred drama, *The Martyr of Antioch*, the music composed by Mr. Arthur Sullivan, who has, also, with the help of Mr. W. S. Gilbert, adapted the words from Dean Milman's poem of the same name. It is so long since Mr. Sullivan produced a work of this character, that considerable interest is naturally felt in the present effort, the fate of which, however, I am not disposed to assume. Enough that *The Martyr of Antioch* contains a good deal of bright, picturesque, and effective music, and such music as ought to meet with instant favor on Friday. The other English pieces are a new overture, entitled *Mosses of the Vale*, by Mr. Thomas Wingham, and a part-song, "The Better Land," in which the Leeds chorus-master (Mr. Broughton) displays his skill as a writer for the voices he so well knows how to train. Turning from these native productions to the representation of universal art, I find Mendelssohn's *Elijah*, Mozart's Symphony in G-minor, Weber's overture to *Oberon*, Mendelssohn's psalm, "When Israel out of Egypt came," Beethoven's Choral Symphony and Mass in C, Schubert's "Song of Miriam," Cheru-

lini's overture to *Anacress*, Bach's cantata, *O Light Everlasting*, Raff's Symphony, *Leonore*, Spohr's *Last Judgment*, and the first two parts of Haydn's *Creation*.

The soloists in *Elijah*, with which the festival opened on Wednesday morning, Oct. 13, were Misses Albani, Osgood, Patey and Trebelli, Mr. Maas and Mr. E. King.—Of Mr. Barnett's new cantata, given in the evening, the same writer says:

Mr. Barnett has preserved the characteristics which distinguish its predecessors. This was to be expected, since, even if the composer had a tendency towards varied style, he would, in all probability, be restrained by the reflection that it is easier to go upon lines already approved by the arbiters of success. *The Ancient Mariner* pleased greatly, and *Paradise and the Peri* was received with applause. Why, then, should Mr. Barnett essay a "new departure," destined most likely to end in the trouble a man often brings upon himself when he opposes his own instincts, and does violence to his nature? Our composer is much too wise for any such course. As he feels and speaks in his first cantata, so he feels and speaks in the third, while in both he is equally honest and equally able. We recognize at once the familiar features. The hand may be the hand of Coleridge, or Moore, or Longfellow, but the voice is the voice of John Francis Barnett, and a gratified public welcome its pleasing accents. What if the utterances of the voice do not startle or puzzle? The vast majority of us do not want to be startled or puzzled. Things with this tendency are met plentifully in the matters-of-fact world, and ordinary folk have no desire to run up against them when seduced by music into a world which is ideal. Besides, *how pleasant it is in this time of universal distraction to meet with a composer not ashamed of his own honest face!* Composers there are, it is true, who, by long and rapid contemplation of a great master, have been gradually "changed into the same image," and Mr. Barnett may have looked to some such effect upon the beautiful face of Mendelssohn. But in these cases there is no pretence. The expression of the idol becomes the expression of the worshipper by force of a natural and irresistible law. In no such category can we place the musical jugglers who go about wearing the masks of better men than themselves, and who are ready to throw down one counterfeit presentment, and take up another, whenever it seems likely that the change will attract the public to their show.

It is scarcely needful to go through *The Building of the Ship* number by number, nor would the result of such endeavor reward its toil. Enough if I touch upon some salient points, leaving the rest to be taken for granted—a course, by the way, that involves little risk when the work concerned is one of Mr. Barnett's, since he is always safe. Our composer uses to a moderate and, therefore, endurable extent, the often exaggerated device of representative themes, and one of these appears in the orchestral introduction, which has three movements, illustrating, first, surprise on the seashore, second, the aspirations of the Youth to the hand of the Master's daughter; third, the scene of activity in the shipyard. Its principal feature is a broad and fluent melody suggesting the "aspirations," and destined to prelude an air sung by the "Youth":

"Ah! how skilful grows the hand,  
That obeys Love's command!"

Mr. Barnett should be complimented upon the discernment here shown. He could not have done better than connect the principal subject of his introduction with the governing thought of the poem—Love inspires and rewards labor. That the piece is well written goes without saying, for Mr. Barnett is everywhere known as a deft handler of the orchestra. Another representative theme appears in the opening recitative of the Merchant, "Hail me straight, O worthy Master!" and several times re-appears when reference is made to the ship. Following this are two or three numbers about which it is difficult to speak, for the reason that, while free from anything objectionable, they are devoid of character. Mr. Barnett, however, should not be blamed for this, the fault lying with words which, to the musician, are colorless and insignificant. A much better result is attained when the love element comes to the front. This lights up charmingly some portions of the Master's address to the Youth, wherein he promises his daughter's hand on the day of the launching of the ship; it gives beauty and interest to the music descriptive of the Maiden's appearance as she stands at her father's door, and makes instinct with true feeling the song of the happy lover, "Ah! how skilful grows the hand." The song is an exceedingly graceful composition, and will no doubt, become a favorite. From this point the interest of the music continues some time unabated. A long chorus, "Thus with the rising of the sun," describing the life and bustle of the shipyard, though by no means elaborate in structure, is recommended by well-sustained vigor and effective climax; while the admirable contrast of the Master's cottage in the peaceful evening time, as the lovers sit in the porch, and the old man tells them tales of the sea, loses nothing by association with Mr. Barnett's sympathetic and unaffected music. The duet for soprano and tenor, in which the home picture appears, ranks among the best things in the work, being none the less entitled to its place on account of an *obbligato* for Corno Inglese, which is an independent source of meadow charm. Another vigorous and extended shipyard chorus, introducing the Ship Theme, further exemplifies Mr. Barnett's method of producing effect by simple means; after which comes a largely

developed scene for soprano, "To-day the vessel shall be launched." Upon this, Mr. Barnett appears to have lavished all his care, with considerable success. It is not his fault that the nature of the subject prevents him from appealing to our deepest emotions, and we may fairly wonder that so much has been done with a hard and dry material. The description of the wedding on the deck of the as yet unlaunched ship brings in a more serious element, and the composer seizes upon it to introduce a quasi-religious chorus, "The prayer is said," with organ accompaniment, followed by a solo for the Pastor, having a tuneful theme, presently combined with the chorus and afterwards made prominent in the finale. The actual launch of the ship is happily illustrated, and achieves so conspicuous a musical success that it cannot fail to call up hopes of Mr. Barnett one day devoting his talents to a strictly dramatic subject. Those who know the finale of *The Ancient Mariner* will have no difficulty in believing that the finale of the new cantata is an elaborate and studied climax. The composer tells us that it illustrates "the scene of a multitude witnessing a vessel leaving the shore." This explains the opening orchestral passages imitative of the sailor's cry, after which the burden of the pastor's song is taken in full choral harmony, and worked out with ever increasing effect to the end.

I have no doubt as to the popularity of Mr. Barnett's cantata. It contains all the elements of a success, to be determined by the general voice, and deserves consideration for the reason that it supplies the public with music in which there is nothing open to objection from the most fastidious critic.

BERLIN. At the Royal Opera-house Herr Niemann selected Spontini's *Ferdinand Cortez* for his first appearance this season. The theatre was crowded and Herr Niemann's reception enthusiastic. Gluck's *Spärgenie in Tauria*, after a long absence from the boards, was performed on the Empress's birthday. Mme. Mallinger, though suffering from indisposition, gave a fine rendering of the principal female character, especially in the second and the third act.—Franz von Sappé's *Donna Juanita* has been produced at the Friedrich-Wilhelmstädtisches Theatre, but has failed to achieve the success which attended his former works, *Boccaccio* and *Fatinitza*.—A new concert-hall, the Winter Garden, as it is called, of the Central Hotel, has been opened. For size and magnificence there is no other concert-room here that can be compared with it.—Herr Bitter, Minister of Finance, author of the well-known work on Johann Sebastian Bach, and a great musical amateur, was married recently to Mile. Clara Nereux, daughter of the late Professor Nereux. The formal betrothal took place only five days before the marriage. As the interval fixed by law had not elapsed after the betrothal, the Emperor granted a special dispensation. The bridegroom is sixty-seven; the bride, thirty-seven.—On the 1st inst. Herr Bille, the Hof-Musikdirector, celebrated his fiftieth professional anniversary.

OKENHAMPTON. Following the system hitherto adopted in Munich, King Ludwig ordered that the last performance of the *Passion Play* should take place with himself as sole auditor.

PESTH. The Hungarian Chamber has voted the suppression of the Government grant to the German Theatre. The Emperor of Austria being dissatisfied at this, has ordered the subject again to be considered, and that German artists reduced to want by the vote of the Chamber shall receive assistance from his private purse.

MEININGEN. At the Seventh and Non-Subscription Concert, to follow the series of Beethoven Subscription Concerts, under the direction of Herr Hans von Bulow, at the Ducal Theatre, in November and December, the Ninth Symphony with Chorus will be performed twice, an interval of fifteen minutes for refreshment being allowed between the two performances!

VIEENNA. There is now to be a "Weber Cyclist" at the Imperial Opera, including *Preziosa*, in which most of the characters are to be sustained by members of the Burgtheater company. *Euryanthe* will open the Cyclist at the end of the present month. Baron Dingelstedt has resigned his post as manager.—The concerts of the *Gesellschafts-Concerte* commence on the 14th November. The 12th April is fixed for the Extraordinary Concert. Mme. Norman-Neruda plays at the first; Herr Auer, from St. Petersburg, at the third; and Mr. Charles Hallé at the fourth; *The Creation* being reserved for the second. Franz List will again be invited to take part in the "Extraordinary Concert," on April 12, 1891.—Herr Johann Strauss has achieved a decided success with his new buffo opera, *Das Spitzentuch der Königin*, at the Theatre an der Wien. Book and music pleased much, and the critics, headed by Dr. Ed. Hanslick, all speak favorably of this latest production from the master's pen. The music, a great deal of which is in "dance form," is light, pleasing, and melodious. On the first night five pieces were encored.—Herr Bachglick, tenor, and Herr Hummer, violoncello, both masters at the Conservatory, have succeeded in Helmsberger's Quartet, and been replaced by Herren Loh and Sulzer, members of the orchestra at the Imperial Opera-house. The Quartet Evenings of Herren Radulsky, Siebert, Stecher, and Kretschmann, will be continued this winter, and will take place at the Besendorf Rooms.—Mr. George Grove was here a short time since on matters connected with Schubert.

—By his new engagement as *Capellmeister* at the Imperial Opera-house, Hans Richter is granted two months additional leave of absence in order that he may conduct his concerts in London. The months selected are May and June, the Italian season here. Herr Jahn, *Capellmeister* at Wiesbaden, succeeds Baron Dingelstedt as artistic manager. A new ballet, *Der Stock im Eisen*, has proved a hit. It has a great advantage in being founded on a legend connected with a famous wooden block—at the corner of the Kärnthnerstrasse—in which now, as for ages, every wandering *Burleske* who passes through the Austrian capital drives a nail. The custom is somehow or other connected with the adventures of a smith's apprentice, who, after making a compact with the Prince of Darkness, on the usual condition, of course, for the Prince's aid in producing a master-piece, eventually ignores the bargain, gives his demoniacal acquaintance a sound thrashing, and leads home his bride, the reward of the master-piece aforesaid, in triumph. Composer, scene-painter, costumer, and carpenter have done wonders in aiding the ballet master, and the public are in ecstasies. A true "Wiener Kind" loves a good ballet.

LONDON. The removal of the Sacred Harmonic Society from Exeter Hall to St. James's Hall has involved a re-arrangement of their orchestra; but though reduced in numbers, the committee believe that this will be more than compensated by the new conditions under which the society will now be carried on. The prospectus for the forty-ninth season, 1890-91, announces nine concerts, commencing on December 3, with a programme of three works which have not been performed for some years, viz.: Beethoven's Mass in C, and Mendelssohn's *Lauda Sion* and *Christus*. The Christmas performance of *The Messiah* will take place on December 17. Among the works to be performed during the season will be found Handel's coronation anthem, "The King shall rejoice," and oratorio, *Samson*; Mendelssohn's *Athalie*, *Hymn of Praise*, and *Elijah*; Cherubini's *Requiem*; Benedict's *St. Cecilia*; Costa's *Noanman*; and Rossini's *Stabat Mater* and *Moses in Egypt*. The band will still comprise the most eminent performers in the musical profession. The artists already announced are Misses Sherrington, Anna Williams, Osgood, Marriott, C. Penna, Enequist, and Jones (sopranos); Misses Patey, Enriquez, Hancock, and Orridge (contraltos); Messrs Vernon Rigby, Edward Lloyd, Maas, Wells, and Cummings (tenors); Messrs Santley, Bridson, King, Hilton, and C. Henry (basses). Mr. Willing continues his post as organist, and Sir Michael Costa, whose great abilities have for the past thirty-three years been exerted on behalf of the society, will still fulfil the important duties of conductor.

Herr Brahms has just completed a new, his third, orchestral symphony, which, considering that about half a dozen serial orchestral concerts are to be given in London during the winter and spring, it is hoped we shall soon hear in London. He has also, during his holidays, written an overture (one account says two overtures) and a pianoforte trio, which Mr. Arthur Chappell will doubtless secure.

ROME. One of the most impertinent feasts of the intractable composer, Wagner, is reported from Rome. On the occasion of the Palestrina festival, the committee sent invitations to the most eminent musicians to send in some suitable compositions. Gounod, Verdi, Ambroise Thomas and others cheerfully promised to do homage to the "Prince of Music"; but Wagner could not do a graceful action; he sent a copy of the greatest of Palestrina's works, the world-famed "Missa Papae Marcelli," to the festival committee. In this copy he had erased all the original annotations relating to time, piano, crescendo and forte, and corrected them by his own interpretation of the venerable work. The insult done in the face of the festival committee will be properly appreciated when it is remembered that this music has been sung in Rome for three hundred years.

PARIS. The chief novelties announced by M. Colonne at the Paris Châtelet concerts are "Belle Algérienne," by M. Saint-Saëns, a violin concerto by Lalo, a piano concerto by M. Godard, and M. Duvarenoy's cantata, "La Tempête." The concerts begin Oct. 24. M. Paderoup announces a series of historical concerts of works by French composers, from Lully to the present time, and works new to Paris by the Russian composers, Glinka, Dargomizsky, Rubinstein, Seroff, Tschernikowsky, and Rimsky-Korsakoff, and by the Italian writers, Verdi, Boito, and Ponchielli. M. Paderoup also proposes another attempt to popularize the works of the German school in Paris, and to produce compositions by Wagner, Brahms, Raff, and Goldmark.

LEIPZIG. The Gewandhaus concerts begin on the 7th, with a performance of Bach's Suite in D for string quartet and wind, and Goldmark's Violin Concerto, played by Lauterbach, of Dresden.

# Musical Instruction.

**MISS EDITH ABELL,**  
After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
Residence: HOTEL BOYLSTON.

**MR. CHAS. R. ADAMS**  
Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**  
Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MISS MARY M. CAMPBELL,**  
PIANIST AND TEACHER.  
Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK,**  
CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. COPEN,**  
(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.  
HOLDS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**  
(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).  
RECEIVES PUPILS FOR VOCAL CULTURE  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**  
TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**  
VOCAL CULTURE,  
No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**  
TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL,** (Leipzig, 1860 to 1863).  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 14 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MISS LUCIE HOMER,**  
Pupil of Madame Viardot Gauthier.  
Receives pupils in Singing and the CULTIVATION of the Voice, at  
No. 747 TREMONT STREET, BOSTON.

**MR. B. J. LANG'S Address**  
FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**  
Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 30 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**  
TEACHER OF THE PIANO-FORTE.  
Address: Forest Hill St., near Green St., Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**  
RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**  
149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**  
No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**EDWARD B. PERRY,**  
PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 10th at the  
ARTIST BUILDING, 104 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**  
CONCERT PIANIST AND TEACHER,  
Address: PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

# BRAIN AND NERVE FOOD.

## VITALIZED PHOSPHITES,

Composed of the Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.  
Physicians have prescribed 300,000 packages with the best results in all forms of impaired vitality, mental exhaustion, or weakened digestion. It is the best preventive of consumption and all diseases of debility. It gives strength, rest, and sleep to infants, children, and adults, by feeding the brain and nerves with the food they actually require. For sale by Druggists or mail, \$1.00.  
**F. CROSSBY, 664 & 666 Sixth Ave., New York.**

**EUGENE THAYER'S STUDIO,**  
FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**  
30 BOYLSTON STREET, BOSTON.  
Up to May, there for five months at her country residence,  
LAKEVIEW, BERLIN, MASS.

**G. W. SUMNER**  
Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**F. B. SHARLAND,**  
PIANO FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**  
CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**H. L. WHITNEY,**  
Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Arthursen, Mmes. Arnault and Mottet.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**  
For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**  
ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**  
149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**  
GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**  
As a Military Band, Serenade Band, Grand or Small  
Orchestra.  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: Military Band.....JULIUS F. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**  
FOR THE BLIND,  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.  
All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in  
the Public Schools of Boston.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL, 675 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.  
The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LOZING'S, 369 Washington St., Boston.



## THE PHILOSOPHY OF MUSIC.

By WILLIAM POLE, F. R. S. Vol. 16 of "The Philosophical Library." Crown 8vo, gilt top, \$3.50.

Dr. Pole divides his work into three parts. Under the head of "The Material of Music," he discusses the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the sounds of musical instruments. In Part II, "The Elementary Arrangements of the Material," are treated the general arrangements of musical sounds by steps or degrees; musical intervals; history of the musical scale; the theoretical nature of the diatonic scale in its ancient form; the ancient modes; modern tonality; the modern diatonic scale as influenced by harmony; the chromatic scale; time, rhythm, and form. In the "Structure of Music," Part III, the author takes up the subjects of melody, harmony and counterpoint, devoting five chapters to the discussion of the second topic. For the thorough musical student the volume will possess extraordinary interest and value. — *Boston Transcript*.

\*.\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON.

The fact that already about 70,000 Cabinet or Parlor Organs are yearly sold in the United States (nearly twice as many as of piano-fortes) attests their growing popularity.

## THE FINER DRAWING ROOM STYLES, MASON & HAMLIN CABINET ORGANS.

Comparatively few musicians, even, have kept pace with recent improvements in reed instruments and are fully aware of the excellence now attained in the finer styles, in the manufacture of which the Mason & Hamlin Organ Co. are quite unrivalled. These styles must not be judged by the small organs so largely sold, which they greatly excel. It is principally these finer styles which have won for the Mason & Hamlin Organs the extraordinary distinctions awarded them at EVERY GREAT WORLD'S INDUSTRIAL EXHIBITION AND COMPARISON OF THE BEST PRODUCTIONS OF ALL NATIONS FOR THIRTEEN YEARS; being the only highest awards to any American organs at any one. It is one of these which led Dr. FRANZ LISZT to characterize the Mason & Hamlin Organs, not only as "matchless," but as "unrivalled," and which led the distinguished OTTO NARVENKA, of Berlin, to declare them "the most excellent of instruments," adding: "They are capable of giving the finest tone coloring; and no other instrument so enraptures the player." THOMAS THOMAS testifies that musicians generally rank these organs very high, far above all others, in which opinion he himself fully concurs. OLE BILL found them so superior as to draw from him the declaration that "Their fine quality of tone is in contrast with that of other reed organs." The distinguished tenor, ITALO CAMPANINI, in a note to the manufacturers, as he was about leaving this country recently, wrote: "Having had opportunity to observe and use your organs, while singing in your country, I take pleasure in testifying to their admirable qualities. They excel all similar instruments of which I have any knowledge. But you have better proof of my opinion of them than even this expression, in the fact that I have just purchased one to take with me to Italy." Hundreds of similar opinions from distinguished musicians have accumulated in the hands of the manufacturers.

A recent beautiful invention, which the Mason & Hamlin Co. are now introducing, greatly improves the key action of such instruments, lightening the touch, heretofore difficult when many stops were used, one-half, and still more improving it in other respects.

THE FINER DRAWING-ROOM STYLES of the Mason & Hamlin Organs are furnished in cases of BLACK WALNUT, MAHOGANY, AFRICAN and BRONZED, plain to very elegant, some with pipe-organ tops. They have from THIRTEEN to TWENTY-THREE STOPS; some with TWO MANUALS and FULL PEDAL BOARD. NET PRICES are from \$200 to \$900.

The Mason & Hamlin Co. also manufacture a variety of styles of fine organs for churches where greatest power, as well as variety is required; they also regularly make a large variety of small organs, from \$51 up, all of which are of very highest excellence. Organs are furnished for monthly or quarterly payments, \$5 and upwards.

ILLUSTRATED CATALOGUES, 32 pp., 4to, with prices and circulars containing much useful information, sent free.

We especially invite all persons taking any interest in such matters to visit our warehouses and examine these organs. It is always a pleasure to exhibit them.

MASON & HAMLIN ORGAN CO.,

134 Tremont St., BOSTON; 46 East Fourteenth St. (Union Square), NEW YORK; 149 Wabash Ave., CHICAGO.

## OBER'S

### Restaurant Parisien,

4 Winter Place, Boston.

RESTAURANT A LA CARTE,

LUNCH COUNTER.

FANCY OYSTERS,

PRIVATE DINING ROOMS.

Table d'hôte dinner, from 1 to 4 o'clock, 75 cents.

This place, of over twenty years' standing, where French cooking par excellence is made a specialty, combining a first-class Restaurant with Lunch and Oyster Counter for prompt service; also, Private Dining Rooms for families or parties after concert or theatrical performances, is respectfully submitted to the patronage of connoisseurs of good cooking.

WINE AND CIGARS of my own importation.

Open till 12 o'clock, P. M.

LOUIS P. OBER, Proprietor.

## NEW BOOKS.

### The Stillwater Tragedy.

A NOVEL. By THOMAS BAILLY ALDRICH, author of "Frances Palfrey," "Majorie Daw," etc. 1 vol. 12mo. \$1.50.

In this novel Mr. Aldrich's power and charm as a storyteller are shown most attractively. The life and character of a New England manufacturing town are depicted with singular accuracy and felicity; the smouldering discontent among working-men and the strike in which it culminated, are portrayed with admirable skill, while the tragedy itself, the unraveling of the mystery surrounding it, and the love which illuminates the whole story, are described with the firm and delicate touch in which Mr. Aldrich is almost unrivalled. Both the story and the exquisite grace and skill with which it is told, cannot fail to make it very popular.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON.

ALFRED MUDGE & SON,  
PLAIN AND ORNAMENTAL  
BOOK AND JOB PRINTERS,  
34 School St., Boston, Mass.

MUSICAL PRINTING A SPECIALTY.

## LONGFELLOW'S POEMS.

### NEW SUBSCRIPTION EDITION COMPLETE.

This magnificent edition of Mr. LONGFELLOW'S Complete Poetical Works is just finished. It contains:—

A fine Steel Portrait of Mr. LONGFELLOW.

Thirty-four Full-page Illustrations.

Thirty-one artistic Titles of Subdivisions.

Forty Ornamental Head and Tail Pieces.

Five Hundred and Sixty-four Additional Illustrations in the text.

In all, the work contains Seven Hundred and Ten Illustrations, every one of which was drawn and engraved expressly for this Edition.

The landscape views are actual transcripts from nature, and, like the ideal subjects and ornamental designs, have been entrusted to the best artists of America, who have cordially and unanimously cooperated in this effort to produce Mr. LONGFELLOW'S Poems in a style worthy of the world-wide fame they enjoy. Among those who have furnished designs, each in his best and most characteristic manner, are ARNETT, BARNES, BOUGHTON, BROWN, CHURCH, COLMAN, JESSIE CURTIS, DARRIS, DAVIDSON, ENNINGER, MARY HALLOCK FOOTE, FREDERICKS, GIBSON, GIFFORD, HENNESSY, HITCHCOCK, HOMER, HOPPIN, IPSEN, JOHNSON, KEY, LA FARGE, MARTIN, MCENTYRE, MERRILL, MONAN, PERKINS, REINHART, SCHILL, SHAPLEIGH, SHIELAW, SMILLIE, WAUD, WHITTREDGE, and WOOD.

The artistic supervision of the work was intrusted to Mr. A. V. S. ANTHONY, the well known engraver, who in the rendering of the designs secured the cooperation of the best American engravers.

The work is better than was originally promised. The number of illustrations is ten per cent more than was contemplated at first, and it is no boastful assumption that the later portion is even better than the earlier. Indeed, the aim of the publishers has been to make this work in every respect, in accuracy of text, beauty of typography, excellence of paper, number and character of illustrations, and in mechanical execution, as nearly perfect as it could be made; so that every American might take pride in it as a national tribute to a poet whom America delights to honor.

The following testimonials indicate that this attempt has been completely successful:—

The publishers, when they began, determined to make the work thoroughly worthy of the man whose words it contains. They have richly succeeded. The tinted paper is of the finest, the typography was never exceeded in simple beauty, not even by the high-art works of the French publishers, and there is an amazing wealth of illustrations. — *Philadelphia Press*.

The *New York Tribune*, while the work was appearing, remarked: "The numbers already issued show the high water mark of wood engraving in this country; and the profusion with which the illustrations sprinkle the pages is the best proof of the liberal scale upon which this noble tribute to America's most popular poet has been planned."

We have spoken repeatedly of the character of this admirable tribute to the genius of America's favorite poet. Such a work as this is an honor to the country, and will command the admiration of all lovers of the beautiful and good. — *New York Observer*.

We do not believe the work has ever been surpassed, in this or any other country, in point of the beauty both of its typography and illustrations. — *Buffalo Courier*.

We know of no more perfect specimen of book-making, here or abroad, no volume in which the work is more thorough in all respects from beginning to end; and certainly, among all the books now being offered, there is no volume which can make a more acceptable gift to a person of taste and refinement. — *Boston Transcript*.

The most superb edition ever printed of the works of any contemporary poet. — *Norwich Bulletin*.

Of the artistic execution of this work we cannot speak in too large praise. All is simply perfect. The paper, typography, and presswork leave nothing to be desired, and challenge the admiration of the most critical, while the exceedingly numerous fine engravings are wonders in design and execution. We have not seen as fine a book as this from the American press. — *Episcopal Register* (Philadelphia).

This work was published in 30 Numbers, large quarto, at 50 cents each. The entire work in Numbers, \$15.00. These are bound in two sumptuous volumes; price of the set in cloth, \$30.00; in half morocco, \$26.00; full morocco, \$30.00.

\*.\* The work is sold only by subscription. It can be procured of our Agents, or, when they cannot be reached, it will be supplied on application to the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1033.

BOSTON, SATURDAY, NOVEMBER 20, 1880.

VOL. XL. No. 24.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BAKER, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Armistice"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENNORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH, EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FINKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. BODALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 25, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.  
For Prices and other particulars, send for Circular.

## Music Publishers.

## HOLIDAY MUSIC-BOOKS.

DITSON & CO. call attention to their elegant and useful music books, suitable for presents, and especially to their volumes of

## BOUND SHEET MUSIC.

Price of each in Cloth, \$2.50. Fine Gift, \$3.

The following are collections of piano music only. An equal number of vocal collections are published.

**THE CLUSTER OF GEMS.** 43 pieces of high character.

**GEMS OF THE DANCE.** 79 of the best pieces of new dance music by the most celebrated composers.

**GEMS OF STRAUSS.** 80 splendid and brilliant compositions.

**PIANO-FORTE GEMS.** 100 select piano-pieces.

**HOME CIRCLE.** Vol. I. 170 easy pieces for beginners.

**HOME CIRCLE.** Vol. II. 142 pieces, of which 22 are for four hands.

**PARLOR MUSIC.** 2 vols. 12 easy and popular pieces.

**REME DE LA CREME.** 2 Vols. 85 select pieces of some difficulty, suited to advanced players.

**FOUNTAIN OF GEMS.** 97 easy and popular pieces.

**WELCOME HOME.** 70 easy popular and places.

**PEARLS OF MELODY.** 50 pieces of moderate difficulty.

**PIANIST'S ALBUM.** 102 pieces. Fine collection.

All the books above named are alike in size, style, binding, and price.

OLIVER DITSON & CO., Boston.

## MUSICAL WORKS

PUBLISHED BY  
MACMILLAN & CO.

TO BE COMPLETED IN THREE VOLUMES.

—A—

## DICTIONARY OF MUSIC AND MUSICIANS.

By Eminent Writers, English and Foreign.

Edited by GEORGE GROVE, D. C. L. Vol. I. A to Impromptu. 8vo. With illustrations in Music Type and Wood Cuts. Cloth. \$6.00.

"The new Dictionary promises to be by far the best of the kind in English, and one of the best in any language. Quite indispensable to musical people of every degree."—*New York Tribune*.

"Promises to be a most thorough and interesting work, which no one who cares to understand music and its history will be without."—*Fortnightly Review*.

"By far the best (at least for English and American readers) that has yet appeared in any language."—*Dwight's Journal of Music*.

MACMILLAN & CO.,

22 Bond Street, New York.

## NEW SONGS.

BABIES EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUNNY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK.—Schuberth.

We cordially congratulate Madame Ritter and her English speaking readers on the production of this most interesting and delightful volume. —*Fra, London*.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. —*Norfolk, New York*.

## STORIES AND ROMANCES.

By HORACE K. SCUPPER, author of the "Dwellers in Five-Sisters' Court," etc. \$1.25.

CONTENTS.—Left Over from the Last Century; A House of Entertainment; Accidentally Overheard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not even the publicans the Same? Nobody's Business.

Eight stories told with so much grace and humor that they cannot fail to be popular.

HOUGHTON, MIFFLIN & CO., Boston.

## KNAPP'S THROAT CURE

Contains ingredients never before used in a remedy for the affections of the throat and voice. Purely vegetable; vigorous in their action; harmless to infant or adult; and invaluable to singers and speakers. It is convenient to carry and use. From Druggists, price 30 cents; or address E. A. OLDS, P. O. Box 2800, New York.

"The History of a Voice Lost and Won," by Rev. H. W. Knapp, D. D., and, post-paid, on application.

## TREMONT TEMPLE.

Mr. A. W. SWAN will give a series of four

## ORGAN CONCERTS

On Friday Afternoons, November 26, December 3, 10, and 17, at 3.30 o'clock.

Tickets can be obtained at the principal music stores and at the hall.

Season Tickets for the four concerts, \$1; single tickets, 50 cents each.

MME. BERTHA JOHANNSEN, Professor of the Art of Singing,

178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

MADAME CONSTANCE HOWARD,

PIANIST.

218 East Tenth Street, New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS PUBLISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

GEORGE T. HULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,

23 Union Square,

New York.

## MR. C. F. WEBBER,

140 A Tremont Street, Room 44.

Teacher of the

Physiological Development of the Voice and the Art of Singing.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

E. M. HEINDL,

JOHN MULLALLY,

F. LISTEMANN,

ALEX. HEINDL,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## Mrs. Whitney's Writings.

Mrs. WHITNEY has succeeded in domesticating herself in a great number of American homes. The purity, sweetness, shrewdness, tenderness, humor, the elevated, but still homely Christian faith, which find expression in her writings, endear her to thousands. —*E. P. Whipple*.

## ODD, OR EVEN? \$1.50.

Mrs. WHITNEY is a strong writer, and in this book has given us some of her very best work. —*Chicago Tribune*.

Faith Gage's Girlhood. Illustrated.....\$1.00

The Gayworthys.....1.50

Leslie Goldthwaite. Illustrated.....1.50

Patience Strong's Outings.....1.50

Hitherto. A Story of Yesterdays.....1.50

Real Folks. Illustrated.....1.50

We Girls. A Home Story. Illustrated.....1.50

The Other Girls. Illustrated.....1.50

Sights and Insights. 2 vols.....3.00

Pantries: A Volume of Poems.....1.50

Just How: A Key to the Cook-Books.....1.00

"Each book as here should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it. —*Boston Commonwealth*."

•• For sale by Bookellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Calendar of the Musical Season.

NOVEMBER, 1880.

- Miss Mary Beebe's Farewell, at the Boston Museum, "Fatinizta" by the "Ideal" Opera Company.
- G. W. Sumner's Concert, with the Mendelssohn
- Concert by the Mendelssohn Quintet Club, etc., in Robert's Lyceum Course, at Music Hall.
- First Concert of the Apollo Club.
- Concert by Miss Josephine C. Bates, pianist, with G. L. Osgood, and G. Dannreuther, Mechanic's Hall.

29. First Concert of the Apollo Club repeated. Quintet Club, at the Melodeon.

DECEMBER, 1880.

- First Chamber Concert of the Enterpe, by the Liedmann Quartet, at the Melodeon.
- (At 3 P. M.) Second Symphony Concert of the Harvard Musical Association, Carl Zerrahn, Conductor.
- Third Philharmonic Orchestra Concert. B. Listemann, Conductor.
- Complimentary to Wulf Fries. Horticultural Hall.
- Last Concert in Robert's Lyceum Course, Beethoven Quintet Club and Temple Quartet.
- Testimonial to J. S. Dwight, Music Hall, 3 P. M.
- First Concert of the Cecilia. Tremont Temple.
- (3 P. M.) Third Harvard Symphony Concert.
- Fourth Philharmonic Orchestra Concert.
- First Oratorio performance of the Handel and Haydn Society, Music Hall. "Messiah."
- Opening of Season (two weeks) of Mapleson's Italian Opera troupe.
- Matinee of the Philharmonic Orchestra. B. Listemann, Conductor.

JANUARY, 1881.

- Second Enterpe, Beethoven Quintet Club.
- Fourth Harvard Symphony Concert.
- Fifth Harvard Symphony Concert.
- Second Cecilia—Probably.
- Handel and Haydn: Mozart's Requiem, Beethoven's Mount of Olives.

FEBRUARY, 1881.

- Third Enterpe. Beethoven Quintet Club.
- Sixth Harvard Symphony.
- and 9. Second Apollo Concerts.
- Seventh Harvard Symphony.

MARCH, 1881.

- Eighth (Last) Harvard Symphony Concert.
- Third Cecilia (Probably).

APRIL, 1881.

- (Good Friday). Handel and Haydn: Bach's Passion Music.
- (Easter Sunday). Handel and Haydn Society. "St. Paul."

MAY, 1881.

- Fourth Cecilia Concert (Probably).

## Harvard Musical Association.

## SECOND SYMPHONY CONCERT.

Music Hall, Thursday, Dec. 2, at 3 P. M.

CARL ZERRAHN,

Conductor.

B. LISTEMANN,

Viola Leader.

Pianist, Mr. MAX FINNER, of New York.

His first appearance here.

PROGRAMME: Symphony in C (No. 3, Wullner Ed.), first time, Haydn; Second Piano Concerto, in A, first time, Liszt; Short Symphony, No. 2, in A minor, first time, Saint-Saens; Andante spianato and Polonaise, Op. 22, Chopin; Overture to "Kuryantse," Weber.

Season Tickets (seven concerts), with reserved seats \$7; single admission, \$1, with reserved seat, \$1.25.

## MADAME SEILER'S SCHOOL.

VOCAL ART & INSTRUMENTAL MUSIC.  
1104 Walnut St., Philadelphia, Pa.

As the enlargement of the plans and aims of the school brings increased duties and responsibilities, Madame Seiler has called to the directorship the services of Mr. S. H. Blakelee, late of the Oberlin Conservatory, by whose management it is believed the school will reap new rewards.

## COURSE OF STUDY.

Cultivation of the Voice, Piano-Forte, Viola, and all Orchestral Instruments, Elocution, Aesthetics and Physiology of the Vocal Organs, Esthetics and History of Music, Oratorio, Church Music, Eulogies of Music, Sight Reading, Operatic Training, and the French, German, and Italian Languages. For catalogue containing full information,

Address, S. H. BLAKELEE, Director,  
1104 Walnut St., Phila., Pa.



BOSTON, NOVEMBER 20, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN &amp; Co., Boston, Mass. Price, 10 cents a number, \$2.50 per year.

For sale in Boston by CARL PHURMAN, 30 West Street, A. WILLIAMS &amp; Co., 253 Washington Street, A. K. LORING, 350 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and HOUGHTON, MIFFLIN &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOKER &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

SCHUMANN ON STRINGED QUARTETS (1838).<sup>1</sup>

## THIRD QUARTET MORNING.

(Continued from page 178.)

W. H. VERR. Second Quartet for two Violins, Viola, and Violoncello, E Major. — Opus 5.  
 J. F. E. SOBOLEWSKI. Trio for Piano-forte, Violin and Violoncello, A-flat major, manuscript.  
 LEOPOLD FUCHS. Quintet for two Violins, two Violas, and Violoncello, E-flat major. — Opus 11.

Our third meeting was quite remarkably brilliant, from the addition of a pianist and a viola-player, whom we found necessary for the execution of a piano-forte trio and a quintet; and this change was not proposed by me without other reasons. The beautiful can only be enjoyed in moderation, and I could more easily spend a night in listening to Strauss and Lanner dance music than to Beethoven symphonies, the tones of which pierce the soul until its wounds ache. And we need freshness in listening to quartets only, if not an especial fondness for that species of composition also. Composers always go away after the first, reviewers after the second; it is only the patient amateur who can support a third. One of these brave connoisseurs told me that he had been once entirely without music for three months, and that in his great hunger for it he played quartets on his first visit to the city during three consecutive days. "To be sure," he added, partly in excuse, "I play a little myself, and therefore took the second violin." So we introduced a little variety among our quartets; and who knows whether we may not admit one instrument after another among us, in contrary fashion to Haydn's well-known symphony, until our four-leaved clover is transformed into a complete orchestra? For the present, however, we are quite satisfied, especially as we now have to make our reader acquainted with several delightful novelties.

Some German towns are famed for their indifference towards persons of talent residing within their walls; others content themselves with praising their resident talent when there is question of rivalry with other towns; a third class can never cease boasting of its talented sons and daughters. Prague belongs to this last class. Whatever report we may happen to take up that proceeds from Prague we find its home artists treated with a delicate respect, an almost maternal cordiality; and among such criticisms we are sure to meet with the name mentioned first at the head of this article. And as even the field, merely, which the young composer has chosen

to display his talent on, proves that his aim is no common one, I listened to his work — as one should listen to every work — with a favorable preconceived opinion. The score, neatly written in a refined, musician-like hand, enabled me to unravel the web still more easily.

A tone of cheerfulness and contentment breathes through this whole quartet; deep and sorrowful experience seems unknown to the young composer; he stands at the entrance of life with music as his fair companion; the work sparkles with a soft glitter. Its form presents no remarkable boldness or novelty; it is correct, and carried through with a hand already experienced, it would appear. The harmonic conduct of the whole, as well as of separate parts, is worthy of especial praise; a clearer, purer, correcter fifth opus has seldom been written. And from the manner in which the composer treats the string instruments, it is plain that he understands and has often played them. I might characterize the work to readers who have not facilities for easily obtaining it, as standing next to the Onslow quartet in manner; certain echoes of Spohr have become common property in this form; but a few Auberian passages appear out of place in it. After the scherzo, the first movement is most to be commended, in which I only object to the retrogression in the middle as too straggling, too little interesting; besides, in the preceding working up, the complete minor key (E minor) is touched on, a harmonic succession that we find almost wholly avoided in model works. Yet these are but trifling faults, scarcely worth mentioning in comparison with the counterbalancing excellence of the movement. The adagio was on the point of seeming monotonous to me, when, just at the right moment, the composer reintroduced the principal melody, giving to it an altered, exciting character. This determined the movement. The first part of the scherzo is excellent, worked out artistically and industriously; the trio is more effeminate. The last movement satisfies me the least. I know that some of the best masters close in a similar merry rondo style. But when a work is seriously and energetically taken hold of, it should be ended in the same manner, and not with a rondo, especially with one the theme of which reminds too strongly of a familiar Auber melody. In the middle he tries to interest us with some short fugged passages (in which firm theorists might draw his attention to the false entrance of the *comes*); but I never had a high opinion of this kind of work, which does not venture beyond the first entrance on the fifth, and which can excite learned wonder in none save amateurs. Notwithstanding this the movement is pretty, and certain to please, if well played in public. May this composer strive ever onwards and higher, and on novel paths! He has already acquired much, and is sure to sustain himself with honor on broader fields of battle.

The next thing we played was the above-mentioned trio by J. F. E. Sobolewski; and now the reader must depend wholly on our opinion, as the work is still in manuscript;

and there is a great deal to be said about it. This composer's music is a witness to the fact that he lives by the seashore in the North. The trio is different from all others, original in form and spirit, full of deep melody. It may be often heard, well played; and yet it does not produce a decided effect; like the whole, it seems to have arisen at a time of crisis, during a struggle between old and new ways of musical thought. It does not appear, either, that the pianoforte is this composer's instrument; he writes for it "thanklessly" enough, my pianist thinks. It would be presumptuous to decide as to what degree of talent this composer possesses from a single trio, especially as this has been written a long time, since when he has brought out larger works, cantatas, an oratorio, "Lazarus," etc.\* But we doubly respect him as critic, in which capacity he is best known to us, since we learn that he is also a poet in his art.

We next turned with pleasure to the quintet by L. Fuchs, whose compositions we made acquaintance with on our first quartet morning, and at once reported in our paper. I cannot, unfortunately, go much into detail, as I have not the score at hand, and some time has passed since the morning of performance, while only the general impression, the cheerful mood in which it set us, remains behind. It is scarcely conceivable how the addition of another viola at once alters the effect of the string instruments, or how very different is the character of the quintet from that of the quartet. The middle tints have more force and life; the single parts work better together than masses; if, in the quartet, we listen to four separate players, we now imagine we have an assemblage of them before us. Here a clever harmonist, such as we know this composer to be, can let himself go as he fancies, winding the parts in and out, and showing what he is capable of. All the movements are excellent, the scherzo especially so, and next, the first movement. Certain details in it surprise us as though we caught on the lips of a soberly-clad citizen a verse from Goethe or Schiller; and it was plain that my enthusiastic quintet players were pleased and much interested in a work that ought to be generally known.

When I have in mind the highest description of music, such as Bach and Beethoven have bestowed on us in some of their creations, — when I speak of those rare moods of mind, such as the artist should inspire in us, — I demand that each of his works shall lead me a step forward in the spiritual dominion of art, and I demand poetic depth and novelty everywhere, in detail as well as in the whole; but I have long to seek for this, and none of the above-mentioned, little of recently-published music, satisfies such a demand. In our next quartet meetings, we tried some of the music of a young man who seemed to draw it from a living depth of genius at times; yet there are certain limits to this opinion, of which, as well as of the subject that suggested it, I shall now speak further.

\* Since the above was written, he has made a name as dramatic composer (Schumann's note of 1882).

<sup>1</sup> From *Music and Musicians. Essays and Criticisms*, by ROBERT SCHUMANN. Translated, edited, annotated by FANNY MAYNARD RITTER. Second Series. (New York, Edward Schuberth & Co. London, Wm. Reeves, 1880.)

## FOURTH AND FIFTH QUARTET MORNINGS.

I will now relate so much as belongs to the public of these two secret musical gatherings. I call them secret, because in them only the manuscripts of an until now wholly unknown (as composer) young musician, Hermann Hirschbach, were played. As an author, he must certainly have awakened the attention of our readers by the boldness and penetration of the views he has made public in a few articles in our paper. After so much promise, it was natural for me, on taking the measure of his intellect, to expect extraordinary things from him as a composer. I cannot even think of his works without deep sympathy; fain would I bury myself in remembrance for hours together, and talk with my reader of him. It may be, besides, that all that is twofold in the character of his compositions, — so like my own in this little-understood quality, — has made me susceptible, has quickly revealed his music to me. Of this much, however, I am certain, that his endeavor has been the most remarkable of all I have chanced on among young talent for a long time. The form of his music can scarcely be defined in words; it is itself speech, yet it speaks to us but as the flowers, or as eyes that relate secret histories to each other, as transmigrated spirits may converse; the speech of the soul, the truest musical life. We played and listened to three great quartets and a quintet, all written on passages from Goethe's "Faust," more as a decoration than as a description, though the music is clear enough in itself; it was a longing aspiration, a call for salvation, a continuous rushing onwards, — and amid this, happy forms, golden meadows, rosy evening clouds; I hope I do not exaggerate when I say that the composer sometimes seemed himself to be the gloomy magician Faust, as he brought before us, in floating outlines of fancy, the varied scenes of his life. Besides these, I have seen an overture to "Hamlet" by him, a grand symphony in several movements, a second, half finished, the movements of which should proceed one after the other in a breath; both equally fantastic, full of vital strength, differing in form from all preceding ones except those of Berlioz, with some orchestral passages such as we are only accustomed to hear from Beethoven, when he hurries like a destroyer to the battle-field against the entire world. And now comes my "best." It is with us here as it often is when we first look on the pictures of genial young painters, which, from their grandeur of composition (even outwardly), richness and truth of color, etc., so completely take us captive, that we only wonder, and overlook falsehoods in detail, errors of drawing, etc. When I listened to these things for the second time, certain passages already began to annoy me; passages that sin — I will not say against the first rules of the schools — but against the ear and the natural laws of harmonic progression. I do not count fifths among these only, but also some conclusions in the bass, and some modulations such as we meet with in inexperienced writers. These faults were as disagreeable to my musicians as to me.

There is a sort of instinctive mastery of cadences, and so on, that seems to be the gift of nature, upon which that ordinary musical understanding, common to nearly all professional musicians, is grounded. If a young composer offends against this, it matters not how intellectual he may be, he is certain to find such men draw back from him, and scarcely even regard him as one of them. Whence comes this lack of a refined sense of hearing, of a correct management of harmony, amid so many other great gifts? Did the composer discover his talent too late? Did he abandon study too soon? Is it that, in his richness of idea, his command of a generally very deep principal melody, full of meaning, in the upper part, he is unable to invent equally well for the lower ones? or are his organs of hearing really inefficient? This is a great question, as also is that, as to whether or not there is any help for the fault. The world will probably never see these works; and, to speak honestly, I would only counsel their publication on condition of many previous alterations, and even great omissions. This is, however, advice which we leave to the composer to accept or reject. This article is simply intended to call attention to a talent, beside which I could not place on the same level a single one among my recent discoveries; and music which, a result of the deepest psychical powers, has often touched me to the soul.

(To be continued.)

## MR. SULLIVAN'S "MARTYR OF ANTIOCH."

(From the London Daily Telegraph.)

Mr. Arthur Sullivan, looking about for the subject of a composition to be produced at the Leeds Festival, came upon the late Dean Milman's dramatic poem, *The Martyr of Antioch*, and selected it. He must have seen something there able to make amends for the staleness of the story. Perhaps because Biblical incidents have been used up, English composers some time ago began to choose their themes from the records of the early church, naturally selecting those which set forth the constancy of the Martyrs. Thus we have an oratorio, *St. Polycarp*, by the Oxford professor of music, Sir Gore Ouseley; a cantata, *St. Cecilia*, by Sir Julius Benedict; a second work of the same description, *Placida*, by Mr. William Carter; and yet another, *St. Dorothea*, by Miss. Sainton-Dolby. Varied in treatment and character as are these works, there are yet points of resemblance, due to the fact that they all deal with the same general theme — the persecution, constancy, and death of those who counted all things, even love and life, but dross for the sake of the Master to whom they had given their allegiance. Mr. Sullivan knew perfectly well, therefore, that his choice of Dean Milman's story involved a sacrifice of freshness, but his resolve may have been strengthened by a determination to treat it from an original point of view, and thus, while avoiding comparisons, secure the element of novelty wanting in the subject. It is the fashion now for composers to follow, more or less, *longo intervallo*, in the wake of Wagner, and construct their own libretti. Sometimes they are successful, more often they fail; but Mr. Sullivan is hardly a distinct addition to either category. I shall not trouble the reader with details of the measure and the manner in which the book of *The Martyr of Antioch* departs from the original poem.

That is a point of small consequence, and may be passed over for the important fact that an examination of the libretto shows Mr. Sullivan to have been guided more by his instincts as a musician than by his taste as a dramatist. We learn from the preface that besides writing some rhyme verse for the piece, Mr. W. S. Gilbert gave his friend and collaborator the benefit of certain suggestions. It would seem, however, that Mr. Gilbert, out of profound sympathy with Mr. Sullivan, refrained from hints which in their result might have restricted the composer's opportunity for appealing to popular tastes. The exact significance of this remark will appear as I take the "sacred musical drama" — Mr. Sullivan rejects the term "cantata" — and examine it scene by scene.

The action opens at Antioch towards the close of the third century, when Syria was governed for Rome by the Prefect Olybius. We are first shown the Temple of Apollo during the celebration of rites in honor of the Sun God. Youth and maidens chants his praises with grateful reference to his various attributes, as Lord of Day, as Master of the Lyre, whose music makes even lovesick daisies heedless of their lovers' approach, and so on. When the hymn ceases, the prefect (tenor) notices the absence of the priestess Margarita (soprano) from her place at the altar. Margarita is betrothed to Olybius, who calls for her in impassioned strains. To his appeal there is no answer, but the high priest Callias (bass) seizes the opportunity to reproach the prefect with indulgence shown to the Christian sect. Olybius confesses the guilt of undue leniency, but swears that henceforth no mercy shall be granted, whereupon the crowd salute him as the "Christian scourge," and the scene closes. This part of the drama will bear examination, although it may be charged with want of symmetry, owing to the great length of the opening hymn — which fills no less than seventy out of ninety pages. But the "argument" of the scene is compact, and comes to an end significant as well as definite, since we are bound to remember the absence of Margarita, and to see a dark shadow projected upon her path as Olybius, the maiden's lover, and Callias, her father, make the compact of extermination. Nor should the fact be overlooked that expectation is called forth by keeping back the priestess till a moment when, owing to the omens of her fate, all interest centres in her person. The music of the scene is faithfully representative of the general character Mr. Sullivan has given to his work. I have already pointed out that seven-ninths of the pages devoted to it are taken up by the Pagan chorus, whence it follows that the real action is treated in a somewhat sketchy manner. As here, so throughout the drama; and, as throughout the drama so here, few music-lovers will feel inclined to visit the composer with censure. Our judgment may warn us of too much lyricism, and that the dramatic element is being hurriedly passed by, but our feelings are likely to override our judgment, since Mr. Sullivan is most charming when represented by the incense, flowers, and songs of Apollo's maidens. With these are all his sympathies, and he invests them with so much musical beauty of form and color that they command our sympathies likewise, and make the poor Christians and their lugubrious strains appear as uninteresting as they are sombre. The scene is preluded by an arrangement for orchestra of the theme sung by Margarita at the stake, which need not be referred to here more than is necessary to eulogize the scoring. Thus early the composer indicates the quarter whither we must look for one of the chief attractions of his work. In setting the long hymn to Apollo, efficient precautions are taken against monotony. The hymn is divided into six sections, presenting a good deal of variety

in style and character, some being given to female and others to male voices only, while, again, others employ the full chorus. There is also a contralto solo, "The love-sick damsel laid," which may fairly be included among Mr. Sullivan's most beautiful conceptions. A languid and, in some respects, original melody is supported upon the close harmonies of low strings, while two clarinets reiterate in thirds and sixths a "figure" composed of three notes only. The harmonic progressions, as the songs, are as far removed from commonplace as its general character, and wherever *The Martyr of Antioch* goes, connoisseurs will discover "The love-sick maiden" one of its principal beauties. Mr. Sullivan has undoubtedly been influenced by Mendelssohn in the Pagan chorus, not, perhaps, as to form, and certainly not as regards details, but the sentiment and general character of the music have a family relationship with the sentiment and character of the German master's illustrations to Sophocles. The local color, as determined by Mendelssohn, is well sustained; and the orchestration, especially for violins, is unusually brilliant and picturesque, while the various parts of the extended hymn are cunningly welded into a whole by an occasional use of a phrase with which the first opens. Passing from this to the dialogue of Olybius and Callias, not much is found calling for note, and musical interest centres chiefly in the prefect's invocation of his bride-elect, "Come Margarita, come." The song — which, like "The love-sick maiden," was vociferously encored at Friday's performance — is a perfect gem in its pretty, yet, withal, artistic way. Melody and expression are alike charming, but the connoisseur will admire its structure as much as either. Each verse ends in a different key — F, E-flat, D-flat — the return to the original key (B-flat) being in every case made by an exquisite transition through D-minor, on the words, "Come Margarita, come." No such contribution to English lyric music has been made for years past.

The second scene opens in a Christian burial-place what time a funeral service is performed by the Bishop of Antioch, Fabius (bass). After the assembled people have sung a hymn, the bishop begins an address, but is interrupted by an alarm of advancing foes, and dismisses his flock to their homes. One, however, remains behind, and that one is Margarita. Taking the lyre she had used before the altar of Apollo, the priestess sings a hymn in praise of Christ, at the close of which her father, Callias, enters, bidding her attend the waiting rite. At this Margarita declares her change of faith, and the action of the scene ends. Some objections are obvious. In the first place, too much time is taken up by the funeral anthem — an extraneous business altogether; and, next, the interview between Callias and his daughter has no adequate conclusion, while in character it is tame and unnatural. A father and child, conscious that the life of one was at stake, would, in the first moments of grief and terror, hardly enter upon a discussion about their respective gods. We demand to know, moreover, what comes of Margarita's declaration, but receive no answer, the scene suddenly closing in. As regards the music, I must say of the Christian anthem as of the Pagan that, whatever its dramatic impropriety, no one will complain. It is a very beautiful, tender, and impressive setting of the well-known hymn, "Brother, thou art gone before us," and will be heard on many an occasion as mournful in real life as that which calls it forth in the drama. Margarita's song to the Saviour, with its introductory recitative, presents another capital number. The recitative is full of expression, and the song of a chastened joy, mingled with deep reverence, and pity for the sufferings entailed by human guilt. I cannot so highly ap-

prove the music to the dialogue of Margarita and Callias, and it only serves to show how far Mr. Sullivan has overlooked the seriousness of the situation when we find as principal theme a melody light enough for the *entrées* of some heroine of comedy. Mr. Sullivan has made a mistake here, and, as an expositor of human feeling, is a disappointment. But the music itself gives no cause for offence. Those who are as superficial at itself have a right, indeed, to be pleased with it.

At the opening of the third scene we are introduced to the house of the prefect, near which our composer's favorites, the maidens, are inviting one another to quit the busy streets and breathe the balmy evening air in the groves of Daphne. When their song ends, Olybius addresses Margarita — who has somehow or other made her way to the palace — and paints a dazzling picture of her future pomp. In return, the ex-priestess reminds Olybius of his thirst for glory, and offers him that which shall be eternal in the Heavens. The prefect answers in a mood playful and tender, but when he hears her entreat him to become a Christian, curses rush to his lips — curses which would be invoked upon the head of Christ himself but that Margarita arrests the words. At this the maiden bids her betrothed farewell, and, when asked whither she was going, replies, "To my prison, sir," by which we are left to infer that she voluntarily immures herself. When I state that the whole of the scene between the lovers occupies but five pages of the pianoforte score, it will be obvious that Mr. Sullivan has again treated his drama with scant respect. The maidens' chorus, on the other hand, fills twenty-one pages. Again, however, the consolation comes to us that we would not shorten it by a bar, preferring, for the sake of so much beauty, that the story should be treated as a peg to hang it on. The chorus, "Come away with willing feet," is one of the most charming the work contains. Written in two parts for female voices and in two sections (B-flat and G-minor), it adds to lovely and characteristic melody the interest of an accompaniment made fascinating by a delicate use of the wind instruments against a *moto continuo* for muted violins, throughout which a *gruppetto* of six notes is almost incessantly repeated. More thoroughly enjoyable and at the same time characteristic music could not have been written. The song of the prefect to Margarita, "See what Olybius's love prepares for thee," is inferior in charm to his first air, though not without decided merit. The music to the lovers' dialogue descends by comparison to insignificance.

We now enter upon the fourth and last scene. Mr. Sullivan's maidens hasten to the Temple of Apollo, past the prison of the Christians, singing as they go. The Christians hear them, and chant the praises of the true God. Meanwhile, prefect, priests, and people have gathered for the test of Margarita and Julia (contralto). A representative of the heathen creed demands the presence of the accused. As she is brought forth, a hymn to Apollo is sung, and when the martyr stands face to face with her persecutors, Julia, Olybius, and Callias set before her the choice — Olybius's throne or a blasphemous fate. She unhesitatingly accepts death, whereupon the multitude call fiercely for instant execution. In reply, the martyr, like her prototype at Jerusalem, vindicates her faith and appeals to the final judgment. Once more the people shout, "Blasphemy!" but Margarita, undaunted, sings the glory and might of Him who protects her, and is so beautiful in her fervor that the prefect exclaims, when her loosed locks flow in the frantic grace of inspiration from the burst fillet down her snowy neck, "Never yet looked she so lovely." A last appeal is now made by Julia, Olybius, and Callias, and a last formal tender offered of sacrifice to Apollo or

death. As the martyr remains constant, fire is applied to the pyre on which she stands, and Margarita then bursts into a rapturous song. She sees visions of Heaven, the starry pavement of the city "not made with hands," the angels, Cherubim and Seraphim, appear to her ecstatic gaze, till at last she beholds the Son of Man himself, and exclaiming, "Lord, I come," expires, as a brief chorus of glory to the Almighty is sung by the on-looking Christians. The dramatic construction of this scene is not open to objection in any serious degree. It tells the story with conciseness and point, and, if it represents the father and lover of the martyr as singularly calm in their concern for the victim, it puts the martyr herself in a strong and sufficient light. The music once more illustrates Mr. Sullivan's preference to the heathen, the opening chorus of maidens being as charming as most of its predecessors. But the palm of merit unquestionably belongs to the hymn "Io Pagan," sung as Margarita is brought forth. It is chiefly remarkable first for a broadly phrased solo with characteristic chorus, and next for an accompaniment consisting of a one-bar phrase continually repeated, after the model set by Mr. Sullivan's revel chorus in the "Prodigal Son." The number is one of striking cleverness, and right well deserves the encore it obtained at the performance on Friday. Margarita's address to her judges contains some fine music, principally orchestral, but the choruses of the incensed people, if not too brief, are decidedly too conventional for the interest they might otherwise have excited. A quartet for Margarita, Julia, Olybius, and Callias, "Have mercy, unrelenting Heaven," though pleasing, lacks the intense feeling natural to the situation. On the other hand, the martyr's final song is one of great beauty and power. Not only may the melody be described as rapturous, but the movements, color, and rhythm of the orchestra seem to suggest the full, throbbing, ecstatic life about to be merged into the life eternal, and gather force as the song proceeds and the end draws near. The change to short and agitated phrases at the vision of the Saviour is well managed, and the gradual piling of force and strenuous expression till the triumphant chorus bursts in belongs emphatically to the good things of art.

Taking *The Martyr of Antioch* as a whole, I do not question its chance of the popularity for which Mr. Sullivan has striven. It is a work that no one, be he musician or not, can hear without interest and admiration. At the same time criticism will always point to the fact that the drama is treated substantially as a pretext for charming choruses and airs. But while the finger of criticism is thus engaged, the voice of criticism will, for the sake of those choruses and airs, say as little as possible.

#### HANSLICK ON JACQUES OFFENBACH.<sup>1</sup>

When Offenbach came in February last year to Vienna, for the purpose of directing the final rehearsal and first performance of his *Madame Favart*, he resembled a crumbling ruin, which may noiselessly collapse in the night. His friends remarked with dismay the hippocratic expression in the weary face of him who was once so lively, and on taking leave had a presentiment that it was forever. This last journey of his, ill as he was, to his tenderly beloved Vienna, was one of the numerous proofs of the marvellous strength of will and love of work which triumphed over all bodily ills. Nothing, save such strength of will and love of work, could have effected the miracle of prolonging for another year the life of a man whose constitution was so shattered. Musical talent of a perfectly unusual order and a brilliant specialty have passed away with Offen-

<sup>1</sup> From the Vienna *Neue Freie Presse*.



bach. The popularity of his works cannot possibly be greater than it was during his lifetime, but German critics may, perhaps, be induced by his death to form a more impartial estimate, and judge them from a musical and not merely from a one-sided moral point of view, as they have hitherto done. Much as he wrote, Offenbach was always original; we recognize his music as "Offenbachish" after only two or three bars, and this fact alone raises him high above his many French and German imitators, whose buffo operas would shrivel up miserably were we to confiscate all that is Offenbachish in them. He created a new style in which he reigned absolutely alone, and, though that style certainly held a subordinate rank in the hierarchy of the drama, it afforded millions of human beings for a quarter of a century the almost lost pleasure derivable from a copious stream of fresh, easy-flowing, joyous music. To musical tragedy and the higher musical comedy, Offenbach added a third and well-justified category: the musical farce. That there is now a serious overflow in a style which, before his appearance, had dried up, is something that cannot be laid to his charge. Of his many successors, not a single one comes up to him in combining melodic talent and accomplished technical skill; the most that can be said is that Johann Strauss approaches him nearly in the former, and Lecocq in the latter respect.

At present that death — that undesired but still finally indispensable aid to criticism — has closed Offenbach's career, we are enabled to take a survey of his enormous activity. This may be divided into three periods, corresponding pretty nearly with the three last decades — the 50's, 60's, and 70's. The first period includes his short one-act pieces with songs interspersed, and exhibits his talent in its most amiable and unpretending aspect. In the second, we see him advancing to larger forms, while his fancy grows more luxuriant and his technical skill more certain, his effects at the same time becoming more elaborated; it is the period which with *Orphée*, *La Belle Hélène*, *Genièvre*, *Barbe-Bleue*, etc., enters on the dangerous domain of extravagant travesty and parody, and reaches almost to the end of the sixties. Thenceforth, Offenbach left the field of travesty and again turned rather to comedy properly so called; at the commencement of the third period, he wrote some charming pieces, half farce and half comedy — such as *La Princesse de Trébizonde*, *La Vie Parisienne*, and *Vert-Vert* — but he grew weary in the concluding years, and, though still wonderfully fertile, gave us as a rule only a weak reflex of his former compositions.

What rendered Offenbach's name all at once celebrated and popular was, as we know, the short one-act pieces interspersed with songs with which, during the International Exhibition of 1855, he inaugurated the little theatre in the Champs Elysées. These pieces had, however, been preceded by a number of attempts of which the world knew nothing, and probably lost nothing by its ignorance. When a young man, Offenbach had, from 1845 to 1855, been indefatigable in writing operas and buffo operas, with which he had in vain knocked at the doors of Parisian theatrical managers. So he set up a miniature theatre of his own, and, in his one-act pieces interspersed with songs, hit upon the right form for his fresh and graceful talent. With three or four artists, who could just manage to sing, and a tiny orchestra, but without chorus or dancers, and without the slightest outlay in mounting them, Offenbach gave in the quickest succession those one-act buffo operas which, merely by the charm of their joyous, graceful, and at the same time, characteristic melodies, attracted the public in crowds, and permanently held them spell-bound. Rossini, who better than any one else knew how

to appreciate that rarity, prolific melodic talent, designated Offenbach, jokingly but significantly, as the "Mozart of the Champs Elysées." Vienna knows most of these short one-act pieces: *Le Mariage aux Lanternes*, *Monsieur et Madame Denis*, *Les deux Aveugles*, *La Chanson de Fortunio*, etc., from their having been performed at the Treumann-Theater and the Carl-Theater. The general and joyous welcome accorded to the unpretending little works was well deserved and easily to be explained. The short one-act piece, with songs for four characters and without chorus, may be considered an invention of Offenbach's, or, at least, a modern revival of a style of writing which, cultivated in the last century by Monsigny, Philidor, and Grétry, had fallen into oblivion. This style gradually re-appeared just as the opéra-comique approximated more and more to the style and magnificent *mise-en-scène* of the grand opera. More and more rarely were one-act pieces given at the former theatre as *levens de rideau* to half-empty benches. By so-called "comic" operas with the grand pretensions of *L'Étoile du Nord* or *Dinorah*, this form of art was so entirely impelled in the direction of the grand opera, that the old cheerful aspect of the opéra-comique was no longer recognizable, and comic pieces interspersed with songs were threatened with extinction. With his buffo operettas (which hold pretty much the same position relatively to comic opera that comic opera holds to grand) Offenbach filled up a very sensible gap, and, after a long drought, once more supplied mankind, eager for laughter and thirsting for melody, with a stream of musical cheerfulness. With all its originality, Offenbach's style is more nearly related to that of Auber and Adam than to any other. The French is the prevailing but not the sole element in him. Certain youthful impressions not to be obliterated, especially from the operas of Mozart and C. M. Weber (the only composers of whom he spoke with enthusiasm), a ray of German romanticism, and the comic carnivalistic extravagance of his native town, Cologne, were combined in him with the frolicsome grace of his adopted country, France. Finally, there was a third national element without which Offenbach can no more be thoroughly explained than H. Heine: the wit and acuteness of the Jew. Of all Offenbach's works, the group of one-act pieces interspersed with songs, with their irresistible humor and perfect form, please us to-day more than any others. How many potentates of *la haute critique* would fain persuade themselves and others that such trifles are easily written. Yes, so they are for any one possessing the grace of God. By why is it that this gift is so rare?

It was natural that Offenbach's talent should soon endeavor to extend the narrow limits of his first short productions. He wrote the music of pieces in more acts, and decked out dramatically as well as scenically with greater richness. Such works were *Orphée*, *La Belle Hélène*, *Barbe-Bleue*, *Genièvre de Brabant*, and others. In these works of his second period we find not only his ambition but likewise his art have undeniably grown. In musical wealth and wit the better scores of the second period are undoubtedly superior to his previous ones, but they sacrifice the early simplicity and natural charm that they may do justice to plots of which some are frivolously grotesque and some pompously rampant. Though very far from being the advocate of such librettos as *Orphée* and *La Belle Hélène*, we will mention in Offenbach's favor two mitigating circumstances for the consideration of those who condemn him unconditionally. In the first place, the notion of parodying the stories of Greek heroes and gods in comic musical pieces is not by any means new; it flourished in the last and in the present century on the German stage, especially in Vienna, the

home of Blumauer's *Travertstirte Enette*. Only the text and music were then immeasurably more trivial and senseless than in Offenbach's operas. In the latter, the librettists with all their extravagance are witty. The idea of the good-natured music-master, Orpheus, being compelled by "public opinion" to fetch back from the world below his deceased wife, who during her lifetime worried and deceived him, is decidedly clever. The domestic life of the gods in *Orphée*, the parody of the oracle-business and the Olympic games in *La Belle Hélène*, are unquestionably very witty notions. The same applies to the fundamental idea of *La Grande Duchesse de Gêrolstein*, which exhibits with much humor the autocracy of petty states, as exemplified in the rapid promotion of the private Fritz to the rank of general, and his equally quick degradation to the ranks again. Secondly, when there is a question of serious criticism, Offenbach's music should be held responsible neither for the excesses of the librettists nor those of the actors. While, to begin with, his works lose much of their wit and sharpness in the German versions, they suffer very much from the way they are usually performed in Germany. Admirable representations of his best pieces were given at the Carl-Theater (when, besides Teweke, Knaack and Motras, Carl Treumann, Grobecker, Müller, Fontelive, and, subsequently, Gallmeyer and Meyerhoff were members of the company). The same is true of the Theater an der Wien, with Mine. Geistinger — who was discovered and induced to adopt this style of piece by Offenbach himself — and the trial, Blasel, Rott, and Swohoda. But the coarse, senseless, and unattractive performances of Offenbach's operas in the smaller court and town theatres of Germany, are something astounding, and critics who derive all their knowledge from such exhibitions generally, of course, judge Offenbach angrily and unjustly.

It is at the end of the 60's, say, after *La Grande Duchesse de Gêrolstein*, that we would fix the termination of Offenbach's second period, which was more especially that of parody and travesty. The commencement of the third period is marked by several charming three and four-act pieces, more nearly resembling comedies, and exhibiting the composer's talent in all its freshness, while they are at the same time more refined and moderate in tone, and with only rare relapses into the grotesque extravagancies of the second period. These pieces were *La Princesse de Trébizonde*, *La Vie Parisienne*, and *Vert-Vert*, (performed at the Carl-Theater under the title of *Kakadu*). Induced to make an attempt in a higher style, Offenbach wrote at this period two more important works for the opéra-comique, *Le Roi Barkouf*, and *Robinson Crusoe*, both of which proved non-successful. Two similar attempts in Vienna convinced his friends that his light and ready talent, devoid of contrapuntal and polyphonic resources, and incapable of pathetic expression, did not suffice for serious subjects dramatically developed. We allude to the romantic opera *Die Rhänschönen* (the graceful ballet music of which Herbeck saved by introducing it into the third act of Nicolai's *Lustige Weber von Windsor*) produced, in 1864, with but little success at the Karntnerthor-Theater, and the opera of *Fantaisie*, which kept possession of the boards of the Theater an der Wien only a short time. In both cases, Offenbach got hold of a bad libretto, and, what was still worse, one not in keeping with his own individuality. He took all possible pains to be serious and passionate, to stretch himself out beyond his natural length, but the most he could accomplish were a few isolated happy moments. Art is better served, however, by those who acknowledge than by those who deny their own peculiar nature. Offenbach acted wisely, therefore, in again devoting himself entirely to the lighter style of buffo opera. In

the last six or eight years, there was an undeniable diminution of his power of invention, and he had recourse to frequent reminiscences and loans (though only, by the way, from his own capital). Every one, even the weakest, of his subsequent operas was always adorned by one or more pieces in which his former talent shone full and bright; but detached beauties were not enough for lasting success. The operas of his last period known in Vienna are *Les Brigands*, *Les Bracconniers*, *Boule de Neige*, *Le Corsaire Noir*, *La Créole*, *La Jolie Parfumeuse*, *La Boulangère à des Écus*, *Madame l'Archiduc*; and, to conclude, *La Fille du Tambour Major*. The last according to his own reckoning, is his hundredth opera. Thus, with the two unacted works *Les Contes d'Hoffmann*, and *Lurette*, which he was completing on his death-bed, his dramatic efforts amounted to 162.

To astounding facility of production Offenbach united the most exemplary industry. He was able (like Mozart and Rossini) to compose amid all conceivable kinds of interruption at all times, and in any place. I have often beheld him quietly working, with friends and acquaintances chattering close to him, and, whenever he came to Vienna he brought with him a goodly number of sketches, which he had jotted down with a pencil in the carriages. But more astonishing than aught else was his self-command and patience, when, ill and racked with pain, he would go on indefatigably working, and confer every day, on a bed of sickness, with his librettists about the next scenes. His exertions by no means concluded with the completion of a score. He was continually changing and improving during the rehearsals; he never hesitated an instant cutting out a pleasing number if he found that it impeded the action, and he was quite as ready in composing a new one at the last moment. He knew the stage as well as any one living, and never rested till he had given each of his pieces the most effective dramatic form and the greatest possible finish. In this respect, he was one of the most conscientious of artists. His melodies, too, lightly as they flowed to him, he altered often and long, if their rhythm did not strike him as sufficiently catching and original. In inventing various forms of rhythm he was marvellous; in this respect (the weakest point of our present operatic composers) his German colleagues might all take a lesson from him. We saw him remodel ten or twelve times the theme, "Oh, que j'aime le militaire," in *La Grande Duchesse* till the rhythm pleased him. Melodically inexhaustible, he required only the very simplest accompaniment of two or three chords whereon to write an endless series of the prettiest and at the same time most characteristic songs. This is something exceptionally rare in these days of over-loaded and far-fetched accompaniments. Far weaker than his talent for melody and rhythm was his knowledge of harmony, while his contrapuntal acquirements, stood almost at zero. In its eminently comic power his music is well nigh unrivalled; he possessed this rare quality in a far higher degree than Lortzing, Nicolai, or Flotow. His delicate feeling for characteristic instrumentation, which however, never became intrusive, admirably backed up his talent for the musically comic element. And as the last, but not the least, merit of his operas, the separate musical numbers always grow naturally out of the situation and delight us nearly invariably by their well-balanced and nicely rounded form. Whatever objections may be raised against him, Offenbach was a musician of genial gifts and extraordinary knowledge of the stage. He was, moreover, a good, kindly-intentioned man, particularly susceptible of friendship, who could be as weak, but also as naïf, unsuspecting, and good-natured as a child. EDUARD HANSLICK.

—London Musical World.

#### A CONCERT BY THE BLIND IN LONDON.

In the large majority of cases a few lines of record suffice for the notice of pupils' concerts; but that which was given last Saturday afternoon at the Crystal Palace, by the pupils of the Royal Normal College and Academy of Music for the Blind, was, for more than one reason, of such exceptional interest as to deserve a more detailed criticism in these columns. . . .

In the first place, the programme, selected, we presume, by Mr. F. J. Campbell, the principal of the school, was noteworthy for the very high character of the music performed; but, besides this, the rendering was distinguished not only by remarkable mechanical accuracy, but by an amount of taste and feeling which is rare indeed with performers still in the state of pupilage. The concert opened with Bach's well-known Organ Fugue in G-minor, well played by Mr. Arthur Stericker, a few slips which were noticeable being apparently due to nervousness. Dr. Macfarren's Overture to *Chery Chase* followed, being played by the Crystal Palace band under the direction of Mr. Manna. The performance of Leslie's trio, "O Memory," by Miss Dick, Miss Carson, and Mr. A. Wilmot, was, in our opinion, one of the gems of the concert. The exquisite taste and feeling with which this melodious little piece was given can scarcely be overpraised. Other remarkable performances among the solo numbers were Mr. J. West's singing of "It is enough," from *Elijah*, and Miss Reece's rendering of "Che farò," from Gluck's *Oryon*. Both performers have good and excellently trained voices, and both sing with an amount of genuine feeling which recalled Beethoven's dictum, "That which comes from the heart goes to the heart." The two soprano singers, Miss Dick and Miss Campbell, also deserve praise, while the choir of the institution, consisting of some thirty voices, sang two part-songs by Smart and Bennett, and the Reapers' chorus from Liszt's *Prometheus* most admirably. In the unaccompanied part-songs the gradations of light and shade and the unity of style and phrasing of the whole choir were particularly striking. Two pianists appeared, Mr. W. F. Schwieler and Master Alfred Hollins. The former took the pianoforte *obligato* part in Gade's Symphony in D-minor (No. 5), a very interesting and beautiful work, which had not been heard at the Crystal Palace since 1860. The combination of the piano with the orchestra, is, of course, a familiar one when the former is employed in a concerto as a solo instrument. In Gade's symphony, however, we find an instance, so far as we know unique, of the use of the piano simply as an orchestral instrument—just as the harp is frequently used. It is only occasionally that it comes into prominence, but united with other instruments several novel effects of coloring are produced in the quieter parts of the music. In a *fortissimo* it would of course, be overpowered by the orchestra. Mr. Schwieler performed his part of the symphony in a most artistic manner, though it is probable that he would have been heard to even more advantage in a solo. It is not unlikely that the selection of the symphony may have been designed to prove what some people have doubted—the possibility of a blind pianist playing with the orchestra with absolute precision, though of course unable to be guided by the conductor's beat. If this were the object, it was undoubtedly fully attained. Master Hollins, a lad of only fourteen years of age, gave a truly admirable performance of a prelude and fugue by Bach, and a showy piece (*Tour à Cheval*) of Raff's; the playing of the latter was especially remarkable on account of the frequent skips for the hands, which would not be easy even for a pianist who could see the keys, but which were, nevertheless, taken with faultless accuracy.

We have dealt more largely than is our custom in superlatives in speaking of this concert, because it is the simple truth that we have seldom, if ever, listened to a performance given by pupils of such a high average of merit from an artistic point of view. The excellent teaching of the various professors at the Normal School has, of course, much to do with this; but there can be no doubt what-

ever, in the mind of any one qualified to form an opinion, that quite as much, if not more, is due to the artistic influences brought to bear on the pupils, and especially to the musical performances at the Crystal Palace, at which they are constant visitors. For this reason we join most heartily with Dr. Armitage in deprecating the proposed removal of the school to Windsor. Such a course appears to have absolutely nothing to recommend it, while it would take away from the pupils the almost unrivalled advantages for their artistic development which they at present enjoy. —*Athenæum*, July 17.

#### BOITO'S "MEFISTOFELE."

The following description of the Italian opera founded upon Goethe's "Faust," and which has formed this week the notable novelty of Messrs. Strakosch and Hesse's season of opera in English at the Globe Theatre, appeared in last Monday's *Advertiser*.

The following description of the work has been prepared from the piano score, — never thoroughly satisfactory as a means of giving a complete idea of a composition, and now that the orchestra has been assigned the most important duties in lyric dramas, only of use to furnish suggestions of an author's method of treatment. "Prologue in Heaven"—thus stands the title, following that of Goethe. Concealed in clouds are the Celestial Phalanx, a mystic chorus, cherubim and penitents. Mefistofele stands alone. Seven trumpets, one for each tone of the scale, resound, here and there, and a simple *motif* of but two notes asserts itself, alternating with a broader theme, the *Salve Regina* assigned apparently to harps. The celestial voices sing the praises of the Most High,—a double chorus in five parts for each choir,—and heavenly echoes repeat the last syllable of each stanza—"Ave." This movement is, at first, a simple chant, without cadence; gradually it becomes more and more complicated, with constant changes in key; but, on the whole, it is dignified and impressive. At its close, the trumpets are again heard in their simple *motif* of two notes. Then follows an orchestral *scherzo*, wild and uneasy, introducing Mefistofele who greets Jehovah in mocking speech,—as in Goethe's drama,—the music of which, admirably fitted to the words, is the continuation of the subject of the *scherzo*. The shrill tones of the wood wind sharpen the effect of this passage. Jehovah speaks through a mystic chorus of base voices: "Dost thou know Faust?" This idea is not unlike that of Mendelssohn in "St. Paul," where the Almighty calls, in a chorus of female voices, "Saul, Saul, why persecutest thou Me?" Goethe's dialogue between the powers of good and evil is reproduced in relative, interrupted by the short *motif* for the trumpets and phrases of the *scherzo* (Jehovah's replies being uttered by the base chorus), and at one point accompanied by a solemn *Sacetus*, sung by the celestial phalanx. The cherubim (boys' voices) sing at a most rapid rate "On the winds, o'er the world, through azure depths we fly," the voices of penitents greet the Queen of Heaven in grave measures; the two movements are combined with wonderful skill and great effect, and there is even added a third for the celestial phalanx, a prayer for the dead; heavenly echoes repeat "Ave," and the three choirs unite in a repetition of the opening chorus. The voices cease as the two-note *motif* again sounds in the full orchestra, and the prologue, for which Boito has chosen as a motto Jehovah's query, "Dost thou know Faust?" is over.

Part I. is divided into three acts. Act I, scene I. is entitled "Easter Sunday," and corresponds with scene II. of Goethe's drama. We are at Frankfurt-on-the-Main, before the city gates. All sorts of people pass and repass. There is a brief orchestral movement, ushered in by bells, of a martial character, with an odd rhythmic construction, the measures being in 3-4 and 2-4 time, alternately. The people, students, and boys, sing a bright chorus, the Easter bells sounding now and then. Faust enters, with Wagner. Faust, an old man, utters his longings for the springtime of life. A gray friar dogs Faust's footsteps. A bit of the *scherzo* in the prologue betrays his identity. The music of the entire scene is animated and expressive. There is a waltz for dancers and chorus, phrases of which interrupt the dialogue of Wagner and Faust, and are even heard as the scene changes to Faust's study. It is night. Faust enters, followed by the friar, who conceals himself in an alcove. Faust sings, in a meditative mood, and to a melodious theme:

"Behind me, field and meadow sleeping,

I leave in deep, prophetic night," etc.

(Taylor's Goethe; Scene III.)

Mefistofele is forced to reveal himself by Faust's soliloquy on the Scriptures, but suddenly changes his disguise to that of a cavalier. A duet follows, the compact between Mefistofele and Faust is concluded, and the curtain falls as fiend and mortal are whisked away on the magic mantle of the former. The music of this scene, which is entitled "The Compact," is very strong. The *scherzo-motif* is heard through the duet, in which is included a *cantabile* for Faust of great beauty. In the latter occurs the phrase which Boito has adopted as the motto for the act: —

"When then I halt the moment flying,  
'Ah! still delay — thou art so fair!'"  
[Taylor's Goethe; Scene IV.]

[That is to say: "You serve me now; but if I ever find the experience so satisfying that I would fain arrest the fleeting moment, then we exchange parts and I become your slave forever."]

Some of the phrases assigned to Mefistofele are notable for their scornfully sarcastic character.

The second act bears this motto: —

"Who shall dare to say the word 'Credo in Deo?'"  
[Scene XVI, Goethe.]

The first scene is in Marta's garden. Faust, a blooming youth calling himself Henry. Margherita, Mefistofele and Marta are the only characters. All the music is extremely sensuous, and its passionate character increases as Faust's love-making grows more and more ardent. There is an elegant simplicity in the tranquil opening of the scene and in Margherita's aria. In fact the music assigned to each character is distinctly expressive. There is an *andante* for Faust as melodious as heart could desire. There is an ingeniously constructed quartet, with syncopated phrases for Margherita, against *legato* motives for Faust and Marta and a *staccato* movement for Mefistofele. Margherita flies from Faust, who pursues her, and the same game is played by Marta and Mefistofele. A knowledge of Goethe's drama is essential to an understanding of this scene, as Boito has not prepared any equivalent for Goethe's scenes describing the preceding meetings of the lovers. Scene II. is "The Walpurgis Night," scene XXI of Goethe. We are on the Brocken, in a wilderness of rocks. Mefistofele and Faust come. There is a short duet between the pair, in which there is a most uncomfortable sounding series of sequences in fifths, and the Witches' Sabbath begins. The will-o'-the-wisp lends his fitful and treacherous aid. A chorus of witches (*allegro vivace*) has some original ideas, though one is occasionally reminded of the Incantation scene in *Der Freischütz*. Here is a chord repeated through several measures: G (fundamental), D, A, E, corresponding to the open strings of the violin. The effect of this dissonance must be inexplicably horrible, if it does not become ridiculous. Mefistofele reveals himself, and the witches do him reverence. Some of them dance to wild, fantastic strains. Mefistofele sings a sarcastic "ballad of the world." A vision of Margherita, pale and wan, appears to Faust, accompanied by the strains of the garden duet. The infernal uproar is renewed, the music grows more fast and furious and becomes positively exciting, there is a sequence of strange chords, the scene is over and the act is ended.

Act III. Margherita's death. Scene XXV of Goethe. The motto is Mefistofele's utterance "She is judged!" Margherita, the murderer of mother and babe, all for love of Faust who has deserted her, awaits in a dungeon the penalty of her crime. She utters a wild prayer for mercy, but earthly feelings still cling to her as there are again heard phrases of the garden duet. It is an aria of a decidedly florid sort which is assigned to the unfortunate victim of love, more after the style of Verdi than of Wagner. Faust vainly strives to induce Margherita to fly. Again Boito shows his skill in the combination of themes and harmonies which shall express the sense of the text and the dramatic situation — Margherita's terror, relieved by momentary gleams of hope; Faust's desperate pleadings; Mefistofele's sarcastic advice. Margherita asks for strength from the Supreme, and the *Ave Signor* of the *Celestial Philanz* in the prologue resounds in the orchestra through her prayer. "She is judged!" thunders Mefistofele, "Oh, anguish," cries Faust; "Henry, thou mak'st me shudder," are the dying accents of Margherita; "She is saved!" chant the heavenly choirs; "Come with me," calls Mefistofele to Faust, and the curtain falls.

Part II includes one act and an epilogue. The act, numbered IV, is entitled *The Night of the Classic Sabbath*. Part II, act II, scene III. of Goethe's Mefistofele annihilating time and space, bears Faust to ancient Greece. The river Peneus, surrounded by nymphs and tributary streams, greets us; the moon sheds her silvery rays on Elena (Helen) and Pantis, who are in a boat of mother-of-pearl and silver, with

sirens about them. Extremely sensuous is all of the music of this scene. There is a duet for Elena and Pantis, with very simple but captivating themes. Faust's passionate cries to the Grecian queen are heard. Mefistofele enters and acts as interpreter. The sirens endeavor to entice Elena's and reflections as she recalls the horrors of the Trojan war, by a stately dance. There is a song for Faust as he pays court to the fair cause of all the woes of Troy, leading into a concerted movement, in which the chorus takes part, which is worked up with great skill and effect. Elena utters the motto of the act (to Faust), "Canst thou to me that lovely speech impart?" To which Faust replies: "Tis easy; it must issue from the heart." There are two passionate concerted movements for Faust, Elena and chorus, the second of which has a most inspiring theme, and this ends the scene.

There still remains an epilogue with the motto, "Ah! still delay — thou art so fair." Faust has seen and enjoyed all that Mefistofele has promised him, "in both the little world and the great," and we now meet him again, an old man, in his study, oppressed by recollections of hours forever fled. A theme of the scenes of the preceding act is repeated in the orchestra. Faust's meditations are on eternity. Mefistofele endeavors to divert Faust's thoughts, and even spreads his mantle by whose magic aid they can defy time and space. The air accompanying this action is the same as in the close of Act I, the scene of the compact. Different visions greet Faust's eyes. Heavenly beings appear in confused groups. Mefistofele accepts the challenge to a contest between Heaven and the Powers of Darkness. We hear the celestial trumpet — the *motif* of two notes — and a part of the *Ave Signor*, and the celestial vision fades away. The sirens appear as Mefistofele sings the theme of the love duet in Act IV, but the heavenly choirs resume their song. Faust cries in an ecstasy, "Ah! still delay — thou art so fair," the sirens vanish, and Faust falls on his knees and dies, while on him drops from heaven a shower of roses. Mefistofele, discomfited and enraged at the loss of his victim, and writhing under the light and flames, sinks from view. The choir of angels and cherubim continue their hymns of praise, the trumpet-motif of the prologue is sounded — the end is reached.

## Dwight's Journal of Music.

SATURDAY, NOVEMBER 20, 1880.

### CONCERTS.

**PHILHARMONIC ORCHESTRA.** The first of the five concerts by Mr. Listemann's thoroughly drilled and excellent orchestra of forty instruments took place at the Music Hall on Friday evening, Nov. 5. It was an auspicious opening, the audience being large and evidently well pleased. This was the programme:

"Romeo and Julia" — Fantaisie for orchestra. J. S. Svendsen  
Concerto for pianoforte in A-minor, Op. 16. . . . . E. Grieg  
"Im Walde" (In the Forest) — Symphony in F, Op. 43. . . . . J. Raff  
Musette from Concerto No. 4. . . . . Handel  
Adapted for oboes, bassoons and string orchestra by F. A. Gevaert.  
Two Slavonic dances. . . . . Anton Dvorak  
No. 3, poem allegro; No. 4, tempo di minuetto.  
Fantaisie on Hungarian airs for pianoforte and orchestra. . . . . E. Liszt  
Overture to "Der Freischütz". . . . . C. M. v. Weber

The modern element was altogether paramount in this selection. There was plenty of brilliant, elaborate, richly-colored instrumentation, a general restlessness of mood, and much of the wild, dreamy northern character. The Romeo and Juliet Fantaisie by Svendsen, given for the first time here, seemed somewhat vague and wandering in form, and what passion there was in it Northern rather than Italian, while it contained much that was beautiful and tender. The romantic Concerto by Grieg, full of interesting ideas throughout, with rich, deep, lovely adagio, and bold, impetuous and brilliant in the two allegro moderato movements — the finale being strongly accented — was played by Mr. Franz Rummel in a most masterly manner. His touch is clear and bright, his execution never at fault, and the whole interpretation was most satisfactory in strength, in breadth, in delicate finesse, conveying the ideal poetry and color of the work. Mr. Rummel plays even better than he did in a Symphony Concert here two years ago.

Raff's Forest Symphony is perhaps his richest and most imaginative work in that form. The daylight impressions and feelings of the first part

(allegro) are vividly and happily suggested. The second part, "In the Twilight," presents a happy contrast between its two scenes, the one called "Reverie," the other a bright fantastic "Dance of the Dryads." The third part represents a night in the woods; it is of course in a low tone of color, and the low murmur of the streams, the creeping of the breezes through the leaves, and all the vague interweaving of the various sounds in the woods by night, is very poetically and musically rendered. Then come the echoing horns, and the wild hunt, approaching and receding, with Frau Holle (Hulda) and Wotan. This is weird and exciting, but worked out to a tedious length. The break of day forms an appropriate conclusion. The very elaborate and difficult symphony was faultlessly interpreted.

Gevaert's adaptation of the brief Musette from the Handel Concerto, was soothing and refreshing after so much of the wild, uneasy and exacting kind. The Slavonic Dances by Dvorak were original and quaint enough in rhythm and in fancy; and Mr. Rummel's performance of that everlasting Hungarian Fantaisie by Liszt was so full of fire and brilliancy, and in every way so superlatively clever, that it lent a new freshness to the hackneyed thing. Then came one of those idiotic, irrepressible calls for an encore; the artist bowed his thanks, and was evidently reluctant to play any more, being (as we have since learned) in fear of losing the train for New York. Yet the childish public insisted, and he had to return to the piano. What he played we did not stay to hear; for the concert had been very long, and what we would fain have heard by way of comfort after so much heavy "newness," the good old Freyschutz overture, we were obliged to lose. Is there no remedy for this great concert nuisance, no protection against the Encore Fiend? Really it seems to us that the responsibility should rest with the conductor, where there is one. He may be presumed to have reached the age of discretion, and to know when such a demand is unreasonable; and knowing it to be so, he should take the matter into his own hands, rap his orchestra to order, and go doggedly on with the next piece in the programme, let the crowd thunder as it will. At the Birmingham Festival no encore is granted without an approving signal from some Earl of Shrewsbury and Talbot, or whatever noble lord may chance to be the honorary president of the occasion. Here, having no such person nor such custom, the musical conductor would seem to be the one to exercise the encore censorship. Or how would it do (we think we have made the suggestion before) to have a sort of secret league among the really musical concert-goers, whereby upon a certain signal agreed upon, they should all rise and leave the hall whenever such an imposition is insisted on? That might shame the offenders into silence, when nothing else would. That might nonplus the Fiend.

Mr. Wm. H. Sherwood gave a very interesting concert at the new Meison (under Tremont Temple), on Saturday evening, Nov. 6. The special object of the concert was to introduce the young Canadian-French violinist, Mons. Alfred Desève, who, after studying with Viennetemps in Paris, held for a time the place of violinist to the Princess Louise. He is a very young man, of prepossessing and refined appearance, having the artistic temperament, full of enthusiasm, and evincing more than ordinary talent and high culture. The concert opened with the "Kreutzer" sonata of Beethoven played by him and Mr. Sherwood. Pure intonation, free, broad, finished execution, great abandon and intensity of feeling, were the characteristics of his playing. His tone, however, cannot be called large. His interpretation is free from any nonsense, or extravagance of ornament; but somehow the treatment of the whole Sonata by the two artists seemed overwrought in point of



feeling, as well as in display of virtuosity. There could be no doubt, however, of their thorough mastery of the composition and of their instruments.

Mr. Charles R. Adams sang two songs by Schumann: "Du bist wie eine Blume" and "Ich grolle nicht" (in English, to which we could hardly reconcile ourselves) in the most artistic style, and with the truest taste and feeling. Mr. Sherwood then played a Valse Caprice and Barcarolle by Rubinstein, and the A-flat Polonaise of Chopin as very few can play them. At this point another engagement called us off. The remaining pieces were the Andante and Presto of Mendelssohn's violin concerto (which we have heard M. Desève play exquisitely in private), a couple of songs by Raff ("Abendbild" and "Immer bei Dir"), and Liszt's Symphonic Poem "Mazeppa," arranged for two pianos, played by Mr. and Mrs. Sherwood.

The new Meisnau is an attractive hall, a good deal larger than the old one, and seemed to be very good for chamber-music.

OLD BAY STATE COURSE. Here is certainly a remarkable programme for a popular audience, — a "lecture" audience — cranning the Music Hall in every nook and corner, and listened to attentively all through, with frequent outbursts of enthusiasm, as was the case on Thursday evening, Nov. 11.

Quartet in E-flat, Op. 44, (Allegro-Vivace). . . . . Mendelssohn  
Mendelssohn Club.  
Mazeppa, Symphonic Poem for two pianos, (After Victor Hugo). . . . . Liszt  
Mr. and Mrs. Sherwood.  
Aria, "Und ob die Wolke," (Der Freischütz). . . . . Weber  
(With Cello Obligato by Mr. Giese).  
Miss Bailey.  
Fantasia for violin on Gipsy Air. . . . . Sarasate  
Mr. Schnitzler.  
(First appearance in Boston).  
Aria, "Revenge, Timotheus Crise," (Alexander's Feast). . . . . Handel  
Mr. Henschel.  
Quartet, entitled "The Miller's Pretty Daughter." Raff  
a. The Declaration. b. The M.DI.  
Mendelssohn Club.  
Duet, "Caro bella," (Julius Caesar). . . . . Handel  
Miss Bailey and Mr. Henschel.  
Piano Solo, Grand Polonaise in E. . . . . Liszt  
Mr. Sherwood.  
Songs, a. The Arrow, b. Ming Helgho. . . . . G. Henschel  
Miss Bailey.  
Solo for violoncello on "Le desir." . . . . Bervais  
Mr. Giese.  
Ballad, The Two Grenadiers. . . . . Schumann  
Mr. Henschel.  
Finale from the Quartet in A-minor, Op. 41. R. Schumann

A quartet of strings, in our vast and crowded Music Hall, could hardly be audible to all ears, nor satisfactorily so to any. Yet the two quartet selections appeared to be listened to with close attention and respect by all. The old Quintet Club is for the most part now the new one. Thomas Ryan alone remains of the old members. Mr. Frederick Giese, the very young but excellent violoncellist, has been in the club, and in this country, but a year. The new violinists, Isidore Schnitzler and Ernst Thiele, besides Mr. William Schade, who plays flute and viola, help to make up a quartet and a quintet never yet surpassed among us, and Boston classical music-lovers can but feel the club's infrequent and short stays at home here to be somewhat tantalizing.

The great point was the first public appearance here of the famous German-English baritone singer and composer, George Henschel, who is affianced to Miss Lillian Bailey. His rendering of the Handel aria proved him to be all that has been said of him. With a fine, manly, genial, intellectual presence (for he is a thoughtful looking man), he throws himself into the spirit of the author and the work; and his thoroughly trained, rich, musical voice (which, however, vibrates not so freely in the lower tones as one could wish), his perfect phrasing, breadth and dignity of style, consummate ease and evenness of execution (as shown particularly in the way he dealt with the long passages of rapid Handelian roulades), his command of light and shade, and the pervading truth of sentiment and faultlessness of taste, were proof enough of the complete artist, one of the finest mould. We only regretted that in that particular piece Mr. Henschel (since there was no orchestra) did not play his own

pianoforte accompaniment; for in private we have heard him do it both in this aria, and in "Why do the heathen rage," playing with a breadth and power and an intensity of accent as if it were an orchestra, and at the same time singing with full freedom and effect. In fact, Mr. Henschel is a complete musician as well as a singer; in whatever he does there is the air — not in the least assumed — of one who knows perfectly well what he is about; you feel that the moment he sits down at the piano, whether to accompany another or himself. Being warmly recalled, Herr Henschel sang, to his own accompaniment, an old Italian air. His second solo was "The two grenadiers" of Schumann, to which he of course, did justice. He also sang with Miss Bailey a fine duet, "Caro bella," from one of Handel's Italian operas, *Giulio Cesare*.

Miss Bailey sang the serious aria from *Der Freischütz* very tenderly and sweetly; voice and style were admirable. The Henschel songs, too, charmingly original, became her well. The piano performances of Mr. and Mrs. Sherwood were most brilliant and effective, winning great applause. Mr. Schnitzler by his solo-playing proved himself to be one of the best violinists who has come among us, and Mr. Giese more than confirmed the fine impression which he made last winter. The concert was long, it evidently pleased, yet somehow the Encore Fied was practically kept out! Tell us how, Oh clever managers!

BOSTON CONSERVATORY OF MUSIC. An interesting matinee, under the direction of Julius Eichberg, took place at Wesleyan Hall, on Friday, Nov. 12. The principal feature of the programme was the opening number, the glorious old B-flat Trio (Op. 97) of Beethoven, of which a high satisfactory performance was given by Messrs. Hermann P. Chelius, piano, Albert Van Raalte, violin, and Wulf Fries, cello. To the two younger members the effort was extremely creditable; of the cellist, of course, that goes without saying. We were unable to hear the rest of the concert, consisting of:

Song, "The Lost Chord." . . . . Sullivan.  
Mr. Carl Pöeger.  
a. Fugue in E-minor. . . . . Bech.  
b. Nocturne in F-sharp major. . . . . Chopin.  
c. Military Polonaise. . . . . Chopin.  
d. Träumerei. . . . . Schumann.  
e. Valse in A-flat. . . . . Chopin.  
Mr. Chelius.  
Song, "Yeoman's Wedding." . . . . Poniatowsky.  
Rhapsodie, No. 6. . . . . Liszt.

Of Berlioz's *Damnation of Faust*, of which Mr. Lang gave a second performance on Friday evening, Nov. 12, we can only say, at present, that it was a great improvement on the first presentation here last spring, both as regards choruses, male and female, orchestra, and solo singers, and that the interest and fascination of the strange, weird, in parts extremely beautiful music grow upon one as he becomes more familiar with it. Miss Lillian Bailey sang the part of Margaret with unaffected sweetness and simplicity, and with great tenderness, her voice being lovely in itself, and her style and execution fine. Herr Henschel's Mephistopheles was a potent contribution to the life and power and point of the whole performance. His rendering had great dramatic force, besides being in every way thoroughly artistic; a fine vein of true Mephistophelian irony pervaded the whole. Mr. W. J. Winch and Mr. Hay, sang in a praiseworthy manner also. The chorus of 200 male and 100 female voices had the charm of careful, critical selection, beautiful ensemble of tone quality, as well as of precise, well-shaded, and finely effective execution.

More we cannot say now, but may be more prepared to enter into details, and receive an abiding impression of the work after the third performance, which Mr. Lang has been prevailed upon to give on the 30th of this month.

#### MUSICAL CORRESPONDENCE.

NEW YORK, Nov. 15. Our musical season may well be regarded as "inaugurated," for the Symphony Society gave its first concert on Saturday evening, Nov. 6, with an interesting programme, as will be seen:

Overture, "Egmont," . . . . . Beethoven  
Scene from "Alexander's Feast," . . . . . Handel  
Herr Henschel.  
1st Symphony, C-minor, . . . . . Brahms  
Aria from "Euryanthe," . . . . . Weber  
Herr Henschel.  
Symphonic poem "Mazeppa," . . . . . Liszt

It would seem as if no finer orchestral work could be done than that achieved by the musicians under Dr. Damrosch's competent leadership. Critics have at times seemed disposed to cavil at a certain so-called unsoundness which in former years perhaps marred the effectiveness of Dr. D.'s conducting; but in these days his equipoise and self-control are simply wonderful, and the intense vitality of his nature rarely displays itself in any more decisive way than by an occasional quick motion of the wrist. Such a conductor inevitably inspires an orchestra, for the musicians know that their director is thoroughly in sympathy with his work.

Of the Brahms symphony there seems to be little to say, except that no interpretation will ever make it an agreeable work. No one can or will raise the least question as to the seriousness of its intent or the masterly skill displayed in its construction and orchestration; but it lacks something, while it is not perfectly easy to say what that something is. It is too ornate, and too diffuse, and wholly fails to reach even the faintest touch of that divine simplicity which emanates from genius as does the perfume from the flowers.

Herr Henschel came, saw, and conquered us all: his style is so superb, his phrasing so broad and free, and his musical intelligence so unmistakable, that he fairly carried everything before him, and rode to the very apex of public favor upon a tidal wave of enthusiasm that almost seemed hysterical in its intensity. For myself, I do not especially admire the quality of his voice; but tastes will differ, and it suffices to say that he is a great artist, and a musician of the broadest culture.

The house was very full, and the present season of the Society's work has commenced most auspiciously. The second concert will occur Dec. 4.

The New York Philharmonic Club "inaugurated" — on Tuesday evening, Nov. 9, — the third season of their charming concerts of chamber-music. I give the programme:

String Quartet, D-minor, . . . . . Schubert  
Three pieces either arranged or adapted for the Club.  
Piano Quartet, E-flat, . . . . . Reinecke

Who has not heard and thoroughly enjoyed that delicious Schubert Quartet with the lovely andante in G-minor (theme and variations)? At this late day I have no intention of striving to strain the English language in the attempt to express my admiration of this andante. It was given with great delicacy and sentiment, as one might well expect from the competent artists who form the club.

The "three pieces" serve to illustrate a new departure on the part of the club. It is the intention of these gentlemen to introduce at each time some compositions which have either been adapted or written for the club. On Tuesday evening one of the pieces thus "arranged" was Schumann's "Warum." The attempt was not successful, and it is to be hoped the "arrangers" will in future draw a line somewhere. The other selections were more happy, and their fine performance excited and received a hearty encore, to which the club responded with the march from the "Ruins of Athens"; this was very attractive to the audience, and so another recall was insisted upon, and to this the response was Schumann's "Evening Song," which was very well played, and certainly quite effective in this new shape.

Mr. S. B. Mills took the piano in the Reinecke Quartet, and to his credit be it said that he played well, for he seems to have learned that in a quartet all of the instruments ought to have a chance to be heard; in consequence of his new departure, the breezy, crisp quartet went with a dash and brilliancy that was very exhilarating.

On Saturday evening, Nov. 13, the first concert of the Philharmonic Society took place, with a programme which included the "Eroica" and Hensel's piano concerto played by Joseffy.

The orchestral work was in the main well done, and the Beethoven Symphony was exceedingly well played. Mr. Thomas's ideas of tempo are not invariably according to rule or precedent, which may be regarded at times as a misfortune, and at other times as a blessing. He gave the "Funeral March" in excellent time; it was dignified, but not "draggy"; the whole movement is too long, every way, and ought to be clipped if any one could be audacious enough to do it.

Joseffy, having recovered from his recent indisposition, played the Hensel concerto in a noble way; he

has certainly improved in breadth and scope since last season; he has worked hard during the entire summer, and with splendid results. He received an enthusiastic recall, and could have had a second if he had so chosen.

F.

## LOCAL ITEMS.

Mr. Wm. F. Apthorp's course of six lectures on the History of Music, from the days of St. Ambrose down to Wagner, will commence at the Lowell Institute next Monday evening. The topics of the several lectures are given in the advertisement in the daily papers. We fear we only tantalize too many of our readers, for we learn that about all the tickets were at once taken up. But the lectures might be repeated elsewhere.

—Mr. Lang announces a third and last performance of *The Damnation of Faust*, on the same grand scale as last Friday, for Tuesday evening, Nov. 30. There will be the same fine orchestra of over 60 instruments, and the same admirable chorus of 200 male and 100 female voices. The solos will be sung by the same artists as before with the exception of the part of Faust (tenor), for which Mr. Julius Jordan has been engaged in the place of Mr. Winch. Miss Lilian Bailey will be Gretchen, Herr Henschel, Mephistopheles, and Mr. C. E. Hay, Brander.

—Some of the most musical ladies of Boston, Cambridge, Brookline, etc., have been for some time organizing, in a quiet way, a complimentary concert to that most estimable, modest gentleman and artist, who has been so many years identified with all good musical things in our city and elsewhere, Mr. WULF FRIE. It is to be at Horticultural Hall, on Saturday evening, Dec. 4, and many of the best artists will assist. The tickets have been mostly disposed of in private without reservation of seats. Indeed the whole movement was kept a secret to Mr. Fries himself, until within a few days. We shall be happy to be the medium through which a few more tickets may be obtained, provided they be bespoken early.

—Miss Josephine C. Bates, a charming pianist, of New York, announces a concert for next Saturday evening, at Mechanics' Hall. Messrs. Geo. L. Osgood and Gustav Dannreuther will assist. We hope that the right sort of people, and plenty of them, will be there to hear.

—Prof. J. K. Paine, at Harvard, is said to be getting on very successfully in the composition of music for the chorus in the proposed performance of the *Ædipus Tyrannus* of Sophocles. The members of the chorus, who have already rehearsed the numbers so far finished, speak of them with admiration, as being music altogether fit and noble.

—This, from the papers of Thursday, speaks for itself. We only wish it understood that it is none of our doings, and sprang from no direct or indirect suggestion, or least hint on our part. We copy it mainly in order that our friends and readers in other places may know what has been brewing in the birth-place of this *Journal of Music*.

THE DWIGHT TESTIMONIAL. The following correspondence has just been exchanged.

BOSTON, NOV. 15, 1880.

"Mr. John S. Dwight:—

Dear Sir,—A number of your friends who remember your long and faithful services in behalf of the cause of music, and who are deeply grateful that it has been permitted to you to accomplish so much in elevating the public taste, have determined to offer you a testimonial concert, to be given on a fitting scale, early in the coming month, at the Boston Music Hall. They respectfully ask your acceptance of the compliment, with their united good-will and affection, and with best wishes for your continued health and usefulness.

(Signed)

H. E. APTHORP.  
W. F. APTHORP.  
L. B. BARNES.  
F. P. BACON.  
W. F. BLAKE.  
J. BRADLEE.  
A. P. BROWNE.  
G. H. CHICKERING.  
E. H. CLEMENT.  
C. F. CURTIS.  
OLIVER DITSON.  
E. S. DODGE.  
L. C. ELSON.  
JULIUS RICHMOND.  
AGUSTUS FLAOG.  
JOHN FISK.  
ARTHUR W. FOOTE.  
L. L. HOLDEN.  
H. L. HIGGINSON.

CARL PRUEFFER.  
GEORGE L. OSGOOD.  
H. W. PICKERING.  
JOHN P. PUTNAM.  
J. C. D. PARKER.  
ERNEST PERARD.  
CHARLES C. PERKINS.  
JOHN K. PAINE.  
LE BARON RUSSELL.  
ARTHUR REED.  
HARRY M. ROGERS.  
S. B. SCHLESINGER.  
W. H. SHERWOOD.  
JAMES STIMMS.  
A. J. C. SWINSON.  
S. L. THORNDIKE.  
F. H. UNDERWOOD.  
E. C. WATKINSON.  
HENRY B. WILLIAMS.

F. H. JENKS.  
SAMUEL JENKISON.  
G. P. KING.  
H. W. LONGFELLOW.  
B. J. LANG.  
S. W. LANGMAID.  
H. K. OLIVER.

B. E. WOOLFF.  
HENRY WARE.  
L. WEISSBERG.  
ROBERT C. WINTHROP.  
ERVING WINSLOW.  
CARL ZERRAHN.

JOHN P. PUTNAM, Chairman.  
A. PARKER BROWNE, Treasurer.  
F. H. UNDERWOOD, Secretary.

BOSTON, NOV. 16, 1880.

Chairman, etc.:

"To the Hon. J. P. Putnam, Chairman, etc.:

"Gentlemen,—Your kind and courteous offer touches me deeply, and demands a better answer than I know how to make. Such a recognition—entirely spontaneous, unexpected, and undesired of, on my own part—of my poor persistent labor to convince others of the beauty and the holiness of the art which I have always loved, and always shall love, comes upon me as an exquisite surprise. After many periods of misgiving, many fears that the old tree had proved fruitless after all, this comes to revive hope and motive, and give me as it were, the sense of a new life—at all events to encourage me to attempt yet further and (let us hope) better work. I am sure I understand you, gentlemen. What you would honor in me is simply the high purpose, the honesty and the consistent perseverance of my course; to this, and to nothing more, can I lay claim. When my work began, music was esteemed at its true worth by very few among us; I simply preached the faith that was in me. Now we are almost a musical people; those who come forward now learn music as it should be learned, learn to speak of it with knowledge (the knowledge that comes of practice), and will readily outstrip me. What more could I desire? To a committee so largely representative of the best elements of the musical profession, of the best and wisest friends of music, as well as of the honored names of dear old Boston, and for the proffered concert, which, in such hands, is sure to be a noble one, I can never be too grateful. But let me come to the point at once and simply say, that I most thankfully accept the compliment you offer. I am respectfully and cordially yours.

JOHN S. DWIGHT.

The date of the concert has been fixed for Thursday afternoon, Dec. 9, at the Boston Music Hall. Many of our best solo singers and pianists, besides Mr. Zerrahn, and the orchestra, have kindly offered their services.

STONEHAM, MASS. Miss Lizzie Strange, assisted by Miss Fannie Kellogg and Messrs. John Orth and Wulf Fries, gave a concert in the Town Hall here Nov. 15, with the following programme:

Piano Duo, a. Marche Heroique,	Schubert
b. Marche Militaire	
Miss Strange and Mr. Orth.	
Piano and Violoncello, — Trois Morceaux, Op. 11,	Rubinstein
Mr. Fries and Mr. Orth.	
Song, Air Varié	Bode
Miss Kellogg.	
Piano Solo, Les Adieux, Fantaisie	Weber
Miss Strange.	
Piano and Violoncello, Airs Baskyr.	Piatti
Song, a. Lehn deine Wang	Jensen
b. Slumber Song	Wagner
Piano Solos, a. Air transcribed by Joseffy.	Pergolesi
b. Norwegian Cradle Song	Kjerulf
Miss Strange.	
Violoncello, a. Nocturne, Op. 65	Lachner
b. Gavotte, Op. 28	Popper
Piano Solo, Allegro in B-flat	Weber
Miss Strange.	
What are they to do?	Randegger
Miss Kellogg.	
Piano Solo, — Hungarian Rhapsody, No. 15	Liszt
Mr. Orth.	

NEW YORK. The "second thought" about Dudley Buck's comic opera reads as follows in the *Sun*: "It is a little curious that while the opera has several very ludicrous situations, it is not on the whole a very funny and scarcely an amusing work. It awakens interest, but not laughter. Mr. Croft seems to have had an excellent perception of humorous situation, but has not been able to carry this humor into his dialogue, which is often commonplace, sometimes coarse (not meaning indelicate, but rough), seldom clever, and never witty or humorous. Nor has Mr. Buck created any humorous music such as Sullivan so often produced to match Gilbert's words. That probably is not the best of his talent. He is a man unquestionably of thorough knowledge of counterpoint, an excellent harmonist, and of serious and at times of poetic fancy; but lightness and brightness and sparkle are not the directions in which he excels, so far as this work is an indication. Then, too, Mr. Buck's music lacks character and variety. It is built too much on trite and hackneyed forms, and he has missed his opportunities for picturesque local coloring. Having a chorus of soldiers, he has failed to produce any military music. Having Indians, he has no suggestion of the barbaric, except in the opening chorus, and much might have been done that was novel in this direction. Having Mormons, he gives no inkling in his music of their canting ways. For these reasons the music is often monotonous, in spite of the variety given to it by orchestral color. But the opera has many points of

merit which called for the most decided expression of gratification from the audiences at various parts of the performance. These merits, being solid, and not meretricious ones, will be the more appreciated as the work is more frequently heard, and there is every reason to believe that it will find great favor in the extended tour throughout the country to which it is destined."

—The new tenor who shares with Campanelli the leading roles in Mapleson's Italian opera, made a very good success in "Lucia." Says the *Times*, "Judged by our standards, he cannot be called a great singer. He has much in his favor, however. His voice is expressive and musical. He knows how to use it judiciously, and he has the requisite power to make it effective. Moreover, he has been well schooled, and has the smooth Italian style which the operatic stage demands. In the 'Che me frena,' neither he nor Mme. Gerster was as effective as was to be expected, but in the finale of the opera, Signor Ravelli deserved even more applause than was bestowed upon him, though he was more than once recalled. He delivered the two arias of this well-known scene with the taste of a musician. He was listened to by the crowded audience attentively and critically, and his future appearances will be watched with interest."

CINCINNATI. The Musical Festival Association, Theodore Thomas, director, has issued the following circular: "The fifth festival of the Cincinnati Musical Festival Association will be held in Cincinnati, in May, 1882, and in pursuance of the policy adopted by it in connection with its last festival, the association offers a prize of \$1,000 for the most meritorious composition for chorus and orchestra, to be performed on that occasion. Competition shall be open to all citizens of the United States, irrespective of place of birth. The following distinguished authorities have kindly consented to act as judges, in conjunction with Theodore Thomas, namely:—Herr Kapellmeister, Carl Reinecke, Leipzig, and Monsieur Camille Saint-Saëns, Paris. Works offered for competition must not occupy more than one hour in performance. A full score and piano score, accompanied by a sealed letter, must be placed in the hands of the committee on or before Sept. 1, 1881, and should be addressed to 'Committee on Prize Composition, Musical Festival Association, Cincinnati, Ohio.' The scores submitted of the successful composition shall belong to the association."

WELLS COLLEGE, AURORA, N. Y. Here are a couple of programmes of concerts given at this institution, of which Mr. Max Piatti is the musical director, on the 25th and 26th of October. The performers on both occasions were: Miss Elizabeth Cronyn, soprano, (who sang so pleasantly here in Boston in the Symphony Concerts), Mr. Gustav Dannreuther, violin, and Miss Nellie M. Taylor, Mr. Wm. Piatti, and Mr. Max Piatti, pianists. The first concert was in the name of a college society, "The Castalia." These were the selections:

1. Prelude, } From Suite for Violin and Piano.	Frans Ries.
Gavotte	
Messrs. Dannreuther and Max Piatti.	
2. Aria, "Ah, non son io che parlo," (from <i>Esio</i> ).	Handel
Miss Cronyn.	
3. a. Romance, Op. 28, No. 2	Schumann
b. Nocturne, Op. 31, No. 4	Chopin
Mr. William Piatti.	
4. Introduction and Variations on a Russian Theme.	David
Mr. Dannreuther.	
5. Songs: a. Stern mit den goldenen Fueschen,	
b. Ach wenn ich doch ein Inmchen wär,	Frans
c. Um Mitternacht	
Miss Cronyn.	
6. Ballade, Op. 28	Reinecke
Miss Taylor.	
7. Greeting to the Woods	Reinecke
(With violin obligato.)	
Miss Cronyn.	
8. Sonata for Piano and Violin, Op. 8	Grieg

The second programme (for the thirty-seventh concert of Wells College) has at the top the motto placed by Mendelssohn over the stage of the Gewandhaus: *Res severa est verum gaudium*, and is as follows:

1. Sonata for Piano and Violin, C-Minor, Op. 20, No. 2	Beethoven
Messrs. William Piatti and Dannreuther.	
2. Romance, The Rose	Spohr
Miss Cronyn.	
3. a. Moment Musical, Op. 7, No. 2	Moszkowski
b. Berceuse, Op. 57	Chopin
Mr. Max Piatti.	
4. Sonata in A-major	Handel
Mr. Dannreuther.	
5. a. Stille Liebe (Secret Love)	Schumann
b. Der Traum (The Dream)	Rubinstein
c. O Suame Mutter (O, Dearest Mother)	Reinecke
Miss Cronyn.	
6. a. Largo	Handel
b. Rondo Hongrois	Scharfens
Mr. Dannreuther and Miss Taylor.	

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class Lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera, also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK.**

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 195 TREMONT ST.,  
HOLLS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE  
AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE.

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1861),  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.

Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and 'Cello) by Messrs. C. N. ALLEN and WOLF BRIES.

**MISS LUCIE HOMER,**

Pupil of Madame Viardot GARCIA,  
Receives pupils in SINGING and the CULTIVATION of the  
VOICE, at  
No. 142 TREMONT STREET, BOSTON.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS.**

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 13 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 14th at the  
ARTIST BUILDING, ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBIA AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by  
F. CROSBY 664 & 666 Sixth Ave., New York.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

HOURS 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

50 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**F. B. SHARLAND,**

PIANO-FORTE, VOCAL CULTURE, READY

READING AND CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**H. L. WHITNEY,**

Room No. 4, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School  
of Singing.

Pupil of Corelli, Arthureum, Almes, Arnault and Motte.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Choirs, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



# EXCELLENT AND ATTRACTIVE NEW BOOKS.

## LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1890.

The *Poetical Works* comprise all of Mr. Longfellow's Poems published up to 1890, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine Portrait. In 4 vols. crown 8vo. Cloth, gilt top, \$9.50; half calf, \$18.00; morocco, \$24.00.

The *Prose Works* comprise "Hyperion," "Kavanaugh," and "Outre Mer." In 2 vols. crown 8vo. Cloth, gilt top, \$4.50; half calf \$9.00; morocco, \$12.00.

This edition of Longfellow's Works is peculiarly desirable for libraries and for households, being printed on large type, and in printing, paper and binding, being altogether worthy of the permanent and beautiful character of the literature it embodies.

## WHITTIER'S COMPLETE WORKS.

New Cambridge Edition, uniform with the Cambridge edition of Longfellow's Works.

The *Poetical Works* comprise all of Mr. Whittier's Poems yet published. 3 vols. crown 8vo. Gilt top, \$6.75; half calf, \$13.50; morocco, \$18.00.

The *Prose Works* comprise "Literary Recollections," "Old Portraits and Modern Sketches," and "Margaret Smith's Journal." 2 vols., crown 8vo. Cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

"Modern Classics." Tasteful little books, made up of combinations of the *Vest-Pocket* volumes.

1. *Evangeline*. Courtship of Miles Standish. } H. W. LONGFELLOW.  
Favorite Poems
2. *Culture, Behavior, Beauty*. Books, Art, Eloquence. } R. W. EMERSON.  
Power, Wealth, Illusions.
3. *Nature*. Love, Friendship, Domestic Life. } R. W. EMERSON.  
Success, Greatness, Immortality.
4. *Snow Bound*. The Tent on the Beach. } J. G. WHITTIER.  
Favorite Poems.
5. *The Vision of Sir Launfal*. The Cathedral. } J. R. LOWELL.  
Favorite Poems.
6. *In and Out of Doors with Chas. Dickens*. A Christmas Carol. } J. T. FIELDS.  
Harry Cornwall and Some of his Friends. } CHARLES DICKENS.
7. *The Ancient Mariner*. Favorite Poems. } S. T. COLERIDGE.  
Favorite Poems. } WILLIAM WORDSWORTH.
8. *Undine*. Nitraun. } FOUQUE.  
Paul and Virginia. } ST. PIERRE.
9. *Kab and his Friends*; Marjorie Fleming. } DR. JOHN BROWN.  
Thackeray.  
John Leech.

18mo. Flexible cloth. 75 cents each.

## WILD ROSES OF CAPE ANN, AND OTHER POEMS.

By LUCY LARCOM. 1 vol., 16mo. \$1.25.

A charming book of poems, full of genuine love and appreciation of Nature, full also of sympathy with humanity in its various experiences.

## UNDER THE OLIVE.

Poems by Mrs. ANNIE FIELDS. 16mo. \$1.25.

A beautiful volume of lyrical and dramatic poems, mostly on noble or romantic subjects in Grecian history and legend. They show not only great familiarity with Greek literature, but a rare sympathy with the modes of Greek thought and expression which have made that literature the admiration of the world.

## STORIES AND ROMANCES.

By HORACE E. SCUDDER, author of "The Drovers to Five-Sisters' Court," etc. 16mo. \$1.25.

CONTENTS.—Left Over from the Last Century; A House of Entertainment; Accidentally Overheard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not Even the Publicans the Same? Nobody's Business.

Eight Stories, told with as much grace and humor that they cannot fail to be popular.

For sale by booksellers. Sent, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## SUPPLEMENTARY READING,

For High and Grammar Schools, Academies, and Seminaries.

## AMERICAN POEMS.

Selections from the Works of Longfellow, Whittier, Bryant, Holmes, Lowell, and Emerson. With biographical sketches and notes explaining the historical and personal allusions. 433 pages, \$1.25.

This book contains several of the most characteristic long poems by the greatest writers above named. The list of pieces selected is as follows:

LONGFELLOW: *Evangeline*; *The Courtship of Miles Standish*; *The Building of the Ship*.

WHITTIER: *Snow Bound*; *Among the Hills*; *Mabel Martin*; *Cobbler Keesar's Vision*; *Barclay of Ury*; *The Two Rabbits*; *The Gift of Tristram*; *The Brother of Mercy*; *The Prophecy of Samuel Sewall*; *Maud Muller*.

WHITTIER: *Seila*; *The Little People of the Snow*.

HOLMES: *Grandmother's Story of the Battle of Bunker Hill*; *The School-Boy*.

LOWELL: *The Vision of Sir Launfal*; *Under the Willows*; *Under the Old Elm*; *Agassiz*.

EMERSON: *The Adirondack*; *The Timonae*; *Moundree*.

All these poems are given in full, and foot-notes explain passages containing allusions which might not be understood by readers.

Brief biographical sketches of the poets answer the questions that naturally rise in regard to author and their careers.

The book is one which may very profitably find a place in all high schools, where its use must unfailingly exercise a wholesome influence in awakening interest in the finer literature of our language. — *New York Evening Post*.

A rich and delightful anthology of our native poetry; a volume in which the lovers of the truest and highest poetry may find incomparable value. — *New York Tribune*.

## AMERICAN PROSE.

Selections of entire Essays, Sketches, and Stories from the works of Hawthorne, Irving, Longfellow, Whittier, Holmes, Lowell, Thoreau, Emerson. With introductions and Notes. 16mo, 424 pages, \$1.25.

The selections comprised in this book are as follows:—

HAWTHORNE: *The Snow-Image*; *The Great Stone Face*; *Brownie's Wooden Image*; *Howe's Masquerade*.

IRVING: *Rip Van Winkle*; *Little Britain*.

LONGFELLOW: *The Valley of the Loire*; *Journey into Spain*.

WHITTIER: *Tankee Gypsies*; *The Boy Captives*.

HOLMES: *The Gambrel-Roofed House*.

LOWELL: *My Garden Acquaintances*.

THOREAU: *Sounds*; *Brute Neighbors*; *The Highland Light*.

EMERSON: *Behavior*; *Books*.

The volume has this double value, — it is an excellent reader for high schools, and a real introduction to general American literature. — *Boston Advertiser*.

## BALLADS AND LYRICS.

Selected and arranged by HENRY CANON LODGE. \$1.25.

A very attractive collection of about one hundred and fifty of the best ballads and lyrics, placed generally in chronological order, beginning with "Chevy Chase" and coming down through the long line of English and American poets to the present time. Shakespeare, Scott, Milton, Dryden, Addison, Pope, Goldsmith, Cowper, Burns, Campbell, Moore, Byron, Wordsworth, Coleridge, Shelley, Keats, Hood, Browning, Tennyson, Macaulay, Aytoun, Longfellow, Holmes, Whittier, Lowell, Bryant, Poe, — these are but a small part of the famous names included; yet they indicate the wealth and variety of the contents of the book.

As a book for supplementary reading it is exceedingly interesting, and forms a very delightful introduction to one of the pleasantest departments of literature.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

# LONGFELLOW'S POEMS.

## NEW SUBSCRIPTION EDITION COMPLETE.

This magnificent edition of Mr. LONGFELLOW's Complete Poetical Works is just finished. It contains:—

A fine Steel Portrait of Mr. LONGFELLOW.

Thirty-four Full-page Illustrations.

Thirty-one artistic Titles of Subdivisions.

Forty Ornamental Head and Tail Pieces.

Five Hundred and Sixty-four Additional Illustrations in the text.

In all, the work contains Seven Hundred and Ten Illustrations, every one of which was drawn and engraved expressly for this Edition.

The landscape views are actual transcripts from nature, and, like the ideal subjects and ornamental designs, have been entrusted to the best artists of America, who have cordially and unanimously cooperated in this effort to produce Mr. LONGFELLOW's Poems in a style worthy of the world-wide fame they enjoy. Among those who have furnished designs, each in his best and most characteristic manner, are ARNETT, BARNES, BOUGHTON, BROWN, CHURCH, COLMAN, JESSIE CURTIS, DARLEY, DAVIDSON, EHNINGER, MARY HALLOCK FOOTE, FREDERICKS, GIBSON, GIFFORD, HENNESSY, HITCHCOCK, HOMER, HOPKIN, IPSEN, JOHNSON, KEY, LA FARGE, MARTIN, MCENTER, MERRILL, MORAN, PERKINS, REINHART, SCHELL, SHAPLEIGH, SHIRLAW, SMILLIE, WAUD, WHITTREDGE, and WOOD.

The artistic supervision of the work was intrusted to Mr. A. V. S. ANTHONY, the well-known engraver, who in the rendering of the designs secured the cooperation of the best American engravers.

The work is better than was originally promised. The number of illustrations is ten per cent more than was contemplated at first, and it is no boastful assumption that the later portion is even better than the earlier. Indeed, the aim of the publishers has been to make this work in every respect, in accuracy of text, beauty of typography, excellence of paper, number and character of illustrations, and in mechanical execution, as nearly perfect as it could be made; so that every American might take pride in it as a national tribute to a poet whom America delights to honor.

The following testimonials indicate that this attempt has been completely successful:—

The publishers, when they began, determined to make the work thoroughly worthy of the man whose words it contains. They have richly succeeded. The tinted paper is of the finest, the typography was never exceeded in simple beauty, not even by the high-art works of the French publishers, and there is an amazing wealth of illustrations. — *Philadelphia Press*.

The *New York Tribune*, while the work was appearing, remarked: "The numbers already issued show the high water mark of wood engraving in this country; and the profusion with which the illustrations sprinkle the pages is the best proof of the liberal scale upon which this noble tribute to America's most popular poet has been planned."

We have spoken repeatedly of the character of this admirable tribute to the genius of America's favorite poet. Such a work as this is an honor to the country, and will command the admiration of all lovers of the beautiful and good. — *New York Observer*.

We do not believe the work has ever been surpassed, in this or any other country, in point of the beauty both of its typography and illustrations. — *Buffalo Courier*.

We know of no more perfect specimen of book-making, here or abroad, no volume in which the work is more thorough in all respects from beginning to end; and certainly, among all the books now being offered, there is no volume which can make a more acceptable gift to a person of taste and refinement. — *Boston Transcript*.

The most superb edition ever printed of the works of any contemporary poet. — *Norwich Bulletin*.

Of the artistic execution of this work we cannot speak in too large praise. All is simply perfect. The paper, typography, and presswork leave nothing to be desired, and challenge the admiration of the most critical, while the exceedingly numerous fine engravings are wonders in design and execution. We have not seen as fine a book as this from the American press. — *Episcopal Register* (Philadelphia).

This work was published in 30 Numbers, large quarto, at 50 cents each. The entire work in Numbers, \$15.00. These are bound in two sumptuous volumes; price of the set in cloth, \$30.00; in half morocco, \$26.00; full morocco, \$30.00.

The work is sold only by subscription. It can be procured of our Agents, or, when they cannot be reached, it will be supplied on application to the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

# Dwight's Journal of Music.

DEC 7 1880

A PAPER OF ART AND LITERATURE.

WHOLE No. 1034.

BOSTON, SATURDAY, DECEMBER 4, 1880.

VOL. XL No. 25.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 4 octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILLIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. HENRY, author of "Destiny"; W. D. HOWELLS, author of "The Lady of the Aroostook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUNDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular term begins in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, contiguous to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our NEW METHOD OF COPYING, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or arched paper for copying.  
For Prices and other particulars, send for Circular.

## Music Publishers.

## HOLIDAY MUSIC-BOOKS.

DITSON & CO. call attention to their elegant and useful music books, suitable for presents, and especially to their volumes of

## BOUND SHEET MUSIC.

Price of each in cloth, \$2.50. Fine Gift, \$3.

The following are collections of piano music only. An equal number of vocal collections are published.

**THE CLUSTER OF GEMS.** 43 pieces of high character.

**GEMS OF THE DANCE.** 79 of the best pieces of new dance music by the most celebrated composers.

**GEMS OF STRAUSS.** 80 splendid and brilliant compositions.

**PIANO-FORTE GEMS.** 100 select piano-pieces.

**HOME CIRCLE.** Vol. I. 170 easy pieces for beginners.

**HOME CIRCLE.** Vol. II. 142 pieces, of which 22 are for four hands.

**PARLOR MUSIC.** 2 vols. 12 easy and popular pieces.

**CREME DE LA CREME.** 2 Vols. 65 select pieces of some difficulty, suited to advanced players.

**FOUNTAIN OF GEMS.** 97 easy and popular pieces.

**WELCOME HOME.** 70 easy popular and pieces.

**PEARLS OF MELODY.** 50 pieces of moderate difficulty.

**PIANIST'S ALBUM.** 102 pieces. Fine collection.

All the books above named are alike in size, style, binding, and price.

OLIVER DITSON & CO., Boston.

## MUSICAL WORKS

PUBLISHED BY

MACMILLAN & CO.

TO BE COMPLETED IN THREE VOLUMES.

## DICTIONARY OF MUSIC AND MUSICIANS,

By Eminent Writers, English and Foreign.

Edited by GEORGE GROVE, D. C. L. Vol. I. A to Im-promptu. 8vo. With Illustrations in Music Type and Woodcuts. Cloth, \$4.00.

"The new Dictionary promises to be by far the best of the kind in English, and one of the best in any language. Quite indispensable to musical people of every degree."—*New York Tribune*.

"Promises to be a most thorough and interesting work, which no one who cares to understand music and its history will be without."—*Fortnightly Review*.

"By far the best (at least for English and American readers) that has yet appeared in any language."—*Dwight's Journal of Music*.

MACMILLAN & CO.,  
22 Bond Street, New York.

## NEW SONGS.

DARBY EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osmond.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK.—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. —*Era*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. —*Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. —*World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## KNAPP'S THROAT CURE

Contains ingredients never before used in a remedy for affections of the throat and voice. Purely vegetable; vigorous in their action; harmless to infant or adult; and invaluable to singers and speakers. Convenient to carry and use. From Druggists, price 25 cents; or address E. A. OLDS, F. O. Box 2866, New York.  
"The History of a Voice Lost and Won," by Rev. H. W. Knapp, D. D., sent, post-paid, on application.

## TREMONT TEMPLE.

Mr. A. W. SWAN will give a series of four

## ORGAN CONCERTS

On Friday Afternoons, November 30, December 3, 10, and 17, at 3.30 o'clock.

Tickets for the two remaining concerts 75 cents. Single tickets, 50 cents.

For sale at the hall, where programmes may be had.

MME. BERTHA Professor of the Art of Singing,

JOHANNSEN, 178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

MADAME CONSTANCE HOWARD,

PIANIST,

218 East Tenth Street, New York City.

C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

## MR. C. F. WEBBER,

149 A Tremont Street, Room 44.

Teacher of the

Physiological Development of the Voice and the Art of Singing.

## MADAME SEILER'S SCHOOL

VOCAL ART & INSTRUMENTAL MUSIC.  
1104 Walnut St., Philadelphia, Pa.

As the enlargement of the plans and aims of the school brings increased duties and responsibilities, Madame Seiler has called to the directorship the services of Mr. S. H. Blakeslee, late of the Oberlin Conservatory, by whose management it is believed the school will reap new rewards.

## COURSE OF STUDY.

Cultivation of the Voice, Piano-Forte, Violin, and all Orchestral Instruments, Elocution, Acoustics and Physiology of the Vocal Organs, Aesthetics and History of Music, Oratorio, Church Music, Rudiments of Music, Sight Reading, Operatic Training, and the French, German, and Italian Languages. For catalogue containing full information,

Address, S. H. BLAKESLEE, Director,  
1104 Walnut St., Phila., Pa.

## The Delightful Bodley Books.

DOINGS OF THE BODLEY FAMILY IN TOWN AND COUNTRY. With seventy-seven illustrations. \$1.50.

THE BODLEYS TELLING STORIES. With eighty-one illustrations. With a richly illuminated cover. \$1.50.

THE BODLEYS ON WHEELS. With seventy-seven illustrations, and a curiously picturesque cover. \$1.50.

THE BODLEYS AFOOT. With seventy-nine illustrations, and an ornamental cover. \$1.50.

MR. BODLEY ABROAD. Profusely illustrated, and bound in a curiously ornamental cover. \$1.50.

This book continues the doings of the wonderful Bodley family. Mr. Bodley goes to Europe, writes capital letters to his children, and on his return tells them stories of European places and events of interest. It is one of the very best of the delightful "Bodley" books, both in stories and pictures.

The little folk all know the Bodley Books, and delight in them. Mr. Bodley is a model story-teller for children, a miracle worker in the matter of awakened interest. —*New York Evening Post*.

So delightful that any reader, young or old, would be glad to have more like them. —*The Watchman* (Boston).

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass

## Calendar of the Musical Season.

DECEMBER, 1880.

- Complimentary to Wulf Fries. Horticultural Hall.
- Last Concert in Roberts's Lyceum Course. Beechoven Quintet Club and Temple Quartet.
- Testimonial to J. S. Dwight, Music Hall, 2 p. m.
- First Concert of the Cecilia. Tremont Temple.
- (3 p. m.) Third Harvard Symphony Concert.
- Fourth Philharmonic Orchestra Concert.
- First Oratorio performance of the Handel and Haydn Society, Music Hall. "Messiah."
- Opening of Season (two weeks) of Mapleson's Italian Opera troupe.
- Matinee of the Philharmonic Orchestra. B. Listemann, Conductor.

JANUARY, 1881.

- Second Enterpe. Beechoven Quintet Club.
- Fourth Harvard Symphony Concert.
- Second Concert of the Boylston Club, Music Hall.
- Fifth Harvard Symphony Concert.
- Second Cecilia — Probably.
- First Thomas Orchestra Concert, with Joseph, &c.
- Second Thomas Orchestra Concert, Music Hall.
- Third Thomas Orchestra, "Dramma de Fant."
- Matinee Thomas Orchestra, " " "
- Handel and Haydn: Mozart's Requiem; Beechoven's Mount of Olives.

FEBRUARY, 1881.

- Third Enterpe. Beechoven Quintet Club.
- Sixth Harvard Symphony.
- 4 and 9. Second Apollo Concerts.
- Seventh Harvard Symphony.

MARCH, 1881.

- Eighth (Last) Harvard Symphony Concert.
- Third Cecilia (Probably).
- Third Concert of the Boylston Club.

APRIL, 1881.

- (Good Friday). Handel and Haydn: Bach's Passion Music.
- (Easter Sunday). Handel and Haydn Society: "St. Paul."

MAY, 1881.

- Fourth Cecilia Concert (Probably).
- Fourth Concert of the Boylston Club.

## Harvard Musical Association.

## THIRD SYMPHONY CONCERT.

Music Hall, Thursday, Dec. 16, at 3 p. m.

CARL ZERRAHN,  
Conductor.

B. LISTEMANN,  
Violin Leader.

## PROGRAMME.

Overture to "Alceste" (first time), . . . . . Gluck.  
Violin Concerto, in G minor, No. 1, . . . . . Max Bruch.  
(Mr. T. ADAMS.)  
Symphonie Fantastique (second time), . . . . . Berlioz.  
Bass Aria: "Madamina, il Catalogo e questo," . . . . . Mozart.  
(Mr. CLARENCE E. HAY.)  
Overture to "Titus," . . . . . Meyer.

Season Tickets (six concerts), with reserved seats \$6; Single admission, \$1, with reserved seat, \$1.25.

## Handel and Haydn Society.

SIXTY-SIXTH SEASON.

Four Performances at Boston Music Hall.

December 28, "Messiah."  
January 30, "Mozart's Requiem" and Beechoven's "Mt. of Olives."  
April 13, Passion Music.  
April 17, "St. Paul."

Season tickets to last year's subscribers will be ready on Saturday, November 27, at \$6.00, and to the general public on Monday, November 29, at same price. After that at \$5.00. A. PARKER BROWN, Secretary.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

F. LISTEMANN,

E. M. HEINDL,

ALEX. HEINDL,

JOHN MULLALLY,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

## STORIES AND ROMANCES.

By HORACE F. SCUDDER, author of the "Dwellers in Five-Sisters Court," etc. \$1.25.

CONTEXTS. — Left over from the Last Century: A House of Entertainment, Accidentally Overheard: A Hard Bargain: A Story of the Siege of Boston. Matthew, Mart, Luke, and John: Do not even the publishers the same? Nobody's Business.

Eight stories told with so much grace and humor that they cannot fail to be popular.

HOUGHTON, MIFFLIN & CO., Boston.



## BOSTON, DECEMBER 4, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 25 Washington Street, A. K. LOMING, 300 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and HOUGHTON, MIFFLIN & Co., 25 Astor Place; in Philadelphia by W. H. BOYER & Co., 1103 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 319 State Street.

## LONDON.

Black in the midnight lies the city vast.  
Its dim horizon from my window high  
I see, shut in beneath a misty sky  
Red with the light a million lamp-fires cast  
Up from the humming streets. And now at last  
With lessening roar the weary wheels go by;  
At last sleep drowns the din and revelry.  
Now wakes the solemn visionary Past,  
Peopled with spirits of the mighty dead,  
Whose names are London's glory and her shame,  
Seers, poets, heroes, martyrs — deathless lives  
Long blazoned in the chronicles of fame.  
The inglorious Present veils its dwarfish head;  
England's ideal life alone survives!

C. P. CRANCH, in *The American*.

London, July 5, 1880.

SCHUMANN ON STRINGED QUARTETS  
(1838).<sup>1</sup>

## SIXTH QUARTET MORNING.

(Continued from page 178.)

LEON DE ST. LUBIN. First Grand Quintet for two Violins, two Violas, and Violoncello. E-flat major. — Opus 38. L. OBERLIN. Quartet for two Violas, Viola, and Violoncello, No. 2 in C-major.

Judging from his music, I imagine the first-named composer to be an emigrant, one who has left his own country either voluntarily or of necessity, has chosen a new fatherland, and adopted its speech and customs. His quintet is a mixture of French and German blood, not without resemblance to Meyerbeer's music; Meyerbeer, we know, borrows from every European nation for his works of art, and it is impossible to say what he may yet bring back with him when he undertakes a journey (similar to Spontini's composition-tour through England), among the Bushmen, for his own inspiration to new creations, and to inspire others with these. However, I praise my mother tongue, when spoken with purity, for its resonance, power, and capability of expression; but I cannot blame an emigrant like St. Lubin, because he is not yet perfectly master of it; I, on the contrary, respect his endeavors. This quintet does not leave a completely elevating impression behind it; we are drawn hither and thither, without gaining a firm foothold. The most striking point is its lack of original invention; whatever in it is most deeply touching seems to me borrowed, or else suggests a model; and where the composer gives us his own ideas, he does so in a vague and general way. Thus the beginning is, at bottom, that of Mozart's G-minor symphony; the first theme of the last movement is a Rossinian idea from "Tell"; the second has a Beethoven thought from the A-major symphony at its foundation. I cannot point to the source of the

scherzo; but it is not remarkable. In the adagio, I first had a clear idea how far the composer can go; here, where the lord of provision and treasure first generally reveals his inward life, things looked sadly dull. On the other hand, the quintet betrays an easy and rapid pen, much feeling of form and acquaintance with harmony. Still, after listening to it, I longed to cry out, "Music, music, give me music!"

We turned to the next piece in a very chilly mood; but we were scarcely encircled by Cherubini's handiwork ere we forgot the preceding. This second quartet seems to me to have been written long before the first one in the same collection, and perhaps even before the symphony, which, if I am not mistaken, pleased so little on its first performance in Vienna, that Cherubini refused to publish it, and afterwards transformed it into a quartet. And thus a double failure has arisen; for if the music, as a symphony, sounded too much like a quartet, the quartet is too symphonic. I am opposed to all such remoulding; it seems to me an offence against the divine first inspiration. I recognize in its simplicity (which quality distinguishes Cherubini's older compositions from his later ones), its earlier origin. To be sure, if the master himself should enter and say, "You err, friend; these quartets were written at the same period, and originally nothing but quartets," I should be defeated. Therefore my remarks must only be accepted as suppositions and suggestions to further thought in others. On the whole, this work is raised sufficiently above the level of contemporary publications, above all that Paris has lately sent us; and it would be impossible for anything of the kind to be produced by any writer who had not earnestly studied, thought, and written for a long series of consecutive years. Some dry passages worked out by the understanding alone are to be found here, as in most of Cherubini's works, but also much that is interesting,—contrapuntal refinement, an imitation; something that gives matter for thought. The scherzo and the last movement contain the greatest amount of swing and masterly life. The adagio has a highly original A-minor character, something Provençal and romance-like; its charms reveal themselves more and more on frequent hearing. The close is of that kind in which one prepares to listen again, while yet knowing that the end is near. In the first movement, we meet with reminiscences of Beethoven's B-flat major symphony, an imitation between violin and viola, like the one in that symphony between fagotto and clarinet; and at the principal retrogression in the middle, we have the same figure as that at the same place in the same Beethoven symphony. But these movements differ so greatly in character that the resemblances will strike few persons.

Towards the close of this morning of music, we set to work at a manuscript quartet that had been sent to us. The at first serious faces gradually acquired an ironical expression, until all began to titter uncontrollably, while all the players' bows appeared to dance up and down. A Goliath among the Philis-

tines stared at us from this quartet. We have really no advice to offer its composer, who certainly has scored his work according to his powers; but we heartily thank him for the good-humor of which he was the cause in our assembly.

## PRIZE QUARTET.—BY JULIUS SCHAPLER.

Here is truly German ill-luck! royal misfortune! One invents a prize quartet, one writes it down, one prints the score,—and, lo! even on the title-page there is an error of the press in the very name of the composer! This stands Schabler in the place of Schapler. However, it does not injure the work itself. We must first praise the judge who found out that this was more than a merely good, and, according to form and grammatical law, a correct composition, and then the judged, who has given us more than a merely good work. The mere choice of a quartet form by those who offered the prize was a good one. First, because the form being in itself noble, leads us to attribute considerable cultivation beforehand to the combatants, and secondly, because that form seemed to have come to a full stop. Who does not know Haydn's, Mozart's, Beethoven's quartets, and who dare throw a stone at them? Though it is an indisputable proof of the indestructible vitality of those creations, that, after the lapse of half a century, they still delight all hearts, it is no good sign for the recent artistic generation, that in so long a period of time nothing to be compared to these has been since created. Onslow alone found an echo, and after him Mendelssohn, whose aristocratic-poetic nature was especially fitted to this musical form; while in Beethoven's later quartets, beyond and outside all these, treasures may be found which the world scarcely yet knows, and amid which we may mine for years to come.

We Germans are, therefore, not poor in quartets; but very few among us have known how to augment the existing capital. We must, therefore, praise the Mannheim Musical Society for bestirring themselves on the subject, and rejoice, since the idea has brought forth fruit. Judgments regarding Schapler's quartet vary much; but they agree in considering it as something out of the common, something that is not to be understood at the first glance.

Those who are acquainted with Beethoven's later works will express themselves differently. This romantic humor has produced its effect on the young artist, and as he is himself a remarkable player and connoisseur of the instruments for which he wrote, he was safe on one side, at least, from utter failure or extravagance. No one can deny that the quartet displays, above all things, aspiration towards fine form. This is seen, pure and firm, in the first movement, and, in the second, in the humoristic and in no way distorted relations. But the outlines of the adagio are paler. The last movement, however, corresponds, up to the somewhat hasty retrogression, to the first one, in sharp cut and regularity. Thus the form of this quartet is less uncommon than its intellectual

<sup>1</sup> From *Music and Musicians. Essays and Criticisms*, by ROBERT SCHUMANN. Translated, edited, annotated by FANNY RAYMOND RITTER. Second Series. (New York, Edward Schuberth & Co. London, Wm. Reeves. 1880.)

meaning. Here, we feel at once, we are addressed by a very different man from the ordinary run of men. The judgment of a Philistine confuses all things; he calls everything that he does not understand romantic, and only sees encouraging symptoms of a returning pig-tail epoch in what is clear to his understanding. Therefore we rejoice in the prize quartet judgment, that it was able to recognize a new and a novelty-promising artist, and that, in spite of the somewhat tempestuous character of the composition, it was not measured by school-master rule.

Unfortunately I have not heard it performed. But it spoke sympathetically to me, and I found no dark passage in it. I could not give the preference to any one number; each seemed inwardly related to the other. Its character may be described in a few words: A somewhat pensively elegiac mood rises through tranquil gravity, and then humorlessness, to a bold, energetic desire for action. Music already possesses a composition containing a similar progression of feeling, and that in no less a work than Beethoven's A-minor quartet. A mind of no ordinary cast expresses this again here in its own way, and it is well worth while to become familiar with this manner. We hail the work as a thoughtful, original one, and we direct the attention of German quartet societies to it. But its composer must not stand still; he must give us still further proof of that mood of active power in which we now find him. "To win the prize in the contest, one must not stand still and reflect," he has given out as his own motto; and there are yet other and loftier contests. Good fortune has already been friendly to him for once; let him understand and make use of his success.

FLORESTAN.

#### STRING QUARTETS.

H. HIRSCHBACH. "Pictures from Life," in a cycle of Quartets for Two Violins, Viola, and Violoncello. First Quartet.—Opus 1.  
J. J. H. VERMEULEN. Two Quartets for Viola, &c.—Opus 6.

Two of the above quartets were spoken of as manuscripts, by us, some time ago. We hailed them both, each in a different manner, as the first great result of talented aspiration, and signalized the former as original and poetic, while the lively and picturesque characteristics of the young Hollander awakened no less sympathy within us.

Since that time both of these young artists have industriously continued their labors; one is well known, his name has speedily attained publicity, as he is director of a concert society. The position of the other is somewhat more difficult; what cares the world for the poet's study, unless it is to be found in the exposed façade of a palace? And, therefore, only this one of his compositions has heretofore appeared, his first, a cycle of quartets which he entitles "Pictures from Life," and prefaces with mottoes from Goethe's "Faust."

It is probable that many of our readers will feel anxious to examine the first work of the young man who has often spoken to them in our paper, and who must be at least partly known to them through many boldly announced opinions. The highest things will

be expected from him; he will be measured according to the standard by which he judged others. And those who start with this determination will find much to object to in him. But if we are able to judge separately the critical and the creative artist within him, we shall not be able to deny him the sympathy that every character that endeavors to hew out its own path merits to the utmost. He cares not to flatter or fascinate; his very mottoes frankly speak out his meaning: "No dog would care to live longer so," and, "I greet thee, thou single phial, whom I take down reverentially, honoring human art and intellect in thee." Yet let no one draw back from his music as from something inimical to humanity or existence, and let no one dive too deeply into it, in the endeavor to discover whether or not it reflects Faust's discourse, word for word. If we are not mistaken, the mottoes were added when the composition was finished. The composer probably found in them something generally allied to his already expressed mood of mind; and indeed, they only really suit the character of the first movement; the others, though sufficiently serious, exhibit less wildly melancholy physiognomies, and hold fast to the recognized characteristics of such movements.

The composer certainly spoke from his heart; a lively impulse of inventiveness may be unmistakably discerned in every number of his quartets. Compared to the superficial aims of other young composers, his, at least, possess a character that demands respect, if there is not even something sublime in them. We see everywhere that he is determined to be called a poet, and that he, therefore, tries to withdraw from mere stereotyped form; Beethoven's last quartets appear to him as the beginning of a new poetic era, and he desires to continue this; Haydn and Mozart lie too far behind him. He has much in common with Berlioz; bold desire to create, a preference for grand forms, a poetical disposition, an inclination to despise what is antiquated, and, like Berlioz, he also received the early education of a physician, and only wholly devoted himself to music at the age of twenty. This last circumstance is worth remark. He who begins to study his occupation early becomes sooner master of it, and youth alone is favorable to the development of certain mechanical powers. But our young artist does not seem to have enjoyed the advantage of an early and correct guidance. To be sure, he has devoted other powers to the service of the Muses, and a many-sided cultivation such as is not always found among his caste. He is well versed in the history and poetry of many lands, and he takes a lively interest in the struggle of to-day. It is, therefore, not surprising that a youth so advanced in the knowledge of other things, does not exactly begin at the A B C of music, when he wishes to discourse and poetize freely. Many things succeed in the first fresh start; here and there, however, the faulty schooling of the musician betrays itself, and disturbs us with a feeling such as that caused by errors of orthography in a letter that is, notwithstanding, written intelligently. Yet

we must confess that we have experienced the same feeling sometimes in the case of Berlioz. We do not care to cite every separate passage in the quartets in which any musician will perceive the still unfinished artist. The thoroughly German character of the whole work stands far above its execution. There is thought and truth in these pictures from life, and perhaps those yet to come, which are to complete the cycle, will display that mastery yet lacking. In the meanwhile, we assure him that we love the aspirations of youth, and Beethoven, who struggled even with his last breath, is to us a noble example of human grandeur; but in the fruit-gardens of Mozart and Haydn, stand heavily-laden trees that we cannot easily overlook, unless we deny ourselves, to our own injury, as elevated an enjoyment as may be vainly sought elsewhere in the world, and to which, after useless searchings and wanderings, many return,—but, alas! too late, with frozen hearts that can enjoy no longer, and with trembling hands that have lost the power of construction.

The other young artist named above has looked far deeper into those fruit-gardens; we see that he is happy in his vocation of musician; above all, he demands music, fine tones; he broods over no Faustian by-fancies. Already, in a description of one of his ventures, we gave an idea of the style of his talent and of his promising disposition; we scarcely know what further to add to what we said then. As a quartettist he displays uncommon talents; he comprehends the real character of this form, he endeavors to sustain every part independently, and these wind and cross each other in an interesting manner; but a sort of symphonic fury overcomes him here and there, as if he were trying to force the modest four beyond their natural limits into orchestral effects. The quartet No. 2 was composed first, and is written in A-flat major, a key hitherto almost unused in the quartet; and it has its difficulties. Its form and succession of movements, it endeavors to follow the older masters as models. Cheerfulness and enjoyment of life predominate in its character, which is only clouded here and there by exhibitions of a more thoughtful earnestness.

Its melodic treatment displays no decidedly original stamp; a few lively outbreaks remind us of Mendelssohn. The pure construction of the periods, and their often artistic involutions, are throughout praiseworthy. The entire work, if well studied and performed, can only produce a favorable impression. The second quartet, in D-minor, creates a still more agreeable one. Both seem to have been written at the same period, or in immediate succession, and the works contain some resemblances; but the composer moves more easily and cleverly in the second—to which result the easier key no doubt contributed. The first movement rushes hastily by; it breaks off too suddenly, too much as if the composer had at once lost pleasure in his work. In the adagio he rises to a more joyful elevation of mind. The third and fourth measures certainly remind us of a theme of

Mozart's in "Don Juan;" but as fresh a vein of inventiveness runs through the whole piece, notwithstanding, as is only possible in youth; and certain little harmonic surprises render it quite peculiarly attractive. The scherzo moves gaily, spite of the minor key, and the bolder its performance, the greater will be its effect. The last movement begins, almost note for note, like the last of the "Eroica" symphony. Did this escape the composer's observation? If not, why did he allow it to remain? But soon an original idea dances out, 'cello and viola begin to beckon, and the merry sport goes bravely on. The knot grows more and more intricate, and threatens to become entangled. The whole finally resolves itself well enough, closing in clear major, somewhat bombastically, but not so much so as to make us angry with the composer. We must highly recommend the endeavors of this young artist to the world's favorable opinion. The truly vital part of a work cannot be pointed out in words; therefore, those who would know it, must themselves play and listen. Let the composer show himself soon again on a ground where it is not easy to find footing; above all outward success, he must value that inward gain, which every exercise of power in difficulties bears within itself, and the consequence of which is certain to prove beneficial to the artist in every other labor.

#### ABOUT OVERTURES.<sup>1</sup>

Overture (Fr. *Ouverture*, Ital. *Overtura*), i. e., Opening. This term was originally applied to the instrumental prelude to an opera, its first important development being due to Lulli, as exemplified in his series of French operas and ballets, dating from 1672 to 1686. The earlier Italian operas were generally preceded by a brief and meagre introduction for instruments, usually called *Sinfonia*, sometimes *Toccata*, the former term having afterwards become identified with the grandest of all forms of orchestral music; the latter having been always more properly (as it soon became solely) applied to pieces for keyed instruments. Monteverde's opera, "Orfeo" (1608), commences with a short prelude of nine bars, termed "Toccato," to be played three times through; being, in fact, little more than a mere preliminary flourish of instruments. Such small beginnings became afterwards somewhat amplified, both by Italian and French composers; but only very slight indications of the Overture, as a composition properly so-called, are apparent before the time of Lulli, who justly ranks as an inventor in this respect. He fixed the form of the dramatic prelude, the overtures to his operas having not only served as models to composers for nearly a century, but having also been themselves extensively used in Italy and Germany as preludes to operas by other masters. Not only did our own Purcell follow this influence; Handel also adopted the form and closely adhered to the model furnished by Lulli, and by his transcendent genius gave the utmost development and musical interest attainable in an imitation of what was so entirely conventional. The form of the Overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style, and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description.

The development of the ballet and of the opera having been concurrent, and dance-pieces having formed important constituents of the opera itself, it was natural that the dramatic prelude should include similar features, and no incongruity was thereby involved, either in the overture or the serious opera which it heralded, since the dance-music of the period was generally of a stately, even solemn kind. In style, the dramatic overture of the class now referred to, like the stage-music which it preceded, and indeed all the secular compositions of the time, had little, if any, distinguishing characteristic to mark the difference between the secular and sacred styles. Music had been fostered and raised into the importance of an art by the Church, to whose service it had long been almost exclusively applied, and it retained a strong and pervading tinge of serious formalism during nearly a century of its earliest application to secular purposes, even to those of dramatic expression.

As regards the overture, then, Handel perfected the form first developed by Lulli, but cannot be considered as an inventor and grand originator, such as he appears in his sublime sacred choral writing.

Hitherto, as we have said, the dramatic overture had no special relevance to the character and sentiment of the work which it preceded. The first step in this direction was taken by Gluck, who was for some time contemporaneous with Handel. It was he who first perceived, or at least realized, the importance of rendering the overture to a dramatic work analogous in style to the character of the music which is to follow. In the dedication of his *Alceste*, he refers to this among his other reforms in stage composition. The French score of *Alceste* includes, besides the invariable string quartet, flutes, oboes, a clarinet, and three trombones. Even Gluck, however, did not always identify the overture with the opera to which it belonged, so thoroughly as was afterwards done by including a theme or themes in anticipation of the music which followed. Still, he certainly rendered the orchestral prelude what, as a writer has well said, a literary preface should be—"something analogous to the work itself, so that we may feel its want as a desire not elsewhere to be gratified." His overtures to *Alceste* and *Iphigénie en Tauride* run continuously into the first scene of the opera, and the latter is perhaps the most remarkable instance up to that time of special identification with the stage music which it heralds, inasmuch as it is a distinct foreshadowing of the opening storm scene of the opera into which the prelude is merged. Perhaps the finest specimen of the dramatic overture of the period, viewed as a distinct orchestral composition, is that of Gluck to his opera, *Iphigénie en Aulide*.

The influence of Gluck on Mozart is clearly to be traced in Mozart's first important opera, *Idomeneo* (1781), the overture to which, both in beauty and power, is far in advance of any previous work of the kind; but, beyond a general nobility of style, it has no special dramatic character that inevitably associates it with the opera itself, though it is incorporated therewith by its continuance into the opening scene. In his next work, *Die Entführung aus dem Serail* (1782), Mozart has identified the prelude with the opera by the short incidental Andante movement, anticipatory (in the minor key) of Belmont's aria, *Hier soll ich dich denn sehen*. In the overture to his *Nozze di Figaro* (1786), he originally contemplated a similar interruption of the Allegro by a short, slow movement—an intention afterwards happily abandoned. This overture is a veritable creation, that can only be sufficiently appreciated by a comparison of its brilliant outburst of genial and graceful vivacity with the rapid preludes to

the comic operas of the day. In the overture to his *Don Giovanni* (1787), we have a distinct identification with the opera by the use, in the introductory Andante, of some of the wondrous music introducing the entry of the statue in the last scene. The solemn initial chords for trombones, and the fugal Allegro of the overture to *Die Zauberflöte* may be supposed to be suggestive of the religious element of the libretto, and this may be considered as the composer's masterpiece of its kind. Since Mozart's time, the overture has adopted the same general principles of form which govern the first movement of a Symphony or Sonata, without the repetition of the first section.

Reverting to the French school, we find a characteristic overture of Méhul's, to his opera, *La Chasse du Jeune Henri* (1797), the prelude to which alone has survived. In this, however, as in French music generally of that date (and even earlier), the influence of Haydn is distinctly apparent. His symphonies and quartets had met with immediate acceptance in Paris—one of the former, indeed, entitled *La Chasse*, having been composed seventeen years before Méhul's opera. Cherubini, although Italian by birth, belongs to France; for all his great works were produced at Paris, and most of his life was passed there. This composer must be specially mentioned as having been one of the first to depart from the pattern of the overture as fixed by Mozart. Cherubini, indeed, marks the transition point between the regular symmetry of the style of Mozart, and the coming disturbance of form effected by Beethoven. In the dramatic effect gained by the gradual and prolonged *crescendo*, both he and Méhul seem to have anticipated one of Rossini's favorite resources. This is specially observable in the overture to his opera, *Anacreon* (1803). Another feature is the abandonment of the Mozartian rule of giving the second subject (or episode) first in the dominant, and afterwards in the original key, as in the symphonies, quartets and sonatas of the period.

The next step in the development of the overture was taken by Beethoven, who began by following the model left by Mozart, and carrying it to its highest development, as in the overture to the ballet of *Prometheus* (1800). In his other dramatic overtures, including those to Von Collin's *Coriolan* (1807), and to Goethe's *Egmont* (1810), the great composer fully asserts his independence of form and precedent. But he had done so still earlier, in the overture known as "No. 3," of the four which he wrote for his opera *Fidelio*. In this wonderful prelude (composed in 1806), Beethoven has apparently reached the highest possible point of dramatic expression, by foreshadowing the sublime heroism of Leonora's devoted affection for her husband, and indicating, as he does, the various phases of her grief at his disappearance, her search for him, his rescue by her from a dungeon and assassination, and their ultimate reunion and happiness. Here the stereotyped form of overture entirely disappears; the commencing scale passage, in descending octaves, suggesting the utterance of a wail of despairing grief, leads to the exquisite phrases of the Adagio of Florestan's scene in the dungeon, followed by the passionate Allegro which indicates the heroic purpose of Leonora. This movement, including the spirit-stirring trumpet-call that proclaims the rescue of the imprisoned husband, and the whole winding up with a grandly exultant burst of joy,—these leading features, and the grand development of the whole, constitute a dramatic prelude that is still unapproached. In No. 1 of these *Fidelio* overtures (composed 1807) he has gone still further in the use of themes from the opera itself, and has employed a phrase which occurs in Florestan's Allegro, to the words *An angel Leo*

<sup>1</sup> From the article OVERTURE, in Grove's Dictionary of Music and Musicians.



nora, in the coda of the overture, with very fine effect.

While in the magnificent work just described, we must concede to Beethoven undivided pre-eminence in majesty and elevation of style, the palm, as to romanticism and that powerful element of dramatic effect, "local color," must be awarded to Weber. No subjects could well be more distinct than those of the Spanish drama *Preciosa* (1820); the wild forest legend of North Germany, *Der Freischütz* (1821); the chivalric subject of the book of *Euryanthe* (1823); and the bright Orientalism of *Oberon* (1826). The overtures to these are too familiar to need specific reference; nor is it necessary to point out how vividly each is impressed with the character and tone of the opera to which it belongs. In each of them Weber has anticipated themes from the following stage music, while he has adhered to the Mozart model in the regular recurrence of the principal subject and the episode. His admirable use of the orchestra is specially evidenced in the *Freischütz* overture, in which the tremolando passages for strings, the use of the *chalméau* of the clarinet, and the employment of the drums, never fail to raise thrilling impressions of the supernatural. The incorporation of portions of the opera in the overture is so skilfully effected by Weber that there is no impression of patchiness, or want of spontaneous creation, as in the case of some other composers—Auber, for instance, and Rossini (excepting the latter's *Tell*), whose overtures are too often like potpourris of the leading themes of the operas, loosely strung together, intrinsically charming and brilliantly scored, but seldom, if ever, especially dramatic. Most musical readers will remember Schubert's clever travesty of the last-named composer, in the *Overture in the Italian Style*, written off-hand by the former in 1817, during the rage for Rossini's music in Vienna.

Berlioz left two overtures to his opera of *Benvenuto Cellini*, one bearing the name of the drama, the other called the *Carnaval Romain*, and usually played as an entracte. The themes of both are derived more or less from the opera itself. Both are extraordinarily forcible and effective, abounding with the gorgeous instrumentation and bizarre treatment which are associated with the name of Berlioz.

Since Weber, there has been no such fine example of the operatic overture, suggestive of, and identified with the subsequent dramatic action, as that to Wagner's *Tannhäuser*, in which, as in Weber's overtures, movements from the opera itself are amalgamated into a consistent whole, set off with every artifice of contrast and with the most splendid orchestration. A noticeable novelty in the construction of the operatic overture is to be found in Meyerbeer's incorporation of the choral *Ave Maria* into his overture to *Dinorah* (*Le Pardon de Ploermel*).

In some of the modern operas, Italian and French (even of the grand and heroic class) the work is heralded merely by a trite and meagre introduction, of little more value or significance than the feeble Sinfonia of the earliest musical drama. Considering the extended development of modern operas, the absence of an overture of proportionate importance or (if a mere introductory prelude) one of such beauty and significance as that to Wagner's *Lohengrin*, is a serious defect, and may generally be construed into an evidence of the composer's indolence, or of his want of power as an instrumental writer. Recurring to the comparison of a preface to an operatic overture, it may be said of the latter, as an author has well said of the former, that "it should invite by its beauty, as an elegant porch announces the splendor of the interior."

The development of the oratorio overture (as

already implied) followed that of the operatic overture. Among prominent specimens of the former are those to the first and second parts of Spohr's *Last Judgment* (the latter of which is entitled *Symphony*); and the still finer overtures to Mendelssohn's *St. Paul* and *Elijah*, this last presenting the specialty of being placed after the recitative passage with which the work really opens. Mr. Macfarren's overtures to his oratorios of *John the Baptist*, *The Resurrection*, and *Joseph*, are all carefully designed to prepare the hearer for the work which follows, by employing themes from the oratorio itself, by introducing special features, as the Shofar-horn in *John the Baptist*, or by general character and local color, as in *Joseph*. The introduction to Haydn's *Creation*, a piece of "programme music," illustrative of *Chaos*, is a prelude not answering to the conditions of an overture properly so-called, as does that of the same composer's *Seasons*, which, however, is rather a cantata than an oratorio.

(Conclusion in next number.)

#### MISCELLANEOUS.

**ŒDIPUS TYRANNUS.** Harvard University has decided, it seems, in emulation of Oxford, to enact an ancient Greek tragedy, and has chosen Sophocles's *Œdipus Tyrannus* for the occasion, which will be some time during the present academic year. Those having charge of the work—they are said to be signally competent—expect to excel in completeness of detail the production of *Æschylus's Agamemnon* at Oxford last spring. They have already finished the score for the first chorus, and the parts have been assigned. The choruses will all be sung, and the dance to accompany them may also be attempted. A play by Sophocles may be the best choice of Greek tragedy that could be made, for his writings are almost universally regarded as the perfection of the Attic drama. He has been called the high priest of humanity. He made tragic poetry an actual reflex of the mind and heart, and showed the moral significance of human action. His works are declared to be a happy medium between the indefinite and sombre supernaturalism of *Æschylus* and the too familiar scenes and frequent bombast of Euripides. *Antigone* or *Electra* might be better adapted, or less unadapted, to modern representation than *Œdipus Tyrannus*, which is, however, ranked by many critics as the finest of his seven extant tragedies. As a classic performance, the rendering of the play will be curious and interesting to scholars; but as a drama, in any modern sense, it will be well-nigh grotesque. It would be amusing if the author could be present at the Harvard representation. He is reputed to have been one of the most amiable and contented of mortals. But he would, we query, be greatly irritated to find that he could not, as we venture to say he could not, understand a single word of his own immortal composition. The late Professor C. C. Felton, considered the best Greek scholar in this country, with few equals anywhere, paid a visit the latter part of his life to Athens, and was unable, as he said himself, to make any body comprehend the simplest Greek phrase. Although Romaine is quite different from the old Greek, it is founded on that, and it might be supposed there would be enough in common between the two to make the latter somewhat intelligible to the ears of contemporaneous Grecians. But there is not, apparently. There is no rational doubt, if Demosthenes were now extant, that he would not understand a syllable of Greek, as taught anywhere at present, any more readily than he would understand Choctaw or Tannam English.—*New York Times*.

**GLUCK AND WAGNER.** In the chapter devoted to Gluck in his *Moderns Oper*, Eduard Hanslick speaks of Richard Wagner's additions to the score of *Iphigenia in Aulis*. The criticism is very favorable, and the good opinion expressed gains emphasis from the fact that Hanslick is one of Wagner's most bitter opponents. The article was written anent a performance of *Iphigenia* in Vienna during

1867. Dr. Hanslick's remarks are as follows: "Richard Wagner's work on the score of *Iphigenia in Aulis* contributed not a little to the genuine success of the opera. The revision shows the hand of a master, both in the change made and in what was allowed to remain unaltered. We perceive a conservative appreciation of what was characteristic in the past, and a lucid perception of modern requirements. We know that many voices, and among them voices of sufficient prominence to arrest our attention, are continually protesting against the modernizing of important works. Their protest would be just if it concerned an historical concert or a performance before antiquarians. But it is a different matter when the real purpose is to introduce Gluck's music with happy effect upon a modern public. In this case an intelligent and modern revision is not only permissible, but even necessary. Of course, critics cut a better figure when they cry out against the slightest alteration, and lament the sacrifice of a note as an irretrievable loss. But the practical musician who leads a Gluck opera to victory, with the sacrifice of a few external properties, does more for Gluck than the purists who watch its failure from their classic heights. Wagner had to work in a good many directions. In the first place we owe him a new translation of the French libretto, and, as regards the recitative, the restoration of proper form and meaning which had disappeared in the usual miserable translation. Then he strengthened the instrumentation where it was too sparse and monotonous for modern hearing. *Iphigenia in Aulis* needed this strengthening in particular, for in it Gluck avoided the trombones which we have heard so effectively in *Orpheus* and *Alceste*!"

**WELLESLEY COLLEGE.** A contributor to the *Advertiser*, writes:

So much has been written and said of Wellesley College, its praises have been so often repeated, that nothing new can be added; still the impression made by such an institution is always deep and fresh. More than three hundred girls, more than thirty professors and teachers, all busy as bees; it is a little world in itself, and so advantageously placed, where, in a sense, there is only Nature and Wellesley College; and yet so near an active centre of intellectual life and growth as to be able to profit by all the advantages thus afforded. There are already many works of art, both in the halls of the college and in the art gallery; nearly 20,000 books in the library; a fine building nearly ready for occupation, to be entirely devoted to music, and built with special reference to its use, such as deafened walls and floors and double doors to the thirty-eight rooms for lessons and practice, and a hall for concerts and choral instruction. Courses of five years' study in music and art have been added to the other courses laid out at the opening of the institution, and the scientific courses are equally comprehensive as well as the advantages for laboratory work. The new "Stone hall" will be ready for use in September, 1893, and will provide for a new class of students, that is, those who are already teachers and desire advanced studies. Much has been accomplished at Wellesley in the few years of its existence, and, since progress seems to be its capital principal, and it has many friends ready to aid its realizations, one can safely say that as yet "the half has not been told."

C. E. C.

**IN EARNEST.** During a performance of *Fidelio* at the Town Theatre of Mayence, Herr Mann, the leading baritone of the company, was about, in the character of the wicked Don Pizarro, to undergo the penalty of his evil deeds, the stage business requiring that he should be led away to confinement by two guards at a sign from the minister of State. The brace of supers told off for this duty were private soldiers, belonging to an artillery regiment in garrison at Mayence—two sturdy Brandenburgers, drilled and disciplined to a nicety. As they took up the position assigned to them on either side of Pizarro, previous to marching him off the stage, the chorist entrusted with the part of officer commanding the escort, whispered to them, "Remember, the man is a State prisoner; guard him carefully." Obedient to orders, they led Pizarro away to his dressing-room, where he rapidly exchanged his theatrical

costume for private clothes, and, opening his door, was about to go home to supper as usual, when, to his amazement, he found his passage barred by a couple of crossed halberds. Indignantly inquiring of the inflexible superiors facing him with outstretched weapons what they meant by interfering with his movements, he received the stolid reply that they had strict orders to guard him closely as a State prisoner, and that he must not attempt to leave his room. Some time elapsed before the accidental arrival on the spot of the stage manager, whose authority they were induced with difficulty to recognize, finally resulted in Mr. Mann's emancipation from restraint.

**WAGNER'S NEW PAMPHLET.** The title, *Religion and Art*, is a pure misnomer. There is in it little or nothing about art, and still less about religion, the brochure being devoted almost exclusively to the religion of the stomach and the art of eating. Herr Wagner was, it seems, shocked during the Bayreuth performance by the hunger of the audience. Those who were present will not easily forget the fights for food, and Herr Wagner seems to be very much disgusted that his faithful followers cannot subsist entirely upon his music. A bold advertisement follows of the projected production of *Parzifal* in 1882, when Herr Wagner hopes his audience will renounce meat, and be content with "higher food," that is to say, vegetables. Pages of his pamphlet are filled with fierce invectives against those who eat "the corpses of murdered beasts," with assertions that to flesh eating may be attributed the degeneration of humanity, and with commands to the faithful to henceforward subsist on sauer kraut and potatoes. All this sounds like satire, and it is hoped, almost beyond hope, that the whole thing is a hoax. If not, it is lamentable to see a great intellect in its decay, and the perpetration of a folly which will excite pity in the minds of both foes and friends. — *London Figaro*.

## Dwight's Journal of Music.

SATURDAY, DECEMBER 4, 1880.

### CONCERTS.

**YACHT CLUB ASSOCIATION.** The sixteenth season of Symphony Concerts opened auspiciously. Thursday afternoon, Nov. 2. The Music Hall looked unusually populous and cheerful for a first concert; programme and performance were excellent, and satisfaction could be read in almost every face.

First came Cherubini's noble overture to *The Water Carrier*, with its grave and stately introduction and ponderous downward gravitation of the basses, followed by that spirited and brilliant allegro in which the violins used so finely, and very finely were they played. It was a capital interpretation.

Then came a soprano recitative and aria (never heard here before) from Handel's Italian opera *Alessandro*, sung by Miss Lillian Bailey. This opera was composed in 1726, and "drew very much," says Colman. Two famous prime donne, Faustina and Cuzzoni, were employed in it, and Handel treated them with equal favor, giving them well contrasted solos suited to their voices, and once at least letting the two sirens warble a duet. Faustina, in the character of the captive Princess Roxana, who captured her conqueror's heart in turn, has always a bright and joyous rôle to sing. Cryander says: "When she receives her liberty from Alexander, she answers him with a melody which flutters away on the air like a bird escaped from its cage. But a song-bird escaped from its cage commonly comes back soon; it loves its prison and its master more than freedom. The melody swings itself aloft, fluttering this way and that way, and then sinks back to the low tone with which it started; out of love to its master the song-bird makes its way back to its little golden cage." This, however, is not the aria which Miss Bailey sang for us, though what she did sing (*Rec. "Ne' trofei d' Alessandro"; Aria: "Lusinghe più care"*) is of the

same joyous, brilliant and enthusiastic character with all the melodies entrusted to Roxana; while those sung by Cuzzoni in the part of the unfavored but magnanimous rival, Isaura, are in the mournful and pathetic tone more native to the singer's voice. Miss Bailey gave the recitative with fine accent and phrasing, and sang the florid, rapturous Handelian allegro in a most pure, clear, finished style, entirely unaffected and refined, with a voice of rare delicacy and sweetness, such as wins its way even without great strength and volume. The orchestral parts had been carefully arranged by Mr. Henschel from the score of Handel.

The Seventh Symphony of Beethoven rose like "the monarch of mountains" in the middle of the programme—though its heights are anything but snowy; for it is full of warmth and happiness almost divine; the very heavens seem to open in the Trio of the Scherzo. The rendering was remarkably fine, and it was heard with such delight and satisfaction, such a sense of blissful rest in perfect harmony, that one could almost pray that it might keep on forever. The performance showed that the orchestra has been kept in nice and careful drill of late, alike creditable to Mr. Zerrahn and Mr. Listemann.

The Symphony was followed by three of those beautiful arrangements (one hundred or more) which Beethoven made, for Thomson, of old Scotch and Irish popular melodies, with accompaniments for piano, violin and 'cello. Beethoven's genius shines in these gem-like, characteristic settings, as clearly as in all his works; the short prelude, accompaniment, and closing instrumental measures, seize in every instance the spirit of the song, preserve and heighten its native flavor, and make it a little art-work, while it still remains a folksong. Mr. J. C. D. Parker played the piano part, and Mrs. Listemann and Fries the violin and 'cello, and all went nicely, supplying the right background to Miss Bailey's simple, charming and expressive singing. Two of the songs were Scotch ("The lovely lass of Inverness" and "Faithful Johnnie.") Between them came the Irish melody: "Sad and luckless was the Season," in which might easily be recognized an older, if not the original, form of "The last Rose of Summer." In a smaller room, of course, these things would have been more appreciable.

The one instrumental novelty of the programme, closing the concert, was Schumann's overture to Shakespeare's *Julius Caesar*, Op. 128, composed in 1851. Though in a dramatic sense not satisfying the expectations prompted by its title, and by no means so marked and marvellous a creation as his *Manfred* and *Genoveva* overtures, it is yet thoroughly Schumannesque. Three dramatic elements are discernible in its subject matter. First a strong, imperative proclamation by brass instruments, with wide intervals, suggestive enough of threatening universal empire; then, occupying most of the middle part, half-suppressed murmurs and misgivings, anxious fears and consultations, (violins and soft wood instruments) and then a strong victorious finale. But one listens in vain for any intimation of the fall of Caesar; and the finale, if it means the momentary victory and hope of Freedom, is too slightly different in character from the threatening theme of the beginning. A certain sense of incompleteness remains when the work is over. But it is interesting, and was well presented.

**PHILHARMONIC ORCHESTRA.** Second concert, Friday evening, Nov. 19. —

Overture, "Le Carnaval Romain." . . . . Berlioz  
"Bella ma flamma, addio." . . . . Mozart  
Miss Gertrude Franklin.  
Symphonie to Dante's "Divina Commedia." . . . Liszt  
Part I. Inferno.  
First time in Boston.

"The Youth of Hercules." Symphonic Poem. . . . . Saint-Saëns  
German songs. . . . . Spohr — Schumann — Widor  
Miss Gertrude Franklin.  
a. Melodie, "Sisterjenten's Håndag." . . . . Ole Bull  
For String Orchestra by Svendsen.  
A. Miniature March. . . . . Tchaikowsky  
Valse-Caprice. . . . . Ant. Rubinstein  
Adapted for Orchestra by Muller-Berghans. New. First time in Boston.

Here is another sort of programme. Of the concert one may say in a word: the manner (performance) excellent, the matter extremely and monotonously modern. In all these brilliant and surprising pieces—not without contrasts either, and not without moments of oppressive sombreness and dullness—was there a single movement of which one could say, as we have said above of the Seventh Symphony, or as Faust says when he at last tastes perfect satisfaction and would fain arrest the fleeting moment: "Ah! still delay, thou art so fair!" Is there anything that transports the listener into a state of heavenly bliss which he would fain prolong forever? And is not that the test of real, inspired, perfect music? What is so fatiguing, so confusing, as an unbroken series of surprises dazzling brilliancies, junctured of strange effects? When you have heard them through, nothing abides with you; there is no unity of total impression, no rounding to a period of vital, soulful, sweet repose. Here have been all these waves of sound, a vast wilderness thereof, foaming and tossing about you, and still they foam and toss in the jaded brain; but what has it all given you that you rest upon, what that you can love and fondly call back like the impression of a lovely person? These men, these modern Boanerges of the tone-art, all seem striving to do something more wonderful and strange than ever yet was done, not something intrinsically lovely and ideal, which it looks hardly possible to do as well as has been done. The result is, that after you have heard a few programmes of this sort, they all sound alike, till there is more of the real sense of novelty and ideality in the smallest, slenderest symphony or quartet of old Father Haydn. Nevertheless we will thank Mr. Listemann and Mr. Thomas, and many more, for making us so very familiar with this sort of thing, that we shall return to the sincere old masters with an altogether fresh and unmisgiving feeling of their greatness.

The Roman Carnival Overture of Berlioz—one of the two he wrote for his opera *Benvenuto Cellini*—certainly contains remarkable things; some charming, some surprising, and shows his mastery of instrumentation perhaps as well as anything. It is one of the new works, which we shall be glad of an opportunity to hear again, when we trust we shall understand it better.

Liszt's "Inferno" is infernal. What has music to do with such a theme? How, but by almost ceasing to be music, can it paint such a picture and suggest such horrors. Granting that there is an appalling grandeur in the tones he has used for the inscription over the gate of Hell, and that he seized upon the episode of Francesca di Rimini for a few strains of tender melody, still the general character of the work is harsh, extravagant and noisy. Whether even the pursuit of knowledge would reconcile us to hearing this again, is more than we dare promise.

The Ole Bull melody was a graceful tribute to his memory. The Miniature March by Tchaikowsky, for the soft wind instruments without bassoon, and strings also without basses, was a very pretty, dainty, musical-box affair, fanciful and clever, and charmingly rendered. The orchestration of Rubinstein's Valse-Caprice, too, was highly effective.

Miss Gertrude Franklin made a very good impression by her singing of the Mozart Aria. Having heard her hitherto mostly in bright, florid music in the upper range, we were surprised at the volume and the pleasing individual color of her tones. Her style and execution, too, were creditable; but she was more nearly at her best in the three German songs, which she sang with much expression, and in a true and simple way.

We are glad to see that the next Philharmonic programme (Friday of this week) is not all new school, but includes Beethoven's Pastoral Symphony.

**POSTPONED.** False calculation of the length of matter set up for this number of the *Journal*, robs us of further room for our review of concerts. A long list must lie over: two fine ones of the Apollo Club; Mr. Lang's splendid repetition of the *Damnation de Faust* (this time in Tremont Temple); the first Euterpe Concert; the second Harvard Symphony; third Philharmonic, &c.

**IN PROSPECT.** This evening the most loyal part of musical Boston will pay its tribute of respect and love to the man and artist, **WILF FARRIS**, for nearly two generations associated with all good things in our musical experience. The concert is at Horticultural Hall. Mr. Farris will play a violoncello Concerto by Svendsen. The Cherubini Quartet in E-flat, and the great Schumann Quintet for piano and strings, form other features of the programme.

For the complimentary concert to Mr. John S. Dwight, to take place in Music Hall on Thursday afternoon of next week, the following artists have generously volunteered: Mrs. Henry M. Rogers, Miss Fanny Kellogg, Miss Lillian Bailey, Miss Fannie Louise Barnes, Miss Gertrude Franklin, Mrs. J. H. West, Miss Edith Abell, Mrs. J. W. Weston, Mrs. Lucie Homer, Miss Ita Welsh, Mrs. Jennie M. Noyes, Miss May Bryant, Mr. Charles R. Adams, Mr. George L. Osgood, Mr. Charles R. Hayden, Mr. John F. Winch, Mr. T. Adamowski, Mr. Charles H. Morse, Mrs. W. H. Sherwood, Mr. J. C. D. Parker, Mr. W. H. Sherwood, Mr. Ernst Parabo, Mr. B. J. Lang, Mr. Arthur Foote, Mr. J. A. Preston, and the orchestra of the Harvard symphony concert, Mr. Bernhard Listeman, leader, Mr. Carl Zerrahn, conductor. The programme will be as follows:

1. Fifth symphony in C-minor. . . . . Beethoven
2. Twenty-third Psalm. (Female chorus). . . . . Schubert
- Conducted by Mr. George L. Osgood.
3. Concerto for three pianos and string orchestra. J.S. Bach
- Messrs. J. C. D. Parker, Arthur Foote, and J. A. Preston.
4. Concert-Stueck, for piano and orchestra. . . . . Schumann
- Mr. B. J. Lang.
5. Quartet, from "Fidelio". . . . . Beethoven
- Mrs. Henry M. Rogers, Miss Edith Abell, Mr. Charles R. Adams and Mr. John F. Winch.
6. Overture.—Becalmed at Sea, and Happy Voyage. . . . . Mendelssohn

The Third Harvard Symphony Concert will take place Dec. 16, with this programme: Overture to "Alceste" (first time), *Gluck*; Violin Concerto, No. 1, in G-minor, *Maz Bruch* (played by Mr. Timothee d'Adamowski); Symphonie Fantastique (second time), *Berlioz*; Leporello's Aria from "Don Giovanni"; "Madamina, il Catalogo," etc., *Mozart* (Mr. Clarence E. Hay); Overture to "La Clemenza di Tito," *Mozart*. Prof. Fais's Spring Symphony, previously announced, is postponed to a later concert, owing to the non-arrival of the score and parts, which are being printed in Germany.

In the fourth concert, January 6, Mr. George Henschel will sing two Arias with orchestra, neither of which has been heard here before. One is from Handel's Italian Opera, *Siroe*; the other is Lysistrata's Scena and Aria from Weber's *Euryanthe*: "Woberg ich reich." Perhaps, too, he will give some songs with his own accompaniment.

The Handel and Hayden Society announces a series of four performances for its sixty-sixth season, as follows: Sunday, Dec. 23, "Messiah"; Sunday, Jan. 30, Mozart's "Requiem," first time in twenty-three years, and Beethoven's "Mount of Olives," first time in twenty-seven years; Good Friday, Bach's "Passion Music," according to St. Matthew; and Easter Sunday, Mendelssohn's "St. Paul." The soloists engaged for the first performance are Mrs. H. M. Knowles, Miss Anna Drasch, Mr. W. C. Tower, and Mr. George Henschel. Mr. Henschel will also sing the part of Jesus in the "Passion Music." For the other performances the following solo engagements have been made: Miss Ita Welsh, Mrs. Jennie M. Noyes, Mr. C. R. Adams, Mr. W. J. Winch, Mr. J. F. Winch, and Mr. C. E. Hay. The orchestra will consist of sixty performers, under the direction of Mr. C. Zerrahn, with Mr. Lang at the organ.

Mr. Henschel will give probably four song recitals here in January, with Miss Lillian Bailey, Mr. Charles R. Hayden, and a pianist.

Mr. A. P. Peck has completed arrangements with Mr. Theodore Thomas for the projected series of concerts at Music Hall in January, and the sale of season tickets will at once be opened. Mr. Thomas will bring his unrivalled orchestra from New York, and there will be four concerts—three in the evening and one matinee. The concert, January 24th (Monday) will be of an old-time popular character. The second concert (Wednesday evening) will include a part, if not the whole, of a symphony, together with popular selections. At both these concerts Herr Rafael Joseffy, the distinguished pianist, will assist as soloist. Ber-

lioz's great dramatic legend, "La Damnation de Faust," will be brought out, under Mr. Thomas's direction, on Friday evening, Jan. 24th, and repeated Saturday afternoon, the 25th. A full orchestra, a large and well trained chorus, and eminent soloists will take part. In this latter connection Miss Fanny Kellogg, Mr. W. C. Tower, the tenor, and Mr. George Henschel have already engaged.

### EMMA OF NEVADA.

[Our genial "Diarist" of a former generation—Beethoven's biographer—having returned to his Consulate at Trieste, has heard there what would seem to be a young American Gerster, and writes to us thus glowingly about her.]

It happened on this wise:

He was a middle-aged gentleman of pleasing address, who entered; evidently at first sight an American, which his card confirmed—"W. W. Wixon, Physician and Surgeon, Austin, Nevada." His companion, a sweet, intelligent girl of some nineteen years, had upon her card "Emma Nevada." We adjourned to the other room, chatted a few minutes, and then it came out. She was his daughter, and, under the assumed name of her State, was to sing next evening, October 2d, her second appearance in any theatre, in the part of "Amina" in *La Sonnambula*; and they came to invite me to be present.

I had never heard of Emma Nevada; had not even noticed the placards announcing the new operatic season at the Polytheama; nor even seen any notice of her one appearance in London. To tell the candid truth, I had no overwhelming desire to see and hear a young American girl attempt the florid music of Bellini's hackneyed old sentimental opera; but of course I could find no honest excuse for not attending.—I went.

"Evviva, evviva, Amina!" etc., etc., from the chorus; the scene between Lisa and Alexis, etc.; and now she comes from the mill, with her good old (stage) mother—just the sweetest, simplest, lovablest Swiss girl that you can imagine, not particularly handsome, but with a most expressive face, lighted up by such glorious eyes! She greets her "dear companions" assembled to do honor to her wedding-day; recites her tenderness and love for the "dear, loving mother;" and coming forward, begins the well-known *Come per me sposo*. Not a strong voice; but such purity of tone; such perfect intonation; such soul; at the close such a staccato, such a shake, such a portamento—the most hackneyed old theatre goers were instantly made captive.

You know how I hate the wiggle-voiced women. Judge then the satisfaction of once more hearing a long-drawn tone without a waver from beginning to end; the most perfect crescendo and diminuendo, of a high note; at the close a gliding down of the voice to the final shake, as exquisitely executed as by a skilful violinist on his instrument.

I have had the pleasure of seeing much of her during the month she has spent here, in which she has sung thirteen times, nine or ten times as "Amina," the rest as Lucia in the *Bride of Lammermoor*. I have found her utterly free from all "stagyness," just as simple, unaffected, bright, intelligent, well-educated and lovable as any one of the sweet girls who made my day at Wellesley College last Summer so pleasant—nay, as Susan herself.—If you don't know Susan, I wish you did.

Dr. Wixon, a native of the State of New York, an alumnus of Michigan University, settled in California, where his daughter was born, and removed thence to Austin, Nevada, where his home now is.

Emma was educated at Mills Seminary, Oakland, Cal. From her earliest childhood she gave promise of the artist, which she has become, singing and carolling all the day long like a bob-o-link or canary. She is all music. So after leaving school, nothing would do, but she must come to Europe and study singing. Some three years since a Dr. Eberl (or, some such name) of Berlin, went to the United States to seek a certain number of young ladies to come over with him *en pension*, as they say here, he to supply them with all things necessary, masters included, at a certain sum per annum. He returned with about a dozen, Emma Nevada being one. The vessel cast anchor in the Elbe, and her passengers were transferred as usual from the large to a smaller boat to be landed. Eberl, who had been suffering, passed over with the rest, went into the

cabin, sat down, and died! And here were these young American girls in Hamburg, with small funds, or none at command, unknown and friendless. How the rest fared I do not know; but Miss Emma made her way to Berlin. There she was assured that, if singing was her object, she must push on to Vienna and become a pupil of Marchesi.<sup>1</sup> So she wrote home for money, and away to Vienna. Luckily, a pupil had just finished her course, and Emma took her place, not only with Marchesi, but in the excellent family where the former pupil had lived. Two and a half years she remained there, learning to chat German like a native, and to sing like an angel, (I never heard an angel myself; but I take it for granted other people have, considering how often they use this comparison). I now learn from friends, that she long stood at the head of her fellow-pupils; one of them told a lady of my acquaintance, whom she met at a watering-place, that by far the most excellent and promising vocalist of them all was a young American girl. And now she is before the public, and the question will soon be decided, if not already, whether that promise will be true.

Our local Italian papers praise with true Italian extravagance; and but one voice has failed to give her the credit, that, with very few exceptions, if any except him, all admit to be her due. Do you remember Patrick Henry's defence of Venable against John Hook? Venable had taken two steers from Hook for the use of the American army at the Siege of Yorktown, in 1781. After the surrender of Cornwallis and the return of the country to its normal condition, Hook sued Venable for trespass. "But, hark," said Henry, in his speech, "what notes of discord are those, which disturb the general joy and silence the acclamations of victory? They are the notes of John Hook, hoarsely bawling through our American camp: 'Beef, beef, beef!' So here amid the general satisfaction and delight, which our young American songstresses awakened, we have the Smelfungus of the *Triester Zeitung*, 'disturbing the general joy' by his 'damning with faint praise.' One comfort, in hearing this sweet girl execute the most daring flights, is the security you feel that there is no danger of failure. All is done so easily, with so little effort, that you simply admire and enjoy. Who fears that a canary bird will attempt too much?

Heller—he has been these twenty years music director in our Schiller Verein—is a superb violinist—was in his younger years a member of the orchestra in the Court opera at Vienna, and has heard no end of the greatest operatic singers—well, Heller said to me, coming out of the theatre, the other night, that he never heard the "Ah non giunge" (at the end of the *Sonnambula*), "given with such execution; Jenny Lind herself had not equalled it!"

This Emma—"energetic," "industrious," in old German, says the dictionary—does the most daring things. Think of a young singer like her not hesitating to take this note



and giving it as true and pure as the first flute can execute it, dropping finally as gracefully as the skylark an octave or so to a long and perfect trill, before striking into the final chord.

Madames A, B, C, and all the rest of them down to X, Y, Z, so far as I have heard them for forty years past, always at the end of a series of roulades, where the grand shake or trill comes in, brace themselves up, stand as rigid as a statue, draw a long breath, and, in short, make all those preparations, which say to the audience as plainly as the Frenchman's words: "Now, you shall see, vat you shall see"—and when the difficult part is accomplished, the mutual admiration society holds a session—the audience admires the trill; the triller admires the applause, and—the devil is to pay.

That is not Emma of Nevada's way. You remember the roulade duet between voice and flute in the crazy scene at the end of *Lucia di Lammermoor*?

<sup>1</sup> See "Marchesi," in *Grove's Dictionary of Music*.



She was not satisfied with it; so she set to work, discarded all but the first four bars, and composed one for herself, of scales and staccatos, of runs and trills, and the Lord knows what all, which the fustat told me was even very difficult for him to play—but all as graceful as it is difficult, and ending with an immense shake. Now, what did this crazy girl do? The voice and flute had ended their competition (the voice the victor) and the full, firm shake, as effortless apparently as the simplest strain, was about half through, when she suddenly started and ran off the stage, the shake continuing just as perfect all the way; and as she disappeared behind the scenes, she left as a final note away up somewhere in the clouds—I'm blessed if I know how high it was.

She has a staccato polka (written for her), with orchestral accompaniment, that she sang one night between acts. It is graceful and pretty, though its object, of course, is to show her immense execution. She forgot to take breath in due time, and for once, the final sky high note failed her. The poor girl was sadly mortified; but I "laughed consumedly," and told her I was delighted to find, that the bare possibility did exist of her not doing everything without some painstaking.

On her last evening—*Sonnambula*—the 2d act was omitted, and she sang the grand air in *Linda*, and the duet (of the billet-doux) of Rosina and Figaro in *Rosina's Barbiers*. We had heard her before only in the two operas named above; and the exquisite neatness of her comic acting in this scene took us all by surprise. She was just as easy and natural now, in her splendid Spanish costume, "duetting" with Figaro, as she had been half an hour before, in her simple village dress, and in an opera already performed so many times. All now desire to hear her in a comic part.

In these days of wiggle—of the everlasting tremolo of voices ruined by Verdi and Wagner—what I, after all enjoy most in this sweet girl's singing, are her pure, sustained notes, as superior to those of the flute or violin, as the human voice made by God is to the sounds of instruments made by man's hands. When I hear one, I incontinently parody Dr. Watts, and mentally shout,

*There is a tone of pure delight!*

Above, I called her lovable. I was on the stage one evening through the performance and saw for myself, how her winning, kindly ways, her treatment of all as also human beings and not mere servants of the prima donna, had won a feeling something warmer than respect for her talents and acquirements, from those who were employed with her. She tells me that her stage mother in *Sonnambula*—she is the wife of our excellent first fustat—when they are on the scene together unemployed, chats with her and caresses her as if all was real. (By the way, I wish you could hear her chatting German with this one and Italian with that, just as with me English). At her last appearance, on Monday evening, (Nov. 1), in the closing scene, where this good woman and artist comes from the mill and entreats the villagers not to disturb by their loud singing, her poor Anna, who has at last sunk into slumber and a momentary oblivion of her sorrow, she gave her recitative in such touching tones, that all the audience felt them. Next day, when she called at the hotel to bid the Wixons farewell, she fairly broke down and cried.

On Wednesday morning they departed for Bologna, where Emma is to sing in the *Puritani*.

To sum up: she is the greatest singer, of her years, I ever heard—Adelina Patti I have not heard—not the greatest voice, though it will develop and strengthen; at present its tones are flute and oboe-like, though sweeter, and of a penetrating quality: so that, as you distinguish the fine tone of a cello or violin above and through the crash of an orchestra, you can hear her final tone in air, above all the tumult of chorus and orchestra in the concerted pieces.

Happily, her father is an experienced physician, and fully understands the necessity of *festina lente*—of the hasten slowly—and has therefore refused, since here, a call for her to the imperial opera in Vienna. Hence, I do not fear for her the fate of so many promising young singers of the last thirty

years, who, for present applause, and for sake of gain, have taken engagements in the great opera-houses, have screamed away their voices in Verdi and Wagner, and sunk in a very few years irremediably into the populous limbo of wiggle-voiced women.

Her repertoire already, if I understood her aright, comprises twenty-three Italian and four German parts in opera.

Here the reader breaks in:

"But, my dear old Diarist, you have been describing a phenomenon, in superlatives."

Diarist—"Well, yes; considering her youth—I just have." A. W. T.

## MUSICAL CORRESPONDENCE.

NEW YORK, Nov. 29. The Brooklyn Philharmonic Society began its season on Saturday evening, Nov. 30, with the subjoined programme:

Symphony No. 8, . . . . . Beethoven  
Concerto for Piano, Op. 15, . . . . . Hensel  
K. Joseffy.

Siegfried Idyl, . . . . . Wagner  
Recitative and Aria, Orpheus, . . . . . Gluck  
Miss Annie Louise Cary.

Symphony, "Harold in Italy," Op. 16, . . . . Berlioz

Notwithstanding the disagreeable weather, the opening concert of the Society's 23d season drew to the Academy a very large audience; all the seats were taken, and many, indeed, were compelled to stand during the entire performance.

The orchestral numbers were well given, and much enthusiasm was evoked by the two soloists, one of whom (Miss Cary) is usually a favorite in our sister city, and the other was most warmly received and applauded for his admirable performance of the exceedingly difficult concerto. And just here it is the duty of a conscientious critic to say that the wonderful Hungarian seems to be—so to speak—over-trained (to borrow a pugilistic phrase); in other words, he absolutely gives the impression of an overworked artist. He has practiced too much, if such a thing be comprehensible; his very anxiety and eagerness to do his best—together with an entire summer of unrelenting and assiduous finger-exercise—caused him to make a few slips which are entirely foreign to his usual unerring accuracy. The best result of his labor is a broadening of style which is undeniably excellent, and was, perhaps, needed.

In response to a hearty and most demonstrative recall he gave the Scherzo from the *Litfolt* concerto, which he played on the preceding Saturday evening, at the late concert of the New York Society.

At the second concert, which will take place Dec. 18, will be given among other selections, Schumann's 3d (Cologne) Symphony, and Liszt's symphonic poem, "Orpheus."

Last season the concerts occurred on Tuesday evenings, which was an encroachment upon a time-honored custom; this year the former system has been adopted, and will doubtless prove far more satisfactory to every one concerned. Each concert is preceded by two rehearsals, one an orchestral one, and the other a full rehearsal. I am given to understand that the financial outlook is satisfactory to the directors, and I am glad to believe that such is the case.

It is impossible to omit some mention of the exquisite floral display which is such a happy feature of these entertainments; on the evening in question the orchestra was bedged in by a profusion of magnificent calla lilies and other growing plants, so that the eye was delighted, while the ear was charmed.

On Tuesday evening, Nov. 23, Mr. W. Müller, the well-known violinist, gave a concert at Steinway Hall, which was well attended, although the artist mentioned had but indifferent supports as regards his associates upon the programme. Mr. M. displayed his full, rich tone and usual dexterity in two selections, and also played with a lady pianist Mendelssohn's well-known Variations Concertantes in D, Op. 17.

On Saturday evening, Nov. 27, our Oratorio Society gave its first concert of the season, and afforded our music-loving public a treat by its artistic rendering of the *Eljah*. Mr. Henschel confirmed the favorable impression already made by him; Miss Drusil created a genuine furore by her marvellous singing of her two arias: "Woe unto them," and "Rest in the Lord." Mr. Simpson sang carefully and well, albeit he never will learn to articulate his words, or to infuse any real warmth into his efforts. The orchestra did excellent work; and the chorus work was in the main most admirable, thanks to the indefatigable drill of Dr. Damrosch, whose conducting deserves genuine and unstinted praise. Of the other soloists it will be chari-

table to omit any mention; probably they would have done better if possible.

The Symphony Society's second concert will occur on Saturday, Dec. 4, and we are to have Berlioz's "Damnation de Faust," with Mme. Valleria and Messrs. Henschel, Harvey and Bourne, for soloists.

During the first week of May, 1881, the "Music Festival Association" of New York will give a grand "Music Festival" in the seventh regiment's armory, under the direction of Dr. Damrosch. Seven performances will be given, four in the evening and three in the afternoon. Among the works to be produced will be:

Destiny To Deum, . . . . .	Handel
Tower of Babel, . . . . .	Rubinstein
Grand Requiem, . . . . .	Berlioz
Messiah, . . . . .	Handel
Ninth Symphony, . . . . .	Beethoven

Mr. Henschel announces four vocal recitals beginning on Dec. 7, and will be assisted by Miss Bailey (soprano), Mr. Hayden (tenor), an unnamed contralto, and a pianist from Boston. In addition to his vocal efforts, Mr. H. will play with the Boston pianist Moncheles' "Hommage à Handel," for two pianos. Mr. Henschel will sing from a most extensive repertoire, the authors being Haydn, Handel, Carissimi, Henschel, Schubert, Schumann, Brahms, Beethoven, Frauck, Pergolesi, Loewe, Franz, and Rubinstein.

Joseffy announces four orchestral concerts—with the aid of Mr. Thomas—to begin Dec. 13. These will take place in Steinway Hall, and will consist of two evening performances and two matinees: he is also announced to appear at Metropolitan Hall on Tuesday evening next.

A word or two with regard to the above-mentioned hall. Through the untiring energy and persistent efforts of Mr. Aronson—a young musician of this city—a very large sum of money was raised, and a very beautiful building was erected. It includes a restaurant, a concert-hall, and a variety of other things, and is really a delightful place of resort. During the summer a series of Popular Orchestral Concerts was given under Mr. Aronson's direction, and the season was a successful one. In the early autumn the directors (for it is a stock company which manages the enterprise) thought it wise to engage Mr. Thomas to conduct some of its concerts. Under his management each Thursday evening is a "Classical Night," and Friday is a "Request Night," and on Sundays a "Gala Night" is the attraction. But the audiences have not been very large, and Mr. Thomas's old-time prestige has not sufficed to attract paying houses; hence, the present order of things will probably be of short duration.

CHICAGO, NOVEMBER 26.—Since my last note to the *Journal*, but few entertainments have been given. First in order came a performance of Chamber music, by the Luesegang-Heimendahl String Quartet. The following were the numbers performed:—

Quartet, op. 11, . . . . .	Tschaiakowsky.
Serenade, for Quintet, . . . . .	S. G. Pratt.
Trio, op. 20, . . . . .	G. Jadamohn.

A glance at the little programme will show that our club lent itself to the interpretation of modern musical thought, as expressed by three living composers. Our age may be termed that of reflection, for human reason is reaching out on every hand and seeking for the truth. Thus in science, religion, and philosophy, much investigation and consideration is being carried on, and human knowledge is enlarging its sphere.

This desire for progress even enters the more quiet domain of art, and we see the result pictured in new attainments. In music, however, although the actuating motive seems to try to invent new forms, and to reach greater heights, there is less real progress than in some other directions of human attainment. One great reason for this is, doubtless, that we are not yet fully acquainted with the accomplishments of the past, and that we seek to attain the novel rather than that which is pure. In order for a greater musical development to take place, we must be able to realize the fruits, as well as the merits, of what has been accomplished. Our modern composers seem afraid of duplicating the ideas of the old masters, and thus we have very marked contrasts in the music of the present, from that which was called beautiful in the days now gone. Perhaps it might be wise for us to still study the works of the great composers of the past, for there may be something for even modern musical thought to gain thereby. These reflections came to me as I listened to the works that were performed in the Chamber Concert, to which I refer in the beginning of these remarks, for I found in them an influence that seemed at variance with itself. There was an aim that was indefinite, and the ideas seemed confused, as

if, perchance, the mind was not sure of its own meaning. It seems to me that true music must be fully satisfying, and that it should leave the hearer in a state of contentment, when its last echo fades away in the distance. A beautiful picture, a lovely poem, or a grand thought will bring satisfaction to those who are in sympathy with them. And surely music should always afford satisfaction to those who love it, if it be in truth real music. All gentle sounds that pulsate in unison with each other may not be representative of a musical idea. All soft music may not be good music, nor loud music grand. An art principle must hold together the contents of a musical composition, and make the whole a beautiful unity. This feeling for the beautiful was a true instinct with the old masters, and they expressed it in their works. Modern endeavor has not reached that height that renders the old of little value. It is well to be progressive, but we must be sure that what we do is really in advance of that which has been attained, before we can be fully satisfied with our accomplishments.

The Beethoven Society gave its first reunion last week, with an attractive programme. This organization is to give Mendelssohn's *Elijah* early in December, with Herr Henschel in the title role.

Mr. Bococovitz gave another piano-forte recital, with a programme largely made up of Chopin selections. He also performed the Grieg Concerto in A-minor, and the "Spinning Song" of Wagner-Liszt. This performance did not impress me any differently, in regard to the artistic merits of the gentleman. His playing has some beautiful moments, but his performance, as a whole, lacks that unity of interpretation that alone will give full satisfaction. He plays with too little evenness, and lacks in breadth and dignity of style, although his soft passages are given with much grace. His phrasing is often very novel, and his idea of light and shade differs from that of any pianist that I have heard. In art, fortunately, there is perfect liberty, and all moods and sentiments may find representation.

Miss Litta sang at the Central Music Hall, last evening, appearing with her concert company in a popular programme. I did not hear the entertainment, and, therefore, can only make a passing mention of it.

C. H. B.

#### MUSIC ABROAD.

PARIS. *Le Comte Ory*, the revival of which I briefly noticed the other evening, was repeated on Wednesday night, and appeared to interest more deeply the regular habitués of the opera than the special audience assembled at the *Première*. It is beyond question that the texture of the music is somewhat light for the enormous *salle* of the new opera-house, and that the delicate grace of Rossini's facile strains would be better appreciated in the smaller *salles* of the *Place Favart*. It is no less certain that the present generation of singers have not the secret of the Rossinian roulades, but the work is so full of spontaneous inspiration from beginning to end that, executed beyond reproach so far as orchestra and chorus are concerned, *Le Comte Ory* cannot fail to delight all genuine dilettanti. Mlle. Daram sings the principal soprano part with insufficient voice, but with good style, while M. Dercime as the Comte Ory looks at least the lady-killer to perfection. But the most capable of the executants is M. Melchiasseadec, who, as Raimbaud, the hero's attendant, sings and acts with equal spirit. His chief solo, by-the-by, is taken bodily from Rossini's *pièce de circonstance*, *Il Viaggio à Rheims*, the names of the wines found in the cellar in this Bacchanalian air being substituted for the enemies slain in the original song, which was a description of the Battle of Trocadéro, in memory whereof was laid out the place utilized for the exhibition of 1877. Nothing is more remarkable than the skill with which Rossini has utilized, in *Le Comte Ory*, a comic opera, the pieces originally composed for an *à propos* cantata, written in celebration of Charles X.—(*Paris Correspondence of the "Daily Telegraph."*)

The re-opening of the Popular Concerts is at present the most important musical event. The "classical basis" was strictly adhered to, the opening number of the first concert being Beethoven's Symphony in A. Two novelties were brought forward with success, viz., a "Brésilienne" by B. Godard and a "Sara-bande" N. arcisse Girard. For the second concert a still greater novelty is promised. The Kreutzer Sonata will be played by M. Ritter and all the first violins, eighteen in number. We abstain from conjecture!!

— The programme of the third Chatelet Concert, Oct. 3, is as follows:

Symphonic Pastorale, . . . . .	Beethoven.
Ouverture de Beatrice, . . . . .	Bernard.
Introduction et allegro, pour piano, . . . . .	Godard.
Le Rouet d'Orphale, poème symphonique, . . . . .	Saint-Saëns.
Concerto in E-minor, pour deux pianos, . . . . .	Bach.
"Le Dernier Soumets de la Vierge," . . . . .	Masseuet.
Ouverture de "Zanetta," . . . . .	Auber.

At the concert given at the Trocadéro for the benefit of the Orphanage for artists, 35,000 francs were realized, 4,500 more than the required sum, the artists all giving their services, for which they received the heartiest plaudits.

BERLIN. The Symphonie Kapelle—the only band of the kind which the capital possesses—distinguished itself a few days ago by a performance of Berlioz's "Symphonie Fantastique," which strangely enough had never before been performed in Berlin. That composer, says the *Allgemeine Deutsche Musik Zeitung*, has been brought nearer to the German public by the energetic efforts of the North German School, Liszt, Bülow, and the Musikverein, and even in conservative Berlin is now no longer a stranger.

COLOGNE. The Concert Society will give this winter ten Subscription Concerts under Dr. Ferdinand Hiller. Among the works selected for performance are St. Paul, Mendelssohn; *Die Kreuzfahrer*, Nils von Gade; "Funeral March," Handel; "Gloria," Max Bruch; *Die Grosse Passion*, J. S. Bach; an Orchestral Work, C. Saint-Saëns; the "Ninth Symphony," Beethoven; "Ländliche Hochzeit," Goldmark; and "Im Schwarzwald," Corder. MM. Gade and Saint-Saëns have promised to conduct their own works.

VIENNA. *Dinorah* was performed, for the first time this season, at the Imperial Opera-house, on the 21st ult., with Mlle. Bianchi as the heroine. Three days later, *Aida* was given at the express wish of the ex-Khedive, Ismael Pasha, who, as is well known, commissioned Verdi to compose it, and was anxious to see how it was put upon the stage and performed here. Signor Ciampi will shortly appear as the Marquis in *Linda*, and Dulcamara in *L'Elisir*, singing on both occasions in Italian, which, out of courtesy to him, will be the language employed by Mlle. Bianchi, Stahl, and Herr Walther. — As already announced in the *Musical World*, Mlle. Bianchi has been created an Imperial Austrian Chamber Singer, a rare distinction for a fair artist after an engagement of only six months. The other ladies bearing the title at present, are Mmes. Dastmann, Artôt-Pudilla, Gompertz-Bettelheim, Adeline Fatti, Friedrich-Materna, Pauline Lucca, and Christine Nilsson.

LONDON. "Cherubino" writes in *Figaro* (Nov. 6): The two principal works of last Saturday's Crystal Palace Concert were a pianoforte concerto in A-minor, by Herr J. H. Bonawitz, and the C-minor symphony of Beethoven. Not that there is the slightest analogy between the two works. As wide a space separates Bonawitz from Beethoven as divides Bach from Offenbach. The concerto, which appears to be the thirty-sixth work perpetrated by the pianist, is of the feeblest sort, and its presence in a Crystal Palace programme will suggest the famous simile of the fly in amber. Mr. Thomas Wingham's overture, "Mori Janua Vite," produced only fifteen days before at the Leeds Festival, was admirably played by Mr. Mann's orchestra. The remaining novelty was a brief selection from M. Masseuet's new oratorio or "sacred legend," entitled "La Vierge," a composition which yet awaits a hearing, even in the land of its origin. The first piece, "The Last Sleep of the Virgin," which is scored for muted strings, and a solo violoncello unaccompanied, is sufficiently convenient to justify its title: while the second, "A Galilean Dance," is almost throughout in a minor key, and is likely to create an impression that the fishermen of the Sea of Galilee were very doleful devotees of Terpsichore indeed. Mlle. Pyk's selection of "Casta Diva" for a Crystal Palace concert was not happy, and could she have been in the "connoisseurs' gallery" she would have noticed more than one well-known musician gravely twirling his fists in imitation of grinding a barrel organ. She succeeded far better in some Swedish songs, and she is indeed a vocalist worthy of better music. The great feature of the concert was, however, the performance of the C-minor symphony of Beethoven by the Crystal Palace orchestra under Mr. Mann.

— The twenty-third season of the Monday Popular Concerts began at St. James' Hall on Monday last. This year Mr. Arthur Chappell has put forward no special prospectus, being content to simply announce the dates of the twenty-one evening and twenty morning concerts, well knowing that his supporters will be fully content with the good things he is likely to offer them. The institution of the Popular Concerts is probably unique. Started in 1859, by Messrs. (Chappell & Co., mainly in order to utilize the then not very popular St. James' Hall, of which they, Messrs. Cramer,

Beale, Chappell, and others, were shareholders, the chief attraction they were at first able to offer was cheap prices. Instead of the guinea reserved and half-guinea unserved seats which then ruled, their prices were five shillings and a shilling. At first the programmes were of a miscellaneous sort, including ballads and drawing-room pieces, conducted by Sir James Benedict. The success of these concerts was comparatively trifling; and Mr. Arthur Chappell, at the suggestion of Mr. J. W. Davison, who was practically the founder of the Popular Concerts, resolved that the programmes should be exclusively classical. Two Beethoven nights, Mendelssohn, Haydn, Weber, and Mozart nights were arranged, and, after a struggle for existence, the concerts at last became popular. Their success completely revolutionized the old system of concert-giving; the old-fashioned guinea and half-guinea concerts were knocked on the head, and benefit concerts—which, at that time, were not only numerous but of considerable importance—received a blow from which they have never recovered. In short, it is to the Monday Popular Concerts that we primarily owe the popularizing of high-class music in this country; and, thanks mainly and at first to their influence, classical music ceased to be a mere luxury of the opulent, and was placed before the people. When once the demand became obvious, the supply was soon forthcoming. The directors of nearly all the aerial concerts were compelled to reduce their prices; other enterprises started up; and the establishment of the Saturday Concerts at the Crystal Palace gave further impetus to the cause of music in the metropolis. The Popular Concerts are now a highly valuable institution. Up to the present time upwards of 700 concerts have been given, attended by probably a million and a half of auditors. The subscription-list must amount to three or four thousand pounds a season, and this is altogether apart from the support afforded by the great shilling public. The great orchestra is crowded by earnest amateurs, who often, when there is any special attraction, wait an hour at the doors in order to obtain a good place. The spectacle can hardly be equalled in Europe of a couple of thousand music-lovers assembled twice a week to listen to a programme uncompromising in its severity, and which is formed of string quartets, classical trios and duets, and piano and other sonatas, with nothing in the scheme lighter than a couple of classical songs.

— The programme of the first Popular Concert contained no part for the violin, a fact which is so unusual that it may reasonably be noticed. The principal feature was the serenade in E-flat for wind, written by Mozart at Vienna in October, 1781, and therefore very nearly a century old. The parts for two oboes were, it is stated, subsequently added by Mozart to his first manuscript, which was for two clarinets, two horns, and two bassoons only. The work is full of pure Mozartian melody, and the slow movement is especially beautiful. It was admirably played by Messrs. Dubrucq, Horton, Lazarus, Eppstein, Mazz, Standen, Wotton, and Haveron. Mlle. Janocha played the andante with variations in E-flat, Op. 32, of Mendelssohn, and afterwards, for an encore, the capriccio in E-minor, Op. 113, of the same master. Songs for Madame Koch Rosenberger, a violoncello sonata by Locatelli for Signor Matti, and Beethoven's trio in E-flat, Op. 41, for piano, clarinet, and violoncello, were also in the programme.

BERLIN. As predicted, Suppé's *Juanita* did not hold possession of the halls long. It has made way for Lecocq's *Petit M. Casse-noisette*, re-named *Die Prinzen der Cardinale*. As a matter of fact the last new French far piece, *L'Arbre de Noël*, for which Lecocq has written some of the music, will shortly be performed at the Victoria Theatre. — Miss Emma Thursby made her first appearance here at a concert in the Sing Akademie on the 21st ult., and achieved a signal triumph. She was much admired and enthusiastically applauded in all her songs, but more especially in Mozart's "Min. Speranza adorna," her rendering of which was pronounced by every one except "sonally" fine. She was supported by Mlle. Julie I. Harnfeld, Herron Gustav Hollander and Heinrich Grunfeld, all of whom afforded perfect satisfaction to a large and highly intelligent audience. — The first concert of the season of the Royal Dorchestor, or rather of their, took place on the 21st ult., when the pit orchestra included the *Am. Orchestra*. — Entree, *ago-sin*, *Pastorale*, "Pecora" for alto, tenor and bass. *Concerto*, "Musicalian's Journal," *Durante*, "Dix" and *Adieu*, *Harold*, and "Furcht Die nicht," J. S. Bach. The more modern compositions were a "Benedictus," R. Suoco, and setting of the Twenty-Second Psalm, E. F. Richter. — The last annual report on the musical educational institutions in connection with the Royal Academy of Arts comprises the period from the 1st October, 1879, to the 1st October, 1880. There are, as most persons know, three such institutions: I. The High School, Section for Musical Composition, was attended during the winter-half by 30, and during the summer-half by 27 pupils; the masters are Herren Grell, Taubert, Kist, and Hargel. II. The Section for Executive Musical Art, for which there are 23 regular, and 13 extra masters, showed 257 pupils during the winter-half, and 218 during the summer-half. The number of amateurs taking part in the choral practice and performances was from 40 to 50. There were 5 public and 12 private performances. III. The Institute for Sacred Music, in which department Professors Haupt, Julius Schneider, Löschhorn, and Herr Hesse, *Kammermusik*, are the instructors, had 24 pupils, of whom 6 left at Easter; the normal number is 20.

**Musical Instruction.**

**MISS EDITH ARELL.**  
After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in singing.  
Pupils prepared for the Concert and Operatic Stage.  
Residence: HOTEL ROYLSTON.

**MR. CHAS. R. ADAMS**  
Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**  
Teacher of the  
PIANO-FORTE, HARMONY, and COUNTERPOINT,  
Address, No. 9 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**  
PIANIST and TEACHER.  
Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK,**  
CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
100 A. TREMONT ST., ROOM 62.

**C. L. CAPEN,**  
(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 195 TREMONT ST.,  
HOLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**  
(Late Prima Donna of "La Scala," in Milan, and in the  
leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CARRIER,**  
TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR COOTE,** Piano-forte Teacher,  
1 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT.**  
VOCAL CULTURE,  
No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**  
TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1866 to 1869).  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.  
Mr. Hill is awarded in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF PRIZE.

**MISS LUCIE HOMER.**  
Pupil of Madame Viardot Gauthier.  
Receives pupils in singing and the cultivation of the voice.  
No. 747 TREMONT STREET, BOSTON.

**MR. B. J. LANG'S Address**  
FOR PIANO-FORTE LESSONS,  
CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. Chickering & Sons,  
BOSTON, MASS.

**BERNHARD LISTEMANN**  
Gives Instruction  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEPPE'S MUSIC STORE, 30 West St., Boston, Mass.

**MISS HELEN D. ORTIS.**  
TEACHER OF THE PIANO-FORTE.  
Address: PRUEPPE'S MUSIC STORE, 30 West St., Boston, Mass.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**  
RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**  
149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**  
No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**EDWARD B. PERRY,**  
PIANO SOLIST AND TEACHER,  
will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 121 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**  
CONCERT PIANIST AND TEACHER.  
Address: PETERSILEA'S ACADEMY OF MUSIC,  
270 and 281 CORNHILL AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the O. B. (Oat) and Wheat-Germ.  
It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only permanent source of consumption. It gives vitality to the feeblest body or mental growth of children. Physicians have prescribed 3400,000 packages. For sale by Druggists or by mail, 25¢ per box.  
F. CROSSBY 664 & 666 Sixth Ave., New York.

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE,  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**  
30 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKESIDE, BURLING, MASS.

**G. W. SUMNER**  
Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**F. B. SHARLAND,**  
PIANO-FORTE, VOCAL CULTURE, READY  
READING and CHORAL CONDUCTING.

**WILLIAM R. SHERWOOD,**  
CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**EUGENE THAYER'S STUDIO,**  
FOR ORGANISTS AND VOCALISTS.  
146 TREMONT, NEAR WEST STREET.  
Reception Half Hours at 12 and 5 o'clock.

**H. L. WHITNEY,**  
Room No. 8, 135 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).  
Teacher of the Porpora, or Old Italian School  
of Singing.  
Pupil of Corelli, Arban, Muz. Armand and Mott.  
Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**  
For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLESTON STREET, BOSTON.

**S. B. WHITNEY,**  
ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**  
149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZEKRAHN**  
GIVES LESSONS IN SINGING AND HARMONY.  
Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.  
Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**  
As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**  
FOR THE BLIND,  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.  
All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master-works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of general public literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN &amp; COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE..... 3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEPPE'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.



# EXCELLENT AND ATTRACTIVE NEW BOOKS.

## LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1880.

The *Poetical Works* comprise all of Mr. Longfellow's Poems published up to 1880, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine Portrait. In 4 vols. crown 8vo. Cloth, gilt top, \$9.00; half calf, \$15.00; morocco, \$24.00.

The *Prose Works* comprise "Hyperion," "Kavanaugh," and "Ours Mer." In 3 vols. crown 8vo. Cloth, gilt top, \$4.50; half calf \$9.00; morocco, \$12.00.

This edition of Longfellow's Works is peculiarly desirable for libraries and for households, being printed on large type, and in printing, paper and binding, being altogether worthy of the permanent and beautiful character of the literature it embodies.

## WHITTIER'S COMPLETE WORKS.

New Cambridge Edition, uniform with the Cambridge edition of Longfellow's Works.

The *Poetical Works* comprise all of Mr. Whittier's Poems yet published. 3 vols. crown 8vo. Gilt top, \$4.75; half calf, \$13.50; morocco, \$18.00.

The *Prose Works* comprise "Literary Recreations," "Old Portraits and Modern Sketches," and "Margaret Smith's Journal." 2 vols. crown 8vo. Cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

"Modern Classics." Tasteful little books, made up of combinations of the *Fast-Pocket* volumes.

1. *Evangeline.* } H. W. LONGFELLOW.  
Courtship of Miles Standish. }  
Favorite Poems. }
2. *Culture, Behavior, Beauty.* } R. W. EMERSON.  
Books, Art, Eloquence. }  
Power, Wealth, Illusions. }
3. *Nature.* } R. W. EMERSON.  
Love, Friendship, Domestic Life. }  
Success, Greatness, Immortality. }
4. *Snow-Bound.* } J. G. WHITTIER.  
The Tent on the Beach. }  
Favorite Poems. }
5. *The Vision of Sir Launfal.* } J. R. LOWELL.  
The Cathedral. }  
Favorite Poems. }
6. *In and Out of Doors with Chas.* } J. T. FIELDS.  
Dickens. }  
A Christmas Carol. }  
Barry Cornwall and Some of }  
his Friends. } CHARLES DICKENS.
7. *The Ancient Mariner.* } S. T. COLERIDGE.  
Favorite Poems. }  
Favorite Poems. } WILLIAM WORDSWORTH.
8. *Undine.* } FOUQUE.  
Sintram. } ST. PIERRE.  
Paul and Virginia. }
9. *Rab and his Friends; Marjorie* } DR. JOHN BROWN.  
Fleming. }  
Thackeray. }  
John Leach. }

18mo. Flexible cloth. 75 cents each.

## WILD ROSES OF CAPE ANN, AND OTHER POEMS.

By LUCY LARCOM. 1 vol., 18mo. \$1.25.

A charming book of poems, full of genuine love and appreciation of Nature, full also of sympathy with humanity in its various experiences.

## UNDER THE OLIVE.

Poems by Mrs. ANNIE FIELDS. 18mo. \$1.25.

A beautiful volume of lyrical and dramatic poems, mostly on noble or romantic subjects in Grecian history and legend. They show not only great familiarity with Greek literature, but a rare sympathy with the moods of Greek thought and expression which have made that literature the admiration of the world.

## STORIES AND ROMANCES.

By HORACE E. SCUDDER, author of "The Dwellers in Five-Sisters Court," etc. 16mo. \$1.25.

CONTEXTS.—Left Over from the Last Century; A House of Entertainment; Accidentally Overboard; A Hard Bargain; A Story of the Siege of Boston; Matthew, Mark, Luke, and John; Do not Even the Publishers the Same; Nobody's Business.

Eight Stories, told with so much grace and humor that they cannot fail to be popular.

\* For sale by booksellers. Sent, postpaid, on receipt of price by the publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## NEW BOOKS.

### Whittier's Complete Works.

#### POETICAL WORKS.

With fine Portrait. 3 vols. Crown 8vo, gilt top, \$4.75; half calf, \$13.50; morocco, \$18.00.

#### PROSE WORKS.

Two vols. Crown 8vo, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

### "MODERN CLASSICS."

Six additional volumes in this choice and inexpensive series.

2. *Nature.* } EMERSON.  
Love, Friendship, Domestic Life. }  
Success, Greatness, Immortality. }
3. *The Vision of Sir Launfal.* } LOWELL.  
The Cathedral. }  
Favorite Poems. }
4. *Charles Dickens.* } FIELDS.  
A Christmas Carol. }  
Barry Cornwall. } DICKENS.
5. *The Ancient Mariner.* } COLERIDGE.  
Favorite Poems. }  
Favorite Poems. } WORDSWORTH.
6. *Undine.* } FOUQUE.  
Sintram. } ST. PIERRE.  
Paul and Virginia. }
7. *Rab and his Friends.* } DR. JOHN BROWN.  
Majorie Fleming. }  
Thackeray. }

### EDGAR ALLAN POE

A Biographical and Critical Essay. By EDMUND CLARENCE STEEDMAN, author of "Victorian Poets," etc. With fine portrait of Poe. Printed on linen paper, with red-letter title-page, bound in vellum. \$1.00.  
This beautiful little volume cannot fail to attract the admiration of lovers of handsome books.

### XXXVI LYRICS AND XII SONNETS.

Selected from "Cloth of Gold" and "Flower and Thorn." By T. B. ALDRICH. Printed on linen paper, with illuminated title-page and flexible vellum cover. \$1.00.  
An exceedingly beautiful edition of Mr. Aldrich's choicest lyrics.

### LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1880.

The *Poetical Works* comprise all of Mr. Longfellow's Poems published up to 1880, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine Portrait. In 4 vols. crown 8vo. Cloth, gilt top, \$9.00; half calf, \$15.00; morocco, \$24.00.

The *Prose Works* comprise "Hyperion," "Kavanaugh," and "Ours Mer." In 3 vols. crown 8vo. Cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

### BERT HARTE'S POEMS.

#### DIAMOND EDITION.

An entirely new edition of Mr. Harte's Poetical Works, from new plates, and containing his "Poems," "East and West Poems," and "Fables of the Foot-Hills." \$1.00.  
A very desirable and cheap edition of Mr. Harte's unique poems.

### The "Globe" Hawthorne.

A new addition of the complete works of NATHANIEL HAWTHORNE, uniform with the "Globe" COOPER, DICKENS, and WASHINGTON, which have proved so widely popular. It contains all of Hawthorne's Works.—Novels, Short Stories, Travel Essays, Note-Books and Books for Children. 6 volumes, with 24 illustrations. Sold only in Sets. Price of sets: in cloth, \$15; half calf, \$25.

\* For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.  
HOUGHTON, MIFFLIN, & CO., Boston.

## THE ATLANTIC MONTHLY FOR 1881

Will be of the same general character which has given this magazine for nearly twenty-five years the post of honor among American literary periodicals. It will contain so much that will interest all intelligent persons,—serial and short stories; essays on social, literary, artistic, political, educational, and industrial subjects; narratives of travel in picturesque lands; discussions of important public questions; and poems,—and so large a part of these from the best writers, that it cannot fail to command the respect and secure the attention of all Americans who read for profit as well as entertainment.

In addition to the usual variety of the magazine, the volumes for 1881 will contain the following features:

### SERIAL STORIES.

Miss ELIZABETH STUART PHILLIPS, author of "The Gates Ajar," "The Silent Partner," "The Story of Avis," etc., will contribute a Serial Story of remarkable originality and interest, which will run through six numbers.

Mr. GEORGE P. LATHROP, well known to all readers of THE ATLANTIC, will have a fresh and charming Story, extending through three numbers.

Mr. WILLIAM HENRY BISHOP, author of "Detmold," will contribute a striking Serial Story, depicting characteristics and contrasts of New York social life.

Mr. HENRY JAMES JR.'s Novel will be completed in the early part of the year.

Mr. W. D. HOWELLS, author of "The Undiscovered Country," "The Lady of the Aroostook," etc., will have a new Story, running through four or five months.

### SHORT STORIES AND SKETCHES.

Mr. T. B. ALDRICH, author of "Marjorie Daw," and other delightful stories, will contribute a number of short stories and sketches.

Charming things in this department may also be expected from Miss SARAH O. JEWETT, author of "Deephaven," "Old Friends and New," Mrs. HARRIET BEECHER STOWE, MARK TWAIN, CONSTANCE FENIMORE WOODSON, ROSE TERRY COOKE, ELLEN OLNEY, and others.

### BIOGRAPHY, HISTORY, SOCIETY, AND TRAVEL

Mr. WILLIAM M. ROSETTI promises several papers, which cannot fail to be very interesting, on the "Wives of the Poets."

Mr. GOLDWIN SMITH will contribute a number of papers.

Mr. JOHN Fiske, author of "Myths and Myth-Makers," will contribute five articles of quite remarkable value, on the Early Culture, Myth, and Folk-Lore of our Aryan ancestors.

Mr. JOSEPH DODGSON, author of "Jibjakes," will furnish some deeply interesting articles on the Relation of Society to Crime.

H. H. will write a series of letters describing Life and Scenery in Norway.

Rev. E. E. HALE will write a series of articles describing the social, political, and religious life of the world, especially of Palestine, at the time Jesus Christ was born; the circumstances which caused his teachings to be a challenge to the ecclesiastical authority of his day, and why "the common people heard him gladly." This promises to be a series of very great value and remarkable interest. It will not be theological or sectarian, but historical.

### POETRY.

THE ATLANTIC is generally acknowledged to publish more good poetry than any other magazine in the world. No other periodical presents regularly poems from such writers as LONGFELLOW, WHITTIER, HOLMES, LOWELL, STEEDMAN, ALDRICH, MISS LARCOM, CELIA THAXTER, EDGAR FAWCETT, and many others of like distinction.

### LIVING QUESTIONS

In Politics, Education, Religion, Industry, or whatever the American Public is most interested in, are discussed by persons eminently qualified to treat them thoroughly and so as to enlist the attention of thinking men and women.

### CONTRIBUTORS.

THE ATLANTIC MONTHLY numbers among its contributors the leading American authors, who write principally or exclusively for this magazine,—EMERSON, LONGFELLOW, WHITTIER, HOLMES, LOWELL, HALE, WHIFFLE, ALDRICH, STEEDMAN, HOWELLS, JAMES, FISKE, RICHARD GRANT WHITE, DE FOREST, WARNER, WARING, SCUDDER, LATHROP, BISHOP, MARK TWAIN, CRANCH, SHALER, FERRY, Mrs. STOWE, ROSE TERRY COOKE, H. H., MISS LARCOM, MISS OLNEY, MISS PHILLIPS, MISS PIERCE, MISS JEWETT, MISS WOODSON, Mrs. THAXTER, Mrs. MOULTON, Mrs. PIATT, and many others.

THE ATLANTIC furnishes his readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each. This includes excellent Serial and Short Stories, Essays, Travel Sketches, Poems, and Criticisms, by the best writers.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number. With superb life-size portrait of Longfellow, Bryant, Whittier, Lowell, or Holmes, \$5.00; with two portraits, \$6.00; with three portraits, \$7.00; with four portraits, \$8.00; with all five portraits, \$9.00.

The numbers for November and December will be sent free to all New Subscribers who pay for THE ATLANTIC for 1881 before December 30th.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN AND CO., 4 PARK ST., BOSTON, MASS.

# Dwight's Journal of Music.

DEC 21 1880  
A PAPER OF ART AND LITERATURE.

WHOLE No. 1035.

BOSTON, SATURDAY, DECEMBER 18, 1880.

VOL. XL. No. 26.

## THE EMERSON PIANO FORTES

Date from 1840, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELLS, author of "The Lady of the Armistice"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOODSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; E. L. DODD, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 25 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 55,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 23, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.  
For Prices and other particulars, send for Circulars.

## Music Publishers.

## HOLIDAY MUSIC-BOOKS.

DITSON & CO. call attention to their elegant and useful music books, suitable for presents, and especially to their volumes of

## BOUND SHEET MUSIC.

Price of each in Cloth, \$3.50. Fine Gilt, \$5.

The following are collections of piano music only. An equal number of vocal collections are published.

**THE CLUSTER OF GEMS.** 43 pieces of high character.

**GEMS OF THE DANCE.** 79 of the best pieces of new dance music by the most celebrated composers.

**GEMS OF STRAUSS.** 80 splendid and brilliant compositions.

**PIANO-FORTE GEMS.** 100 select piano-pieces.

**HOME CIRCLE.** Vol. I. 170 easy pieces for beginners.

**HOME CIRCLE.** Vol. II. 142 pieces, of which 22 are for four hands.

**PARLOR MUSIC.** 2 vols. 12 easy and popular pieces.

**CREME DE LA CREME.** 3 Vols. 88 select pieces of some difficulty, suited to advanced players.

**FOUNTAIN OF GEMS.** 97 easy and popular pieces.

**WELCOM HOME.** 70 easy popular and pieces.

**PEARLS OF MELODY.** 50 pieces of moderate difficulty.

**PIANIST'S ALBUM.** 102 pieces. Fine collection.

All the books above named are alike in size, style, binding, and price.

OLIVER DITSON & CO., Boston.

## MUSICAL WORKS

PUBLISHED BY

MACMILLAN & CO.

TO BE COMPLETED IN THREE VOLUMES.

—A—

## DICTIONARY OF MUSIC AND MUSICIANS,

By Eminent Writers, English and Foreign.

Edited by GEORGE GROVE, D. C. L. Vol. I. A to Impromptu. 8vo. With Illustrations in Music Type and Wood Cuts. Cloth. \$6.00.

"The new Dictionary promises to be by far the best of the kind in English, and one of the best in any language. Quite indispensable to musical people of every degree." — *New York Tribune*.

"Promises to be a most thorough and interesting work, which no one who cares to understand music and its history will be without." — *Fortnightly Review*.

"By far the best (at least for English and American readers) that has yet appeared in any language." — *Dwight's Journal of Music*.

MACMILLAN & CO.,

22 Bond Street, New York.

## NEW SONGS.

BABIES EYES.....A. E. Roper.  
BREAK BREAK.....J. F. Rudolphsen.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. (agood).  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....K. Becker.  
THE OWL AND THE PUSSY CAT. Wm. F. Apthorp.

Published by

CARL PRÜFER,

31 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK.—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Ern*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve: they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## KNAPP'S THROAT CURE.

"The best remedy for hoarseness and sore throats, I have ever used; a God-send to vocalists; invaluable in emergencies." SIG. ERICANI, N. Y.  
"Its curative properties are simply wonderful." REV. H. W. KNAPP, D. D., New York.  
"It strengthens the voice, enabling one to sing without fatigue." L. V. HENRIOT, St. Louis. Convenient to carry and use. Druggists, 35 cents, or E. A. OLDS, 100 Fulton Street, New York.

## MR. TIMOTHEUS ADAMOESKI,

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 10 Charles Street.

## MME. BERTHA

Professor of the Art of Singing,

178 2d Avenue, New York.

## JOHANNSEN,

Ladies prepared for the Opera or

Concert Room.

## MADAME CONSTANCE HOWARD,

PIANIST,

218 East Tenth Street, New York City.

## C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

## GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,

23 Union Square,

New York.

## Harvard Musical Association.

## FOURTH SYMPHONY CONCERT.

Music Hall, Thursday, January 6, 1881, at 3 P. M.

CARL ZERRAHN,

Conductor.

B. LISTEMANN,

Violin Leader.

## PROGRAMME.

Pastorale, from the Christmas Oratorio, . . . . . Bach.

Rec. and Aria from the Opera "Sirio" (first time), Handel

(Mr. GEORGE HESCHEL.)

Third ("Cologne") Symphony, in E flat, . . . . . Schumann

Lysliart's Scene and Aria: "Wo berg' ich mich?"

from "Euryanthe" (first time), . . . . . Weber

(Mr. HESCHEL.)

Overture to "Penthesilea" (first time), . . . . . Goldmark

Season Tickets (five concerts), with reserved seats \$5;

Single admission, \$1, with reserved seat, \$1.25.

## Handel and Haydn Society

SIXTY-SIXTH SEASON.

Four Performances at Boston Music Hall.

December 28, "Messiah."

January 30, "Mozart's Requiem" and Beetho-

ven's "Mt. of Olives."

April 15, Passion Music.

April 17, "St. Paul."

Season tickets to last year's subscribers will be ready

on Saturday, November 27, at \$6.00, and to the general

public on Monday, November 29, at same price. After

that at \$5.00. A. PARKER BROWNE, Secretary.

## The Delightful Bodley Books.

DOINGS OF THE BODLEY FAMILY IN TOWN AND COUNTRY. With seventy-seven illustrations. \$1.50.

THE BODLEYS TELLING STORIES. With eighty-one illustrations. With a richly illuminated cover. \$1.50.

THE BODLEYS ON WHEELS. With seventy-seven illustrations, and a curiously picturesque cover. \$1.50.

THE BODLEYS AFOOT. With seventy-nine illustrations, and an ornamental cover. \$1.50.

MR. BODLEY ABROAD. Profusely illustrated, and bound in a curiously ornamental cover. \$1.50.

This book continues the doings of the wonderful Bodley family. Mr. Bodley goes to Europe, writes capital letters to his children, and on his return tell them stories of European places and events of interest. It is one of the very best of the delightful "Bodley" books, both in stories and pictures.

The little folk all know the Bodley Books, and delight in them. Mr. Scudder is a model story-teller for children, a miracle worker in the matter of awakened interest. — *New York Evening Post*.

So delightful that any reader, young or old, would be glad to have more like them. — *The Watchman* (Boston).

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Calendar of the Musical Season.

JANUARY, 1881.

5. Second Euterpe, Beethoven Quintet Club.
6. Fourth Harvard Symphony Concert.
19. Second Concert of the Boylston Club, Music Hall.
20. Fifth Harvard Symphony Concert.
24. Second Cecilia — Probably.
24. First Thomas Orchestra Concert, with Josell, &c.
26. Second Thomas Orchestra Concert, Music Hall.
28. Third Thomas Orchestra, "Damnation de Faust."
29. Matinee Thomas Orchestra, " " "
30. Handel and Haydn: Mozart's Requiem; Beethoven's Mount of Olives.

FEBRUARY, 1881.

2. Third Euterpe. Beethoven Quintet Club.
3. Sixth Harvard Symphony.
- 4 and 9. Second Apollo Concerts.
17. Seventh Harvard Symphony.

MARCH, 1881.

3. Eighth (Last) Harvard Symphony Concert.
14. Third Cecilia (Probably).
16. Third Concert of the Boylston Club.

APRIL, 1881.

15. (Good Friday). Handel and Haydn: Bach's Passion Music.
18. (Easter Sunday). Handel and Haydn Society: "St. Paul."

MAY, 1881.

2. Fourth Cecilia Concert (Probably).
18. Fourth Concert of the Boylston Club.

## NEW BOOKS.

Ballads and Other Verses.

BY JAMES T. FIELD. 16mo, gilt top, \$1.25.

A beautiful volume inside and outside.

The Lord's Prayer.

BY WASHINGTON GLADDEN. 16mo, gilt top, \$1.00.

Mr. Gladden's strong common sense, freedom from cant, and manly religious spirit make this a peculiarly valuable and winning book.

On the Threshold.

BY T. T. MEYER. 16mo, gilt top, \$1.00.

A thoroughly sensible, judicious, helpful book for young men and women.

"A business man could hardly find a better gift for a clerk than this."

For sale by Booksellers and by the Publishers.

HOUGHTON, MIFFLIN & CO.

4 PARK STREET, Boston.

MR. C. F. WEBBER,

149 A Tremont Street, — — — — Room 64.

Teacher of the

Physiological Development of the Voice and the Art of Singing.

MADAME SEILER'S SCHOOL

— OF —

VOCAL ART & INSTRUMENTAL MUSIC.

1104 Walnut St., Philadelphia, Pa.

Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught: Cultivation of the voice, Style and Expression in singing, Piano-Forte, Violin, and all other Orchestral Instruments, Acoustics, and Physiology of the Vocal Organ, Aesthetics and History of Music, Oratorio, Church Choir Singing, and Operatic Training, Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information, Address, MADAME EMMA SEILER, 1104 Walnut St., Phila., Pa.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

E. M. HEINDL,

JOHN MULLALY,

F. LISTEMANN,

ALEX. HEINDL,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston



BOSTON, DECEMBER 18, 1880.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUECK, 30 West Street, A. WILLIAMS & Co., 25 Washington Street, A. K. LORING, 100 Washington Street, and by the Publishers: in New York by A. BREXTON, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BAXTER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 318 State Street.

"AIDA" AND ITS AUTHOR.<sup>1</sup>

BY DR. EDWARD HANSLICK.

*Aida* is a remarkable, genuinely artistic, and, compared with Verdi's previous operas, a very surprising production. A careful perusal of the score reveals many musical beauties, which pass unnoticed at the first time of hearing the opera. The first impression is indeed favorable, and, according to the individuality of the hearer, more or less affecting; yet there is a mixture of displeasing and oppressive sensations. While we are charmed by certain delightful melodies, we are also pressed down as with an invisible hand by the fatal and gloomy character of the material and music. Pervading the entire music there is something unspeakably melancholy; something like the subdued disconsolateness of Lenau's poetry. Then, too, the argument is unmercifully tragic. *Aida*, a prisoner, is in love with her captor. He returns her love, but is a victim to the fatal passion of the king's daughter, who finally succeeds in marrying him, knowing that his heart belongs to another. Everything, even from the beginning, sinks into ruin—a ruin, against which no successful effort from either side can be made. The poet fails to provide cheering lights or a friendly change of colors. Slowly and oppressively the horrible end of being buried alive is neared. The composer follows the subject with the truest devotion. He scorns any frivolous effect, and thus, by the powerful means of his music, greatly increases the bitter anguish of the poetry. True, Amneris is seen at first with happy nuptial musings; subsequently *Aida* and Rhadames for a moment contemplate flight and future happiness, but in neither instance is there a comforting expectation. So true is the music that, by listening to it, whatever consoling hopes may have arisen are at once dispelled. Even among these few green oases the coming disaster murmurs like a hidden fountain.

Completely filled with the fundamental character of the tragedy, Verdi does here, instinctively and unknowingly, what Gluck has done intentionally in the *Iphigénie*: the conscious-stricken Orest talks of peace returning to his soul, but the turbulent records whisper, "He lies!" Even the festival songs in *Aida* are permeated with tones of complaint. The triumphal march has indeed splendor, but no cheerfulness. Composer, as well as poet, has neglected too much the effects of contrast. Slow tempi and binary rhythms predominate in a striking degree. The first two acts have no triple measure, which first appears in the third act in two short *andante* passages, sung

by *Aida*, and finally in the last act, in the duet between Amneris and Rhadames.

The almost unbroken elegiac treatment and the Egyptian costumes are the two chief defects which mar the effect of *Aida*, taken as a whole. The politics and religion, the oddities of dress and civilization of the ancient Egyptians are altogether too strange for us. We do not feel at ease among a lot of brown and black painted men. It may be urged that this is merely external, yet, for all, the spectator's sympathies are chilled, let the cause be the hideous idols, the colossal statues, or the various sacred beasts, which terrified even the Persians when they were conquered by the Egyptians. Think of nothing but dark-colored singers on the stage! Then, besides, the ugly, vaulting negroes and the dancing women dressed and painted in the most repulsive manner! An opera should present something of the lovely and agreeable, and no ethnological exactness can compensate for a total lack of beauty. It is also not pleasant to see continually so many priests and priestesses, and to witness nothing but Egyptian ceremonies.

*Aida* was composed by wish of the viceroy of Egypt, and was first performed in Cairo, in 1872. The treatment of Egyptian affairs was one of the chief conditions imposed. The subject-matter of the opera was originally written in prose by a learned Egyptian. Verdi has displayed great skill in giving his music the national coloring. In this he has been moderate and characteristic. The dances and temple songs have the peculiar, whimpering melody of the Orientals, with its predominant fourths and scanty sixths, its meagre harmony and simple, quaint orchestration. Two original Egyptian melodies are employed in the first finale: in the song of the priestesses with harp accompaniment, and in the dance melody in E-flat, performed with three flutes. A genuine master-hand is seen in the ingenious and charming handling of these two national motives.

We have, now-a-days, plenty of foreign local coloring, but Verdi excels in his sense of musical beauty by which he assigns these peculiarities to their proper, i. e., to a subordinate place. He does not present the Orient to us with photographic accuracy, but gives us an idealization through the grace and richness of our modern western European harmony. Verdi, who hitherto has shown no liking for local musical colors, but always remained Italian in his music, shows in *Aida*, for the first time, that he is also master of this foreign field. Yet, after all, the Egyptian garb in *Aida* hinders the full display of his talent. If he would use the same energy, the same creative faculty, and the same fidelity, now, in composing an opera from Roman material, and with variegated treatment, he would, without doubt, surpass *Aida* and all of his other former works.

All of *Aida's* outer, strange splendor is, however, of minor importance compared with the luxurious charm of its melodies, the dramatic force of its rhythm and the warm current of feeling which flows through the entire music. Think, for example, of *Aida's* beau-

tiful and fervent, "And, my love, must I forget it?" of Amneris's splendid theme in D-flat, "No, you will live, joined to me in love"; of the touching, revealing close of the final duet, "Farewell, O earth!" and of many other similar passages.

It is remarkable and yet just that *Aida*, the latest production of a sexagenarian who has long since reached the height of his fame, should be praised chiefly on account of the progress the author has made. In truth, there are in *Aida* a dramatic faithfulness, an industry in the technical elaboration, and, more than all, a nobleness and unity of style, which, coming from the composer of *Ernani*, are indeed surprising. The German critic, who, as a rule, is almost hostile to Italian opera, is most happily set to rights by these superior features of *Aida*. Perhaps they force him to admit that a composer who now, in old age, reaps and deserves such praise certainly could not formerly have been entirely worthless, as some harsh critics have painted him for twenty-five years past. It may be said that in *Aida* Verdi has become another person completely, that his identity is lost; but this is an error which can be made only by those who do not know his former operas. Although he did not have the desired degree of culture and development, yet Verdi possessed great dramatic talent from the start, like many other of his celebrated and uncelebrated countrymen. While Rossini, the genial buffoon, clings to the historical customs of the Italians, of composing charming melodies for their own sake, regardless of their adaptation to the subject (so that even his serious operas, with the exception of *Tell*, are only *concertante* comedy music), Verdi, who has none of Rossini's grace and humor, has seldom composed a melody which lacked passionate, dramatic force. The criticism must be made on every one of Verdi's operas (and it has been done indefatigably) that a great deal of coarseness crops out near beautiful and affecting passages; yet justice requires that we direct our attention to the great dramatic talent and fertile creation which are manifested among these very crudities.

In *Don Carlos* and in *Aida*, Verdi has displayed the same artistic scrupulousness in returning to great simplicity and quiet expression. Discarding all outward considerations for the pretensions of the singers and for popular applause, he this time follows only his best and recently matured judgment. He has not thought of transient success alone, but of "immortality," as it is flatteringly called when a work has a relatively long life. In this latest production appear the passionate eloquence and dramatic power which characterize his previous operas,—artistically interwoven, refined, in a sort of æsthetic catharsis. Nevertheless, it is fully and genuinely Verdi. An imitation of Wagner, as many critics have asserted, is out of the question. True, Verdi, like every other modern operatic composer of intelligence, is indebted to Wagner for important innovations; but in *Aida* there is not a single measure which the Italian owes to the German. If *Aida* be called Wagnerish, so must also Gounod's *Romeo*

<sup>1</sup> Translated for the Voice, (Albany, N. Y.)

by adding to their talent the charm of something incomplete and interrupted, has established among them a sort of relationship; we are fond of considering them as three sisters in a career of glory. Maria Malibran found an admirable poet in Alfred de Musset. The stanzas he dedicated to her live in the memory of us all, but do they tell us everything? No, for poetry cannot do so; poetry sings but does not analyze; poetry immortalizes, but transfigures superior beings. The details of their character and genius, the familiar side of their nature, disappear in the grandeur of the portrait. De Musset sang the praises of Maria Malibran; I should like to attempt her portrait.

What was the distinctive trait in her character? The date of her first appearance in Paris may assist us to discover it. She arrived about 1829, that is to say, in the very midst of a poetical, dramatic, pictorial, and musical revolution. *Hernani*, *Der Freischütz*, Beethoven's Symphonies and *Le Naufrage de la Méduse*, had let loose in the domain of art unknown and stormy forces; the atmosphere was heavily charged with electricity. Now, Malibran was the representative of this new art, as Pasta had been the sublime interpreter of classic art. Even in Rossini's works, Pasta combined with emotion a dignity, gravity, and nobleness, which belonged to the old school. She was truly the daughter of Sophocles, of Corneille, and of Racine; Malibran was the daughter of Shakespeare, Victor Hugo, Lamartine, and Alfred de Musset. Everything in her genius was spontaneous, inspired, and effervescent. But at the same time—and this is one of the most striking characteristics of her highly complex organization—at the same time, by a singular contradiction, nature condemned her to the necessity of effort, to stubborn labor constantly renewed. The mysterious fairy who presided over her birth, endowed her with all the gifts of a great actress and of a great singer except one: a perfect instrument. Alfred de Musset says in his poem:

"Ainsi nous consolait sa voix fraîche et sonore,"

and, further on:

"Où vont-ils ces accents  
Qui voltigeaient le soir sur ta lèvre inspirée  
Comme un parfum léger sur l'aubépine en fleur?"

Nothing of the kind. Malibran's voice did not "flutter" by any means. Malibran's voice had nothing of a "light perfume" about it; and Malibran's voice was not what is termed "fresh and sonorous." Pathetic and powerful, it was harsh and rebellious. When Sontag sang, the sounds which escaped from her throat were so limpid and brilliant that you might have fancied them to be a pure wave of light. Malibran's voice resembled the most precious of all metals: gold; but it had to be torn from the bosom of the earth: it was gold, but it had to be freed from the dross; it was gold, but it had to be forged and rendered supple like iron under a hammer. I heard her one day at Rome, when she had to play in the *Barbiere*, working away several hours at the runs in her cavatina. From time to time she stopped and addressed her voice, saying in a sort of rage:

"I will make you obey me!" The struggle was with her a necessity, a habit, which, combined with her indomitable tenacity and her love of impossibilities, imparted to her talent a character of much greater power and originality than that which the poet has drawn; but by suppressing the effort he has diminished the talent. If we would obtain a just idea of what Malibran was, we should think of the school in which she was formed. Garcia, her father, united to the knowledge of a genuine composer marvellous talent as a virtuoso. Nourrit told me that, previously to coming out, he went to ask Garcia's advice. "What piece have you brought?" "The air from *Il Matrimonio Segreto*: 'Pria che spunti.'" "Sing it." On reaching the *point d'orgue*, Nourrit executed a very pleasing run. "Good, execute another." Nourrit executed a second. "And another." Nourrit threw off a third. "And now another." "I am at the end of my tether," replied Nourrit. "After three *points d'orgue*! a genuine singer should be able to extemporize ten, or twenty, if he chooses, for no one can be a genuine singer who is not a genuine musician."

Such was the admirable but rough and rarely satisfied master who taught Malibran. One day, after an hour's work, he said to her: "You will never be anything more than a chorus singer." "I shall have more talent than you," she replied, with a toss of her little head of fourteen. Two years later, at New York, he entered her room, and, in the tone at which all trembled, said: "You will come out on Saturday with me, in *Otello*." "Saturday! Why, that is only six days." "I am very well aware of the fact." "Six days to rehearse a part like that of Desdemona and get used to the stage!" "No objections! You will come out on Saturday and you will be excellent; because, if you are not, in the last scene . . . when I am only supposed to stab you with the dagger, I will strike in reality!" How was it possible to resist an argument of this kind? Malibran rehearsed the part, played it, and achieved an immense success, introducing at the end a totally unexpected effect, which surprised every one, especially her father. Those who saw her in the part will remember the new aspect she gave it. Mme. Pasta was sublime in it, but played it as a woman of twenty. Malibran made it sixteen. With her, Desdemona was almost a mere girl. Hence resulted a delicious charm of innocence, of touching weakness, and of child-like ingenuousness, mingled with outbursts of indignation or terror, which sent a shudder through the whole house. In the last scene, when Otello, with dagger raised, advances towards Desdemona, Pasta, strong in her virtue and her courage, went forward to meet the blow; Malibran fled in fright, running to the windows and the doors, and bounding like a terrified fawn. Now, at her *début*, when her father seized her in her efforts to escape, and drew his weapon, she entered so profoundly into her double part of artist and of daughter, the appalling expression of her terrible father, as he glanced askant at her, seemed so really and truly her death-warrant, that, seizing his hand as it was

descending on her, she bit it till the blood came. Garcia uttered a low cry of pain, which was taken for a cry of fury, and the act finished amid frantic applause. This shows what she really was, and what the stage made her. She was sometimes so violently affected by the dramatic situation as to become like one possessed; unable always to arrange and announce beforehand what she would do, because she did not know it herself—saying to the different Otellos who acted with her: "Seize me where you can in the last scene, for at that moment I cannot answer for my movements;" never studying her attitudes and gestures before a glass, but seized on the stage by strange inspirations, which she carried out with an audacity that took the place of address! In the second act of *Otello*, in the great scene of anguish where she is awaiting the result of the duel, she actually on one occasion singled out a poor devil of a supernumerary from a group of his fellows, and, bringing him down to the front of the stage, asked for news of the combat with an outburst of despair and passion which was very nearly exciting the hilarity of the house. But her impetuosity and sincerity carried all before them. The supernumerary was so utterly stupefied that his stupor rendered him motionless and his immobility lent him dignity. What would have been ridiculous with any one else was sublime with her!

These daring strokes which filled her acting were carried by her into her singing—a dangerous thing to do with an organ sometimes so rebellious. Fancy a general endeavoring to carry a position in double quick time with troops who cannot run! What was the result? A double and very singular one. If her imagination was calm, she summoned to her aid her profound science, for I never knew a more skilful virtuosa. She composed on her refractory instrument; she employed temperament and address. The most dexterous horseman would never have got more out of a horse by clever management. I recollect one evening, just as she was going off to play in *La Cenerentola*, one of her friends put the commonplace question: "Well, Madame, are you in voice this evening?" "In voice?" she answered gaily. "Look!" and opening her mouth she showed in her throat one of those patches which are signs of quincy. "What! are you going to sing with a throat like that?" "Certainly, I am. Oh, we know each other, my throat and I. We have fought often enough, and this evening I will so manage it that it shall carry me on to the end, without any one save myself perceiving what an effort is necessary. Come, and you shall see!" She did as she said she would. But if by chance the instrument was found wanting on one of her days of fiery and reckless inspiration . . . why in that case, so much the worse for the instrument. There was an implacable struggle between them. She would not admit it could resist her; she demanded from it all she felt within herself. It had to obey, even though it might perish in doing so. Sometimes, by an heroic effort of this kind, she obtained prodigious effects which she would not perhaps have

obtained, had it not been necessary for her to carry them by violence, as the Titans wanted to carry heaven. But now and then the weaker combatant was the stronger, the rebellious organ resisted and she fell into exaggeration. . . . Well, would any one believe it! Such very inequalities imparted an additional charm, the charm of surprise, to her talent. With her the audience were always in a state of expectation. She might play the same part twenty times, she was always different. This need of the unforeseen, this love of adventure, sometimes involved her in enterprizes which were more than rash, though she always emerged safely from them by some miracle or other of will. At an extraordinary performance of *Otello*, she once sang in the course of the same evening, *Otello* in the first act, *Iago* in the second, and *Desdemona* in the third. Her voice was a mezzo-soprano, lying, as we know, between a contralto and a soprano. Well, no victorious king, confined between two foreign kingdoms, was ever more tormented with the wish to invade those kingdoms, than Malibran was to make an incursion into the two voices bordering her own. The word limit was unbearable; it was impossible for her to understand that she could not do what anybody else would do; her life was spent in endeavoring to go up as high as Sontag, and down as low as Pisanoni. What was our surprise to hear her one day execute a shake on the extreme note of the soprano-register. We loudly expressed what we felt. "Does that astonish you?" she said languidly. "Oh! the horrible note! It has cost me trouble enough. I have been trying for the last month to get it! When I was dressing, when I was doing my hair, when I was walking, and when I was riding; at last, I hit on it this morning, as I was tying my shoes." "And where did you hit upon it, Madame?" "There!" she replied, laughing. "There!" as she touched her forehead with the tip of her finger in the most charming manner—for one of the characteristics of this strange being was to envelop all her acts of daring in a supple, light, and natural gracefulness not to be described. You felt that her domain was the impossible; she did what she chose there.

#### BJORNSSON'S SPEECH AT OLE BULL'S FUNERAL.<sup>1</sup>

Ole Bull was beloved; that we see to-day. He was honored; but it is more to be loved than honored.

If we would understand the origin of this deep sympathy—if we would understand him, and how he became for us what he now is, we must go back to the time when he first became known.

We were a poor little nation of beginners, with great memories from remote centuries; this gave us longings which we could not satisfy, so that we were often laughed at. The scanty inheritance of Danish literature from later times was so divided that almost nothing fell to our share; we were thought incapable of intellectual independence, and the so-called best among us were of the same opinion. A Norse literature was regarded as an impossibility, even with the rich beginning which it had; an independent Norwegian school of history was something ridiculous; our language was not elegant, unless spoken with a Danish

accent and soft consonants, and a Norwegian drama was a thing incredible, even to ourselves.

Politics were in no better condition; we had lately been sold and bought, and the freedom we were bold enough to take, and which we had known how to hold on to and enlarge, still gave us no feeling of security, but much anxiety. We dared not even show an "official" joy, for fear it might be misinterpreted in high places.

But in the meantime a younger generation had succeeded, one that had grown up in the first years of freedom and had not the anxious prudence of their elders, but were rather possessed with a spirit of indignation, defiance, and a restlessness like the ocean; they lived in morning hours of freedom and honor, and on these morning hours stole Ole Bull's notes, like the glittering of the first sunbeams on the mountains.

At that time national airs had just forced their way. In music, too, the democratic had broken in on the aristocratic, the national on the abstract, the individual on the ideally formal? It was our honor and our destiny to come forward then.

When we talk with older people—I was myself a child then—of when they saw the majestic form of the Norwegian who suddenly appeared, not here—no, in the world's highest places, among its emperors and kings, on the great opera stage of a thousand cities, and played with a wild enthusiasm which only one man before him had possessed, but which in Ole Bull was individual, heartfelt and Norwegian; when they read how he stood and sang his national airs from his violin, and felt that the people's soul had melted into ours, while strangers laughed and wept, and behind him caught a glimpse of our people and our beautiful land, . . . then we can understand the promise, the certainty, the faith, the pride he awakened—he first—in the life of Norwegian freedom. This is what Henrik Wergeland expresses, when he bids Norway sing to Ole Bull:

O, vant de Sønners Verdensty,  
Mit Ole funkler op paa ny.  
Drag hen, min Søn, den samme Lyst,  
Har riist sig Din Moders Bryst.  
Oh, quick to see my children's fame,  
Mine eye light up with brighter flame.  
Go forth, my son, thy mother's breast  
Has oft been stirred with like unrest.

When he came home from his first tours, it was a festival just to see him. As he played the melodious tales, which we had hidden away shamed with other recollections of childhood, but which had now been admired by kings and emperors, the generation which had then come forward felt itself on the highest summit of existence; Ole Bull became the first and the greatest inspiration in the life of these people; he gave us confidence in ourselves, the greatest thing that at that time could be given us.

This is Ole Bull's undying honor, this is the most essential work of his life.

If you will measure the depth of an impression, go to its expression in literature. Read Welhaven's poem to Ole Bull, written at this time. Those who know something of European literature, do not hesitate to say that it is among the finest specimens of lyric poetry.

How came he to be the one to do this? He was born of a musical race, but this would not have been enough of itself; his genius was fired by love of country. His first childish plays fell in the time of our war of independence, his child's voice joined in the first hurrahs for our new-born liberty, and, when he was a young man—I know this for a certainty—his violin sang our national airs with an unfettered, exultant joy up in Henrik Wergeland's student-garret, and was the overture to his 17th of May speech which vibrated through the land.

With these inspirations Ole Bull set out.

Love of country was the creative power in his life. When he founded a Norwegian theatre, whenever he protected Norwegian art, when he gave his assistance to the National Museum, whenever his mighty violin sang for other patriotic objects, on all occasions when he helped his countrymen, or others who needed it, it was not so much for the sake of the cause or the individual, as for the glory of Norway. He always felt himself our representative. And if there seemed any call for him to appear—abroad or at home—as "Ole Olsen, violinist, the Norwegian Norseman from Norway," he never neglected the occasion. His love of country had something naive and sensitive about it; at that time it could not be otherwise. But it was something for us that our most "elegant" man, coming from the most *spiritual salons* of Europe, could, and would go arm in arm with our petty Norse-Norwegian beginnings, even less elegant at that time than now. In the nature of things, beginnings cannot be aristocratic; they become so later, when they are fully formed and recognized by all; but then, as a rule, they are done with by that time.

Ole Bull's deep fidelity to all that was in harmony with his nature, spite of all his fickleness, has made him dear to the people; in other words it is his love of country which has done it.

So it was with Henrik Wergeland. These two were contemporaries and equals. One corresponded to the other, as the song of the forest to springtime in the fields, or as the ocean, the reefs, the restless mountain-ranges, the broken gleams of light on the slopes, and the fickle shifting of light and shadow in our westland, answer to the eastland's wooded hills and rich expanse of country with the radiant mirror of Mjösen. The one was the Westland's blue boy with sea-salt wit and restless Viking-spirit; the other was the Eastland's gray boy; undoubtedly Henrik Wergeland had his share of Westland blood, but his mind took its color from the grand, mild, far-horizoned Eastland landscape, where mountains are seen in the distance.

When Ole Bull spoke of his art, he had a habit of saying that he had learned to sing of the Italians; this was undeniable; the external form of his song was learned there; but its power and coloring were from the soul in our soul, and its message came direct to us in national airs, as they glowed for the fancy of Ole Bull. A mature world's artist once said to me: "Ole Bull's faults are more noticeable, the older he grows; but no artist of our time has possessed his poetic power. A tune has never been better played than he played it in his best moments." I think, every one capable of judging, who has heard him, would say the same.

A complaint has been made that Ole Bull left no great musical works. This is unreasonable. One who could take us captive on the spot so completely as he, could do no more; the conditions for this talent exclude the other, and most completely where the talent is greatest.

But it was something for us at that time, and it is always something for a small nation, to have among them a man of the first order. It quickened our apprehension of what was great, it lengthened our measure of human capabilities, it increased the power of contest, and that through every range of endeavor.

Let us here by the grave of our greatest pronounce all honor to the artists amongst us who open the way for others, who have not only created followers in their own art, but have aroused ambition, rivalry, and a joy in existence, wherever it may be; this increases the moral and intellectual capacity for work—the greatest legacy that can be bequeathed.

I like best to recall him in the great processions in Bergen, on the 17th of May; he was a triumph.

<sup>1</sup> See last number.



ant procession in himself; as his majestic and enchanting figure moved along, a movement of the hand, a glance of the eye, was sufficient to kindle us with enthusiasm.

Thus arm in arm with our whole national movement, ennobling it, taking into his affection the greatest with the least and exalting all; this was his life, and its faithfulness.

Such a patriotism rewards its possessor with miracles. When I read that he who came home every year with the summer-birds, was coming again this year, and that love of country was strong enough to bear him to us, spite of distance, the dissipation of his physicians and other obstacles, then I thought of Henrik Wergeland's words to Robert Major:

"First did og saa til Himlen vilde den gamle graa Republikan." (First for home, and then for Heaven he longed, the gray, old Republican.)

His eye would embrace the land he loved ere it closed forever. This constancy in Ole Bull you will reward with constancy. For my part I repeat; I will be faithful to Ole Bull.

Countrymen, let us not go hence without thanking her who did what a whole nation should have done, but what it is hardly in the power of a nation to do with their best will — who made a home of comfort and beauty for his old age, and followed his life in untiring self-sacrifice. In happy, child-like moments he would speak of her to us, his friends, with touching gratitude; to that we can testify.

One thing is certain, what we to-day bury with him are his faults. If there is anything that bears witness to the superiority of good over evil in human nature, it is this, that the moment death enters, he makes clear to us that the faults and excellencies of a life were inseparably bound together. Love, to whom alone all its secrets are known, takes on herself their transfiguration. Ole Bull's faults were those of a spoiled child; of course these are most felt in daily intercourse, so that his wife's task has often been a difficult one. But she has accomplished it with assurance and faithfulness. His last words were a prayer to friends to protect her. We repeat it to the whole country, when we beg that our reverential gratitude may ever follow her footsteps among us.

Hitherto, when we have made a speech in honor of Ole Bull, we have closed with a "Long live Ole Bull!" That we can never do again — although he is not dead for us — he follows each one of us now to our homes. But I will close with an injunction to the young; it cannot invoke their faithfulness to him who is gone, for they have not our understanding of him. But by this grave let them note the miracles worked by love of country, as they are revealed in the rich career here closed.

### THE HISTORY OF PIANOFORTE PLAYING.

[Herr Ernst Pauer has been giving, in London, a course of six lectures on this special branch of musical history, which, as reported in the *Musical Standard*, will be of interest and profit, we believe, to many of our readers. Here is the first, delivered on the 12th November, in the Lecture Theatre of South Kensington Museum.]

#### I.

Pianoforte playing, if not exactly a universal occupation, is one in which very many, and ladies especially, take an interest. Through it most of us become acquainted with the art of music, and it is found very conducive to social pleasure, being thus both useful and agreeable. To judge of this occupation rightly, we must know its origin and development, and few phases of musical history have more charm. We have to note its modest beginnings, changes, growth, and the relation and connection of its practical phases with the general development of music. Before considering the present manner of pianoforte playing, we

must understand the nature of the instruments our forefathers used, and how much greater are our means than were theirs. The harpsichord, clavichord, and clavicembel had a much smaller compass — only four octaves, instead of seven. Their tone was feeble; that of the modern piano is full and rich. In the old instruments the sound was produced by forks with a plectrum, and the strings were twanged. As the heavier or lighter pressure of the finger on the keys made no difference in the tone, the harpsichord had two key-boards, one for loud, the other for soft sounds; some also had stops for modifying the tone. We see, then, that the business of playing was connected with mechanical contrivances which made it difficult. A kind of soft pedal, *voix celeste*, was latterly introduced into some of the harpsichords, but their resources were always very limited, and not to be compared to those of the pianoforte. The hammers of the latter enabled the player to make the tone loud or soft by the pressure of the finger. The executant thus became more free, and there arose a new spirit, a new mode of execution, and more individual feeling.

Carl Emanuel Bach was the first to see the necessity of adapting the style of composition to the improved instruments. The music of Sebastian Bach was founded on the scientific part of the art; and only in a few of his works, as for instance, the "Chromatic Fantasia," was there a kind of prescience of the future style. Emanuel's method was freer, and he abandoned the Suite for the Sonata form. The Suite, it must be remembered, consisted of a series of short dance movements — prelude, allemande, courante, sarabande, gavotte, or bourrée, and gigue. The prelude was not always strictly in 4-4 time; it might be in 3-4, but the allemande was confined to 4-4 time, and the courante to 3-4 time. Both these were quick movements, but the sarabande was earnest and expressive, and admitted of *agréments* in the parts repeated. While the allemande and courante displayed brilliancy, the sarabande showed grace, taste, and even tenderness. The gavotte or bourrée which followed was lively, in 4-4 time, and the gigue, which closed, was the liveliest of all. The Suite presented rhythm, accent, and expression; but it suffered from monotony, because all the movements were in one key. These dances have a quaint charm, and the frequent use by present composers of the gavotte and gigue shows the vitality of the form. The Sonata is a condensed suite, and represents these dance forms. While the suite depended on rhythm, the Sonata gave play to the composer's feeling and taste, and his capacity for portraying psychological conditions.

These introductory remarks are necessary to map out our ground, and to show the different stages of pianoforte playing till its present high point of perfection. If we can give an undisturbed half-hour to one of Bach's Suites or Partitas, we are struck by its patriarchal, sedate character, showing the earnest, yet genial nature of the composer, so entirely free from the haste and excitement of writers now. We experience a comfortable, soothing sensation, and to be in accord with this, the performance must be without passion or exaggeration, quiet and serene. We must transport ourselves to a time when people lived in a week what we go through in a single day. Bach's own style of playing was quiet and clear, the time rather animated. The fingers were bent, and the points held down in a vertical direction, a position not practicable now; but the polyphonic style of Bach's time necessitated perfect independence of the fingers, in fugues the great difficulty being to give distinctness to the subject, and to mark by the accent its entrance in augmentation or diminution. Fugue-playing is always difficult, requiring, as it does, the most strict attention and loyal devotion from

the performer. A practical example shall now be given of the style of this performance, which is so different from that in which a Nocturne of Chopin or a Polonaise of Weber must be rendered.

Having played the prelude, allemande, courante, sarabande and minuet from Bach's "Partita in B-flat," "Prelude and Fugue in C," and "Gavotte from the Third English Suite," the lecturer passed on to the new style of composition, to which the capacity of playing loudly or softly gave rise.

If formerly an objective or external view had prevailed, the greater facilities of the pianoforte allowed more personal feeling. Emanuel Bach saw the necessity for altering the style, and his successful attempt proved the germ of the ultimate developments of Haydn, Mozart and Beethoven. He discarded the suite for the sonata, and, as we see, abandoned the polyphonic style; for his melodies are so poorly accompanied that, for the modern ear it is necessary to fill up the parts; this not from any lack of invention on his part, but from his desire to make the melody supreme. "Methinks," he said, "music should move the heart, and this cannot be done by thumping an endless *arpeggio*. Despite the want of sustaining power of the piano, we must endeavor to play in a singing style."

Exactness, brilliancy, and decision in time, a knowledge of thorough bass, a general clearness, a judicious application of graces, and last, not least, the adaptation of individual feeling to the demands of the composition, were further requisites; he also laid stress on punctuation, a close observation of the pauses being as necessary in musical as in rhetorical declamation. The end of a period must be made intelligible by a softer sound, the entrance of a new phrase by a stronger accent, as in speech. Half-cadences may be compared to the colon, false-cadences to the comma, intimate indeed being the relations between music and speech. Distinctness is very dependent on right accent, and he, said E. Bach, was the best performer who most nearly imitated the human voice. This composer introduced a warmer life, the germ of the lyrical expression of the later masters. The "Sonata in A" illustrates the difference between the music of father and son.

After giving an appropriate rendering of this work, Herr Pauer described the different character of North and South German music. Although Haydn closely followed the model of Emanuel Bach, the spirit and melodies of the sonatas were very different. The difference between the North and South is greater than might be expected. The former is deficient in melody and spontaneity, and is marked by sobriety and a strict adherence to rules; but the spirit of the South is easy-going, jocular, and trustful of its own powers; it does not rest on science, but on art. Yet all the great geniuses knew that science was the foundation of art, and judiciously blended both. Another difference between Haydn and his predecessor is the influence which his orchestral studies had on his piano compositions. Consequently, there is more variety in Haydn than in E. Bach. The relation between a musician's composing and execution is intimate. "Tell me," says the old proverb, "who your friends are, and I will tell you what you are;" and of the musicians we may say: as they wrote, so they played. It is therefore not dangerous to judge of the style of the old composer's playing. Haydn was not a great player, although he played on several instruments; but he could not have had much time for the clavichord. He had an old worn spinet, on which he used to play with musicianly care and thoughtfulness. Haydn's progress on Bach was shown in additional power, strength, life and nerve, and a greater wealth of ideas. The qual-

ities required for playing Haydn are those which characterize the composer—a desire to please with sweet melodies, good nature, refinement, cheerfulness, geniality, and nothing that is fragmentary. The Northern composers are not so popular as the Southern, for “what comes from the heart goes to the heart.” Haydn requires in comparison more variety of treatment, expression, humor, animation, and action, to bring out his beauties.

In summing up, we may say that the basis of Bach was the most solid that could be wished—rule, order, and correctness, and that his music requires strict attention; not much physical effort, but great individuality of tone. With E. Bach the tone-coloring is richer, the rules are relaxed, and individual feeling comes into the foreground; while in Haydn still greater freedom is attained.

Herr Pauer concluded with a performance of Haydn's “Sonata in E-flat.”

### TILTON'S LANDSCAPES.

There are at present in this country some landscapes of very extraordinary character and of the highest merit, the works of an American artist who has for many years been a resident of Rome—J. Rollins Tilton. Though his name may be unfamiliar to the majority of the readers of this Journal, yet it is one well-known to art-connoisseurs in European countries, and known with honor. There are in the collection some nineteen oil-paintings, of which seven are large and important works, and the remainder, small, but perfect gems. These landscapes are among the most remarkable which have ever been exposed to public curiosity in this country, and yet they are the legitimate outcome of the highest artistic culture in what may be styled the American school of landscape. This is based upon reverent observation of nature, and a determination to obtain as much of her overflowing fulness as possible. To the student of art, who has enlarged his views by slow and minute observation of European galleries, it is obvious that, if this view of art be not supplemented by a comprehension of the importance of what is known as *treatment*, it will be topography, photographically rendered, but it will not be landscape. The names of many such topographic artists must occur to the mind of the reader at once, but it will be unnecessary to name more than one, a famous one, Frederick Church. This artist represents the basis of Mr. Tilton's style, but upon that foundation Mr. Tilton has erected a glorious superstructure of the highest art. He has developed exactly as Hobbinia and Ruysdael developed, and he has done so evidently by the most careful, profound, and absorbing study of the good English landscape painters, Crome, Turner (in his earlier works) and Constable, but more especially of the old masters, Titian and Claude Lorraine. To the study of these men he owes the artistic part of his treatment, and the other half comes from the peculiar character of his own mind. He sees nature as a poet sees it, but he has a special love amounting almost to idolatry for old ruins, for the archaeological side of landscape. In this particular he excels all the men who have ever painted a landscape containing a ruin.

In the attempt to analyze his very peculiar style, I would hazard the supposition that he studied Crome and Turner to understand their methods of painting large spaces of land with considerable detail, and yet preserving a forcible general tone. Next, it seems to me that he studied Constable to get from him his secret of presenting the freshness and the poetic charm of natural scenery. But if I do not mistake, he must have been dissatisfied with their technique, and especially with their chiaroscuro. Crome was patchy. Turner's general color was true at the expense of local truth, and in his effort to obtain chiaroscuro he often sacrificed truth of form. Constable had a technique of laying on colors which was manneristic, and so careless that many of his pictures have gone to pieces and are simple ruins. Our American artist reveals in his pictures, that he was as much impressed by the

faults as he was by the merits of these artists, and he seems to have been so afraid of falling into their errors that he left them as guides and went on to the old masters in pursuit of excellences unblemished by great defects. He found in Claude Lorraine the landscape school which seemed to him pre-eminent for its union of color, clearness of form, abundance of detail, and wide sweep of canvas, joined to deep feeling for nature. Still he did not find in Claude the mystery and charm of shadow, nor did he find a technique giving possibilities of immense power. So he journeyed on till he found Titian, and with him his artistic cravings seem to have been satisfied. The extraordinary impasto of the Venetian, his method of obtaining all the qualities of art, his strong tone, his fine local color, his subtlety and his repose, full of strength, appear to have satisfied Tilton's mind. But though my analysis of his pictures would lead me to suppose that he studied all these men, he never copied them. Here and there are paintings which betray when the influence of Titian or of Claude was more strongly felt than at other times. Broadly, however, it may be stated, that he formed a style of his own, which down in the foundation is truly American. And, moreover, the peculiarity of his temperament, which is distinctively archaeological as well as poetical, made him lay great stress upon those details of his landscapes which are architectural. His subjects are taken from places where this passion could revel and expatiate to the fullest. The noble view of Rome from the Aventine Hill, the landscape of the Alhambra and Granada with a background of the Sierra Nevada, the superb view of Cairo, the (in the opinion of the writer), master-piece of the Temple of Minerva in the foreground, the very poetical landscape of the acropolis of Athens, the little gem of the Torre del Schiavo and the Roman Campagna, the other little gem of the Greek Theatre in Sicily, all show the passionate bias in his mind for the archaeology of architecture. The world has been so knit in the latter days by railroads and steamboats that these scenes must be familiar to many of the readers of this sketch who can answer for their extreme fidelity. And yet they are not presented topographically nor photographically. The end which Tilton proposed to himself was to preserve the idea of all American artists of the old school, viz., to present accurately the scenes which they painted, but at the same time to do this artistically. It is to be understood that the severest critic does not demand this in landscape. Turner, in some of his finest pictures of Venetian scenes, presented views that are impossible. But this was no fault, for it is an agreed canon having the force of an axiom that the *treatment* of landscape is the important point. Tilton recognized this clearly, and studied most diligently to obtain it, but he would not let go of his fidelity to his subject which he had learned in America. His dream was to have the minute fidelity of Meissonier as far as large landscapes permit, or in other words, without being microscopic, and at the same time to make his subject wear a fine veil of treatment that should be artistic in the highest degree and poetic too.

I have endeavored to show how he developed the artistic side of his treatment, and what masters he pursued. He realized perfectly that, to get out the poetry that was in him, he must study nobody, but go down into the depths of his own heart. He seems to have done this, and to have found that the secret of success in this was to reproduce those things which struck the chords of poetry in himself and made them eloquent. He, I think, analyzed his emotions, and discovered that the things which made him feel emotional, were great distances and the feeling of atmosphere in them, and skies that were remote, and colors that at the last lingering moment of sunset seemed to fade into the infinitude of space. Everything that suggested the vague and the far away, that linked itself to the highest imaginative faculty of the mind, appealed forcibly to him, and he determined that his treatment should reflect and recall them. And as in his peculiar nature the views that lie scattered so thickly over

the Mediterranean lands were inexpressibly dear, he analyzed that feeling also, and found it proceeded from its connection with long lengths of untold history, vague, but big with possibilities of discoveries yet to be made of heroic marbles yet to be dug up, of literature to be unmined, of poetry to be recovered from Lethæan lands. But such scenes were not only suggestive, they were melancholy in a high degree, the pleasing melancholy of Shakespeare's Jaques, coupled with the sadness which seems inseparable from large horizons, long intervals of time or anything which, recalling the infinite, bids man remember his finiteness and his littleness. It is astonishing how music and color can touch the chords of these emotions and make them thrill melodiously. It is hard to say why certain notes suggest these thoughts, but they do suggest them. Similarly certain arrangements of grays, purples, violets, have the same effect, a fact well-known to the impression school. With them this becomes a mere manneristic trick, being presented without any artistic form, and with the newest and crudest chiaroscuro, so that it is a perfect parallel of Dickens's pathos in the description of death-bed scenes, which resulted in novels that were nothing but a series of deaths, like Bleak House. This is not the way in which Tilton has rendered this melancholy feeling. His temple of Minerva is an admirable instance of the legitimate and artistic use of grays.

This very important picture, which is No. 4 of the collection, is worthy of first mention, not because it is absolutely the best, for in liquidity it is excelled by several of the smaller pictures, and in technical conquest of difficulties it is surpassed by the view of Rome, but because it is the most essentially Tilton, and represents the artist strong with all he has learned from others, but unbiased by them. And this I think was the result of Tilton's overpowering passion for the archaeological, which made him more than usually poetic in his treatment, and compelled him to fall back upon his own intellect for a composition which should tell what he felt in his own mind when he first saw these stupendous ruins. Many of my readers have seen this memorial of the oldest, the grandest civilization of the Hellenic peoples; but those who have, must acknowledge that Tilton has presented the scene not only with the most perfect fidelity, but in a manner that reveals to them much that they never saw, and never felt. They may have delighted in the olive trees, they may have felt the beauty of the blue sea, they may have, though 'tis doubtful, recognized the colossal thought of the architecture, they may have even witnessed the scene at sunset and admired the purple, hazy masses of the mountainous mainland. But to have put all these things together, to have enveloped them in a tone of the tenderest melancholy, and to have made all culminate in a violet sky that recedes and recedes far back until the observation of the mind and the suggestions excited by it mingle together irresistibly, and will not be separated,—to do this was beyond the power of any one but a painter. Yes, and a painter second to none.

In this splendid picture there is an admirable example of the strength and subtlety which accompany simplicity of treatment in the hands of a master-painter. The foreground is most simple. To the right, the rocky ground is encumbered with broken masses of columns, among which grow cactuses and other semi-tropical vegetation; to the left, are olive trees, blooming, flourishing, delightful as they were when the temple was reared, as they were when myriad Hellenic worshippers adored the divine Pallas; as they were when the religion of Christ came to bless the world, and the shrines were abandoned, and the temple ruined; as they were when Turk and Tartar roamed over the island at their free will, robbing all, despoiling all, destroying all. Pallas has passed away, but the gift of Pallas remains. From the foreground the landscape slowly mounts the hilly ground on whose summit the priests of old placed their master-piece of archaic architecture. The artist has faithfully rendered all that remains, the few colossal columns with here and there a huge architrave still in place, and the chaotic litter of fragments lying around. All this,

save the blooming olive trees, is painted in cold, sad tones. The hand of the artist reproduces his feelings. He is awe-struck by the stupendous ruins; he is chilled by inexpressibly complicated emotions of a sadness which is more than melancholy. The gray tones are cheerless, the hues of the columns and the fragments are uncompromisingly, severely sad, almost tragic. Then beyond comes the beautiful Mediterranean, the lovely Levant, with the peculiar hue of the shallow waters where there are soundings, and where the blue is confounded with a delicate feeling of green. We feel more cheerful, and we raise our eyes that were sadly bent upon the ground, and we see the purple gradations of the mountains of the mainland, and we are cheered, and we look still upward, and we see the violet sky that progresses into an indescribable tone of light and color and joy and promise. It is a most wonderful sky. Turner never painted such a one, for with all his powers and feeling for color, he had not the subtlety of the American. The passage of emotion in this picture is a triumph of subtle treatment. At first glance the coldness of the ruins may repel an impatient observer, but those who will give to it a little patient investigation will be amply repaid by the culmination of joyous, exquisite color in the background and sky.

(Conclusion in next number.)

## Dwight's Journal of Music.

SATURDAY, JANUARY 1, 1881.

ANOTHER YEAR! This New Year's number is the beginning of another volume of our Journal — VOLUME XLI. A Title-page and Index for the past two volumes (to be bound in one) will be furnished in a few weeks.

The *Journal* needs subscribers — twice as many as it has — to be at all remunerative to the editor, who is also sole proprietor, and has it published at his own risk. That beautiful and generous "testimonial" (acknowledged in our last number) to the value of our thirty-nine years of editorial labor in the cause of Music — labor never lucrative — inspires the hope of larger patronage and more assured and adequate support from this time forward. We have set sail once more at a venture; we may be driven back by contrary winds, or find ourselves "becalmed at sea." It rests with our subscribers and with our advertising patrons whether we shall complete a "prosperous voyage," as typified and promised in that concluding Overture of the Testimonial Concert.

If each subscriber, besides renewing his own subscription, will send to our publishers (Messrs. Houghton, Mifflin & Co., 4 Park Street), the name and pledge of *at least one more* (say in the course of the next fortnight), the continuance, and we trust also the improvement of the *Journal* will be secured.

An extra edition of this and several succeeding numbers will be printed for gratuitous distribution. The attention of advertisers is requested to this fact.

### CHRISTMAS MUSIC.

The observance of the great Christian festival grows year by year more general and hearty, conquering the old Puritanic prejudices. Buying and distributing presents seems to have become the business of the season with eager, endless crowds of people, happy, albeit much perplexed in the delicate problems of "selection of the fittest." Many of the churches had inspiring ser-

vices, in which music naturally bore a large part. Each organist and choir director was emulous of bringing forth as good as anybody from his stores of old and new, many seizing the occasion to air his own productions in the form of anthem, Benedictus, or Te Deum.

But the grand and central feature of the musical cultus at this season is, and ever will be, the Christmas oratorio, *par excellence*, Handel's *Messiah*. It would be well if we could always have, also, at some time during the same week, some portions of Bach's Christmas oratorio. But we are always thankful for Handel, and our old Handel and Haydn Society keeps up the tradition with all the old enthusiasm and with more knowledge, means and faculty. The performance of last Sunday evening was a remarkably good one, as a whole. The chorus ranks were full in numbers and better placed than heretofore, so as to come in better range with audience and one another. The parts were well balanced, and the superior brilliancy and power of the tone-masses told of large accessions of fresh, select young voices. Their singing was excellent throughout; prompt and sure in attack, clear and true in phrasing, firmly sustained, and sensitive to every hint of light and shade. Such chorus singing made us regret the necessary omission (on account of length) of several of the best choruses, such as: "And with His Stripes," "Great was the Company of Preachers," etc. The orchestra, too, was uncommonly efficient. Mr. Listemann heading the excellent body of first violins; and there were plenty of double basses, while the great organ, under Mr. Lang's hands, lent judicious, unmistakable support wherever it was needed. The additional accompaniments by Robert Franz, in some numbers for which Mozart had failed to do that service, helped greatly to bring out the beauty and the richness of the composer's meaning. In spite of John Bull's critics, who would hold us to the letter of the hasty sketches which Handel left us in his scores, we doubt not that could the old giant have been present, his big wig would have vibrated with true satisfaction at finding his hints so finely apprehended and carried out.

Chief among the solo singers was of course Mr. George Henschel, the distinguished baritone. He was in splendid voice this time, giving out his tones with more than usual brilliancy and power. With the exception of a few lower tones, the voice was musical, rich, freely vibrating, and exceedingly expressive. His execution, technically, was singularly perfect, and his interpretation of the great bass recitatives and arias as satisfactory as any that we ever listened to. Sure of his ground, he takes his own tempos, and, to our feeling, the graphic scene: "The people that walked in darkness have seen a great light," gained by being taken slower than we have been accustomed to hear it, while in the dramatic spirit, accent, and coloring, this artist always proves himself superior, bringing out the point and passion of the music very vividly. "Why do the heathen rage," and "The trumpet shall sound," were given with an electrifying power. Such an artist and musician, having likewise the imaginative quality, seems to do more than merely sing his part. His part implies the rest, and puts, as it were, a vitalizing gloss upon the oratorio as a whole. It was pleasant to watch the interest he took in the entire performance.

Mr. W. C. Tower has gained in the art of managing his noble and robust tenor voice. He renders the music conscientiously and intelligently; yet there is a good deal of the rough diamond about him, the tones often lacking smoothness, and not very sympathetic in the tender passages, however well conceived. He had his opportunity, however, in the tough, stern melody of

"Thou shalt break them," which he improved emphatically.

Miss Draddil's wonderfully rich contralto tones seemed somewhat more homogeneous and mutually assimilated than when we have heard her before. She, too, sang carefully and conscientiously, often in a large if not a noble style; but the pathetic melody, like "He was despised," suffered, as it seems to us, from artificial excess of pathos. The soprano solos were entrusted to Mrs. H. F. Knowles, whom we had never heard before upon so large a field. Her voice is of good even calibre, bright and musical in quality, carefully trained, and equal to so sustained an effort, albeit, not particularly sympathetic; a slight shade of hoarseness, too, — whether accidental or chronic, we could not determine — was never wholly lifted from its tones throughout the evening. It was good honest singing; a well-prepared, intelligent and thoughtful rendering and interpretation of the music. A pleasing air at once of dignity and frankness bespoke favor for the lady, who probably will sing with less restraint, and more from heart to heart, when she becomes more at home in so large and difficult a sphere of art.

As an evidence of the increased importance now attached to music in the religious services of Christmas day, we may mention the fact, that in two of our churches, one Catholic, the other Unitarian, the short oratorio of Noël, by Saint-Saëns, was performed. It was given entire, with chorus, orchestra and quartet of soli, in the St. James Catholic Church, under the direction of Dr. Ballard. The other performance was under Mr. B. J. Lang's direction, during the service at the Rev. Edward E. Hale's Church, where there was no chorus or orchestra, to be sure, but nearly the whole work was sung by the regular quartet choir of the society (Mrs. Julia Houston West, Mrs. Kate Rametti Winch, and Messrs. W. J. and J. F. Winch), Mr. Lang playing the accompaniment, the pastoral prelude, etc., on the organ. The music proved both edifying and artistically pleasing. Many other programmes of musical services on Christmas day, would be worth recording if we had room.

### NEW MUSIC.

It was a curious study to compare the general run of concert programmes this winter with those of ten or twelve years ago. I mean programmes of concerts of the highest class; symphony concerts and chamber concerts properly so-called. What a flood of new things we are hearing to-day, and how few we got even a taste of then! "E pur si muove," cry some. In truth, it does move with a vengeance. Indeed, our musical world whirls round so fast just at present that there seems to be some danger of its sending a good deal of its old music flying off into vacant space by sheer centrifugal force. Long abstinence has so whetted our appetite for the music of the "modern lights," that we now rush at the feast spread before us with all the thoughtless fury of starved men. I say thoughtless, because we show too little regard for our digestion. We cram ourselves with new music in a somewhat insane way, giving ourselves hardly time to judge of the flavor; certainly no time to digest it. So much is provided that few of us can even attempt to do justice to any one dish; we go picking out a bite here, and nibbling a morsel there, in the most superficial way, and flatter ourselves that we are both feeding ourselves, and doing honor to the cooks who prepared the banquet. The truth is, that we are trying to perform a feat that would stagger an ostrich. We used to complain of the new composers being left out in the cold. Do we treat them much better now? By the way many



of our concert programmes are drawn up, we would think that the new composers were the merest skin-deep people in the world, to be heard, enjoyed, understood, and digested in a moment. New compositions of immense proportions, and supposedly of very profound purport, are played off before our astonished ears in rapid succession, and we are invited to enjoy the performances.

This is bad. Bad for us, and bad for the music. It is bad for our musical sense to listen continually to music which we do not understand. And, mark this, we do not, and cannot understand one tithe of the new music we hear. Even the most ultra conservative must admit that the decline of musical genius since Robert Schumann cannot have been so rapid and terrible that the works of to-day are so shallow as to be comprehended and done for at a single sitting. The most "advanced" thinker will hardly claim that contemporary music is, as a rule, more clear in fervor, and perspicuous in thought than, say, the Mozart G-minor symphony. If any one tells us that he can appreciate and adequately enjoy the G-minor symphony at the first hearing, we laugh in his face. How much less, then, can he begin to understand most of the compositions written now-a-days? And, I repeat it, listening without understanding is bad for us; it induces a lazy musical habit. There are people who listen to music simply emotionally, and to whom the strongest and most violent emotions and effects are the most welcome. It is mainly those that enjoy themselves to the top of their bent in this whirl of new things. They talk of gorgeous orchestral coloring, overpowering effects, burning passion, and the like. Well, this sort of thing can be seen at a glance in the new music, or in most of it. But because you have seen this, do you think you have probed the depths of a composition, or even enjoyed it as it should be enjoyed? If you do, just go and tell Franz Liszt that such, or such an one of his works is made up of coloring effects, and passion, and see what a reception he will give you.

Modern composers have the ambition to write music, and pretty deep music too, and it is doing them the greatest possible injustice to indulge our appetite for novelty with this sort of "snap-listening," which can at least only result in the most imperfect kind of "snap judgment."

W. F. A.

### CONCERT REVIEW.

We have to resume our record from the beginning of last month. First we try to recall (very imperfectly at best) some of the impressions of two of the concerts of the Harvard Musical Association.

**SECOND HARVARD SYMPHONY CONCERT, Dec. 2, 1880.** The Music Hall was not nearly so well filled as it should have been for so excellent an entertainment. How capricious is our Boston public! How careless whether the best music flourishes or languishes for want of steady, loyal, permanent support! How eager to run after novelties and indulge in each new craze about the actress, or the opera that is most advertised! How forgetful of the promise of last year! Well, it was a good concert nevertheless, and heartily enjoyed by the eight or nine hundred of appreciative listeners who were present. The programme was comparatively a light one, including two small symphonies, instead of the usual large one.

Symphony in C (No. 3, Wällner Ed.). First time. Haydn  
Adagio; Allegro maai. — Andante. — Menuetto. —  
Allegro maai.  
Pianoforte concerto, No. 2, in A. First time. . . . Liszt  
Max Pinner.  
Symphony, No. 2, in A minor, Op. 53. First  
time. . . . Saint-Saëns  
Allegro marcato. — Adagio. — Scherzo Presto. —  
Prestissimo.  
Andante Spianato and Polonaise, Op. 22. . . . Chopin  
Max Pinner.  
Overture to "Euryanthe". . . . Weber

The little Haydn Symphony, never before heard here, was refreshing by its very simplicity and genial naivete, as well as by its artistic symmetry and grace of form, after so many of the ugly, formless and perplexing new things as we have had of late. It abounds in lovely melody, cheerful, or sedate, or tender, and the various instruments are blended or contrasted with the happiest effect, still repeating the themes, but creating a delicious surprise each time. The andante is particularly beautiful, and has charming passages for the oboe and other wood wind instruments (but no clarinet). The little symphony was nicely played, and was, to many, one of the choice bits of the concert, and of the season.

The symphony by Saint-Saëns is also laid out on a small scale, having no trombones or extra pair of horns. It is in a very different vein from Haydn's, but for the most part full of interest and beauty. It is quite free from the extravagancies of the composer's "Symphonic Poems," and cast in the classical sonata form. The allegro is a vigorous and impassioned, fugue-like movement, sometimes suggesting Schumann. The very short adagio, which employs an English Horn, has a quaint and fascinating three-eight rhythm, and is a most delicate and charming fancy. The scherzo, too, has a seductive melody, and carries you through wonderful and charming places, now and then seeming as if inspired by recollections of the scherzo in the Ninth Symphony of Beethoven. The swift Finale is full of fire, but spun out rather too long. The work had been carefully rehearsed, and gave great pleasure. — The *Euryanthe* Overture was splendidly interpreted.

In Mr. Max Pinner, a pupil of Liszt, who has for some years been settled in New York, confining himself mostly to the quiet occupation of a teacher, our Boston audience heard for the first time one of the best pianists in this country. Should he come again, there would certainly be more to hear him, for he made an admirable impression. His touch is singularly clear and life-giving; full of character, you feel at once. In technique he is at once exact and free, and highly finished; and his whole style is sound, refined and gentlemanly, combining virile force with true sensitiveness. There is no nonsense about his playing, no extravagance, or straining after false effect. He interprets honestly, intelligently, and feels and reproduces the spirit of the work in hand. Liszt's Second Concerto, which we like far better than the one in E-flat, although it abounds in startling contrasts, and much not easily understood at once, offers about as many formidable difficulties to the interpreter as any modern work. It has great passionate glooms, in which the whole modern orchestra storms at such a pitch, that it required all the Lisztian skill to write so that the piano could be heard above or through the brazen, deafening accompaniment; and it has moments of relief, strains of sweetest tenderness and beauty. Mr. Pinner was found equal to all its requirements. But it was in the Andante and Polonaise of Chopin that he made all the poetic sensibility and grace of his playing keenly appreciated; here the audience was delighted, and insisted on an encore, to which he responded by a piece of Taubert's. Mr. Max Pinner will be welcomed when he comes again to Boston. His quiet manner, covering so much intrinsic force and feeling, won us all.

— **THIRD CONCERT, Dec. 10.** Again an audience more select than numerous, despite the attractions of the following programme: —

Overture to "Alceste." First time. . . . Gluck  
Violin concerto, No. 1, in G minor. First time. . . . Max Bruch  
Timothée d'Adamowski.  
Symphonie Fantastique: "Le passage de la Vie d'un  
Artiste," Op. 14. Second time. . . . Hector Berlioz

Leporello's aria: "Madamina! Il Catalogo  
è questo," from "Don Giovanni" . . . . . Mozart  
(Charles E. Hay.  
Overture to "La Clemenza di Tito" . . . . . Mozart

The strange Opium Symphony of Berlioz, performed here for the first time last winter, was no doubt remembered with very various feelings: some were kept away, others attracted by its second announcement. And of those who came, some got a more agreeable impression of it (taken as a whole) than they did last year, and others were confirmed in their dislike, while yet discovering more beauties, more original imaginative power, more fertile invention in the course of its five scenes, or movements, than they had perceived before. It was also much more adequately interpreted this time, all the instruments being present with the exception of the two harps, for which pianofortes did duty. It cannot be denied that Berlioz had the gift of melody, if we may judge by the really beautiful melodic theme which runs through the whole work like a golden thread, and typifies the loved one of his dream. But why does he use the gift so sparingly, and why pervert it to such sensational, and sometimes monstrous uses? Who can forgive the artist, poet, supposed lover, when in the last scene, that horrid pandemonium, full of gibbering ghosts and monsters, funeral bells and most ingenious travesty of the *Dies ire*, worked up together with the Rondo of the witches' Sabbath, he transforms that melody into a vulgar jig, and tricks it out with all sorts of twirls and curls and meretricious ornaments, making a waltz of the maid he loves! Is it not monstrous? Is it excuse to say that the whole dream is supposed to pass under the influence of opium? That might be an excuse in the necessities of actual life; but in the free, ideal, heavenly world of Art it has no business at all. When beauty, ideality is lost, there is no Art. It is just here that we feel the issue between the classical composers, and the new, the ingenious, audacious, unidentical, realistic masters of the so-called "programme music." What a God-send, what a precious bit of heaven's sunshine, is the smallest, thinnest, most conventional symphony of Father Haydn, after such desperate gaspings at originality! We can bear the preceding scene, the "March to Execution," for that is really grand and solemn, and does not descend to the ridiculous. In the first three scenes we find, as we did before, much beautiful, expressive, graphic, powerful music. The Scene in the Fields (*adagio*) pleasantly reminds one of Beethoven's *Pastoral Symphony*, and shows how strongly Berlioz was possessed by the Beethoven influence.

The two short overtures of Gluck and Mozart served well for introduction and conclusion (or say for gentle ascent and descent) to a concert dominated by such a great symphonic mountain in the middle. The overture to *Alceste*, simple as it is, is very dramatic and impressive, a worthy prelude to the old Greek tragedy; and Mozart's short overture to his last opera is spirited and brilliant.

Mr. Adamowski gave a very artistic, satisfactory rendering of the violin concerto by Bruch, a composition fresh and vigorous, free from all commonplace, and full of fire and beauty. At the same time it is very difficult. The young Polish artist played the first movement in a broad, firm, sustained style, with excellent phrasing and a great deal of nerve. The andante was interpreted — one might say sung upon the strings — with charming delicacy and truth of feeling. In the exacting, swift Finale, though he achieved it without flaw, we felt that he needs to develop into manlier strength before he can cope to good advantage with such a relentless stretch of difficult bravura; there was too much appearance of effort, and much of it sounded thin. But the audience were much delighted with his playing. Mr. Hay made a capital selection for himself in Leporello's aria, although he is no Italian to the manner born, and his solid, rich bass tones have hardly the unctuous quality to which the Italian buffos have accustomed us. His delivery, however, was extremely creditable, and the beauty of the Mozart music, with the fascinating orchestral accompaniment, made the piece highly acceptable after the *Sabbath* of the Berlioz Symphony.

**PHILHARMONIC ORCHESTRA.** These concerts make almost a speciality of the new music. The programmes are full of the orchestral works of Liszt, Wagner, Brahms, Tchaikowski, Svendsen, Berlioz, etc., sometimes "heaping Ossa upon Pelion" of exceptional and heavy novelties, which fatigue an audience and spoil musical digestion. We have no objection to the introduction of a reasonable allowance of these specimens into a programme mainly classical and familiar; but we are sure these concerts suffer, and many people are discouraged from attending them, by the fact that so much of the music is entirely new and unintelligible on a first hearing.

The third concert (Dec. 3,) was less overloaded in this way. There was the relief of a Beethoven Symphony—the *Pastorale*—which was beautifully played and very much appreciated. The concert opened with a new work, the long, elaborate, partly strong and brilliant, partly pathetic and dramatic overture to "Penthesilea," Op. 31, by Goldmark. It made so good an impression that we shall be glad to hear it again; and an opportunity is offered in the Harvard Concert of next Thursday. Mr. Win. H. Sherwood gave a magnificent performance of Schubert's "Wanderer" Fantasia, in C, as adapted for piano and orchestra by Liszt. The other orchestral selections were: a couple of rather pleasing Character Pieces, Op. 15, by Hoffmann ("Rest in the shadow of a Ruin," and "In the Sunshine,") and the "Festive Carnival" by Liszt. Miss Fannie L. Barnes sang in good voice and style, and very pleasingly, the Rec. and Aria "Dove Sono," from Mozart's *Figaro*, and a canonetta: "Mia Pledicella" from *Salvatore Rosa* by Gomez.

The fourth concert (Dec. 17) opened with the "Faust Symphony," by Liszt, in three parts, a work over an hour in length, and mostly of the most strange and indigestible character, at least on a first hearing. The first part typifies Faust in his discontent and unrest; it is all groans and yearning, kept up at a fearful length, as if it were meant to describe mere physical agonies. Part II, "Gretchen" (*Andante Sore*) is in a sweeter strain, containing delicate, poetic passages; but that also is prolonged to weariness, and a certain uncomfortable feeling of unrest pervades it. In Part III, (*Allegro vivace, ironico*) Mephistopheles is introduced by somewhat the same sudden, sharp little piccolo phrase as that used by Berlioz. The movement is Mephistophellian and *ironical* enough, inasmuch as it travesties the motives of the preceding characters. All the daring and fantastic modern extravaganzas of instrumental writing are made to startle and confuse us here. At the end comes a chorus of voices, singing the symmetrical final chorus of the Second Part of Goethe's *Faust*, about "the ever-Womanly," etc. The singing was unfortunate. The total impression of the work was most bewildering, much of the music seeming positively ugly; and the whole experience was depressing, wearisome and most unedifying. These are merely first impressions; we do not pretend to criticize until we know the work much better.

The same programme closed with the noisy *Kaiser March* of Wagner. More agreeable things were: an *Andante Cantabile* for string orchestra, by Tchaikowski, and two Hungarian Dances by Brahms.—Mr. Adolph Fischer (first appearance in Boston) proved himself an admirable violinist by his performance of the Concerto in A-minor by Goldmann, and some smaller solos. His tone is remarkably clear and pure and telling, very even throughout the whole range, and his mastery of the instrument seems perfect. He plays in a charmingly unconstrained and genial style, and with great expression.

We need not say that Mr. Listemann's orchestra maintains its character for finished and effective execution. The last concert (*Matinée*) is postponed to next Wednesday, Jan. 5, when Mr. Penabaz will play his favorite piano-concerto by Norbert Burgmüller, and a MS. "Symphonic Waltz," by Mr. G. W. Chadwick, will be given for the first time.

—We still lack room for the completion of our concert notices.

**CORRECTION.** Our ever welcome correspondent, Mrs. Ritter, speaking (in her letter in our last number) of the performance of the *Damnation de Faust* in New York, says: "The part of Mephistopheles, having been found, on the first performance, unsuited to Mr. Henschel, has been resumed by Mr. Remmert," etc. We parenthesized a query to this statement, and we have since learned that Mrs. R. was misinformed in this particular, the fact being that Mr. Henschel gave such satisfaction in the first performance, that he was at once re-engaged for all the subsequent performances; but, as he found himself bound to sing in *Elijah* at Chicago on the second night of *Faust* in New York, his place had to be supplied by Mr. Remmert.

#### MUSICAL CORRESPONDENCE.

**NEW YORK, Dec. 27, 1890.** On Saturday evening, Dec. 18, the Brooklyn Philharmonic Society gave its 2d concert with the following programme:

Ode to St. Cecilia's Day, . . . . . Handel  
(Miss Beebe, Soprano, Mr. W. C. Tower, Tenor.)  
Philharmonic Chorus and Orchestra.  
4th Symphony, Op. 120, . . . . . Schumann  
"Wedding of the Sword," . . . . . Wagner  
(Stegfried.)  
Mr. Tower and Mr. Trevmann.  
Symphonic Poem, "Orpheus," . . . . . Liszt  
Chorus of Derwishes,  
Turkish March,  
March and Chorus,  
(Halls of Athens), . . . . . Beethoven

Handel's quaint old composition was carefully given, and of course proved interesting as a relic of a past age; it apparently belongs to the Silesian epoch, and therefore must possess, so to speak, a certain geological value [Pshaw!] The chorus work was really effective, and much credit is due to Mr. Thomas for the large amount of patient drill, which must have been requisite in order to bring his forces to the point reached on this occasion. The sopranos were active and energetic, the male voices really excellent, while the contraltos were weak and timorous; still the ensemble was creditable, and doubtless future concerts will develop noteworthy progress.

Of the soloists it is only necessary to say that Mr. Tower's force and manly vigor are most acceptable, and were especially manifested in the Wagner selection, which is unquestionably very trying to any human throat. It is evident that Wagner treats the voice precisely like an orchestral instrument, and that such trifling matters as fatigue or overstraining are not to be considered for a single moment.

The attraction of the evening was the superb symphony, which is simply perfect in form, and is full of genius from the first note to the last. This was well done, albeit a careful critic would wish that a few more orchestral rehearsals had been had. For some reason this work was substituted for the 3d Symphony (Op. 57) by the same composer.

Joseph and Theo. Thomas have given four concerts at Steinway Hall, (the dates being Dec. 14, 16, 18, and 21,) and the following works have been given:—

Orchestral.		
Symphony, (G-minor), . . . . .	3d Suite, "Romans," . . . . .	Mozart
Symphony, (F.), . . . . .	Symphonic Poem, "Joan of Arc," . . . . .	Bizet
		Goetz
		Noszkowsky
Concertos.		
Concerto, E-flat, Op. 73, (twice), . . . . .	1st Concerto, E-minor, . . . . .	Beethoven
	Concerto, F-minor, . . . . .	Chopin
	2d Concerto, F-minor, . . . . .	Henschel
	Concerto, (E-flat), . . . . .	Chopin
		Liszt

As will be observed, three of the symphonic works are rather new, and one of them, ("Joan of Arc") entirely so. Bizet's Suite is certainly a very attractive composition, especially the *Allegro Vivace* (2d movement), which is full of grace and elegance, and most deftly instrumented. Mr. Thomas first produced it at the Metropolitan Hall Concerts, where it was quite successful. Goetz's Symphony—familiar, I think, to Bostonians—surprised and charmed us with its melodic phrases and its comparative freshness. The Noszkowsky "Poem" is a noble work, although it might as well be called anything as "Joan of Arc"; its instrumentation is rich and varied, (although pitifully resembling that of Raff, who is certainly the master of tone-coloring and instrumentation, while the themes are mostly original, and always full of meaning. It is to be hoped that it may again be heard during the present season: it proved a puzzle to our critics who, in most cases, do not dare to have an opinion of their own, but wisely wait until they have consulted their friends in the profession; this is the way in which our criticism is often mangled, and it also explains why that criticism is so often uncertain and occasionally worthless. Bulwer used to say that it terribly warped his judgment to read a book before criticising it; and doubtless these wisecracks act upon that principle.

Joseph was at home, as ever, in the Chopin Concertos, in which he always seems to revel; his touch has all the characteristic delicacy to which we have become so accustomed, and it will be exceedingly difficult for any one to give a more exquisite interpretation of those two lovely inspirations. But—Joseph was guilty of the execrable taste of introducing octave passages, which are entirely out of consonance with the Chopin spirit, and which were very seldom well executed; this is simply atrocious, and as a display of impudence is unparalleled.

His rendering of the Beethoven Concerto was not as excellent as it should have been, for he took all kinds of liberty with the marks of expression, and even failed, in several instances, to play the notes correctly. It is to be deplored that so finished an artist and so admirable a pianist should consent to leave a sphere in which he is so pre-eminent in order to undertake works which have none of the genius of the piano-forte, and which were not even written for that instrument as it now exists.

Joseph should confine himself to those things which are unmistakably within his province, and should decline to enter a territory so entirely foreign to his ability and—in a certain sense—so entirely beyond his ken.

There is a temporary lull in the musical season: the Italian Opera has emigrated to other regions; and we must wait until January 4, when Mr. Henschel will give his Second Recital, and the N. Y. Philharmonic Club its Third Soirée. I had forgotten for the moment that Dr. Dumrosch's Oratorio Society will give the *Messiah* on Wednesday evening, December 29. F.

**CHICAGO, Dec. 21, 1890.** Since my last letter to the Journal, our Beethoven Society have had their first concert. The performance consisted of Mendelssohn's *Elijah*, which was given by a chorus of one hundred and thirty, an orchestra of thirty men, the organ, and Miss Dutton, Mrs. Shippen, Mr. Charles Kwozt, and the celebrated baritone, Mr. George Henschel, as soloists, with Mr. Carl Wolfsohn, conductor. Taking the

concert as a whole, it was one of the best performances that the Society has ever given us. Of course the interest centred about the rôle of *Elijah*, for most was expected from Mr. Henschel. His voice was as large as we had expected, although he used it to his advantage. The lower tones were weak for our hall, although the upper part of the voice seemed full and telling. His interpretation of *Elijah* differs widely from that of many singers I have heard. He gives dignity and calmness to the picture, but hardly that dramatic intensity that seems in keeping with the ideal *Elijah*. In the air: "Lord, God of Abraham, Isaac, and Israel," the supplicating tones in the uttered prayer were given with much feeling. Yet there was not that picture of the emotional condition of the old prophets that should be indicated by a proper word-coloring. For *Elijah* was not only asking God's help, but he was also proclaiming His matchless power; and it is a prayer that shows faith, as well as a desire for aid. *Elijah* proclaimed the universality of God's power, for he called Him, not only the Lord of Abraham, but also of Isaac and all Israel. This matchless dignity that comes from a passion that is born of faith, was not pictured in Mr. Henschel's interpretation of the rôle. So also in the air: "It is enough, Lord, now take away my life." *Elijah*, when uttering such words, must have been mentally picturing out his whole life. He must have realized his own weakness, while the sins, sufferings, and troubles of the world and the people dear to him, came to his heart with overwhelming force, that his own nature was touched to its very core, and the whole man cried in very anguish: "It is enough! Lord, now take away my life." It was good singing, from an educated and refined musician, but not a great effort. While I point out some things which seem in my humble opinion drawbacks to an adequate interpretation of the part of *Elijah*, I would most frankly admit that there was very much in his singing to enjoy. His style of delivery and his musicianship pleased me greatly, and delighted his audience. Some two evenings afterward he gave a song recital, with the following very fine programme:—

Novellette for Piano, Violin and Cello, . . . . . Gode  
a. *Allegro vivace*—b. *Andante con moto*.  
Messrs. Wolfsohn, Heimendahl and Liecengag.  
a. "Vittoria" Cantata, . . . . . Carminelli, 1880  
b. *Vieni, oh Cara*, from "Agnipina," . . . . .  
c. *Mi da speranza*, from "Agnipina," . . . . . Handel  
Mr. George Henschel.  
Rondo for Piano and Violin, B minor, . . . . . Schubert  
Messrs. Wolfsohn and Heimendahl.  
Songs: a. *In questa tomba*, . . . . . Beethoven  
b. *Wolfin*, . . . . .  
c. *Erfenucht und Stein*, . . . . . Schubert  
d. *Es blinkt der Ihan*, . . . . . Rubinstein  
Mr. George Henschel.  
Fantasietusch, "Begegnung," for Piano and Violoncello, . . . . . Raff  
Messrs. Wolfsohn and Liecengag.  
Ballade: "The Two Circumstances," . . . . . Schumann  
Mr. George Henschel.  
Piano Solos: a. *Nocturne, G-major*, Op. 35, No. 2.  
b. *Gavotte in C-major*, . . . . . Henschel  
Mr. George Henschel.  
Andante Sostenuto, from "Sonata," Op. 35, Piano and Violin, . . . . . Dvorak  
Messrs. Heimendahl and Wolfsohn.  
Three Songs from the "Trumpeter of Sackin-gen," Op. 25, . . . . . Henschel  
Mr. George Henschel.  
Trio for Piano, Violin and Cello, B-major, . . . . . Beethoven  
Allegro vivace e con brio—Largo assai ed espressivo—Presto.  
Messrs. Wolfsohn, Heimendahl and Liecengag.

His songs were all given with a great charm of manner and style, and were highly enjoyable. I admired his singing of Handel particularly. In the airs which he gave us from the early operas of this composer, the execution and method of delivery was very fine. In the German songs there was a life and power quite electrifying. He played his own accompaniments so that the whole conception indicated one soul united to one purpose. His delivery of the German songs was a great benefit to us, for in them there was an example worthy of emulation. We have to thank the Beethoven Society for bringing this cultivated musician to our city.

The new opera, *Mefistofele*, has been given three times in our city. So much has been written in regard to the work that I will but simply mention it. The great length of the opera, and its want of dramatic connection seems to unfit it for stage representation. Goethe's great poem is too long and complex for a drama, although as a life of Faust it is a consistent work. To try to connect the two parts of the poem into one drama is a bold undertaking. Without a full knowledge of the poem, the stage representation, as given in this opera, would be difficult to understand. It might be called Scenes from Goethe's *Faust*, with much truth. Musically the work has some happy moments; but taken as a whole, it seems to lack that unity of idea that would give it beauty. I have strong doubts about its ever taking much of a position among the great operas.

Some mention has been made in regard to my hiding my identity in this correspondence with the Journal. I have endeavored to make my comments as dispassionate as possible, and had hoped to treat every one with all due courtesy, but in order that there may be no responsibility attached to any one but myself for my opinions, I will, hereafter, with your kind permission, sign my name in full. C. H. BRISTAN.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTH PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Piano-forte and Composition at 119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1875, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
3 West Cedar Street, Boston.**MRS. WILLIAM GARRETT,**

VOCAL CULTURE.

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING.

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FARM.

**MISS LUCIE HOMER,**

Pupil of Madame Viardot GARCIA,  
Receives pupils in Singing and the CULTIVATION of the VOICE, at  
No. 141 TREMONT STREET, BOSTON.

**MR. B. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.  
Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 30 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**F. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,  
Address: PETERSILEA'S ACADEMY OF MUSIC,  
879 and 881 COLUMBIA AVENUE, BOSTON; MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficiently built or mental growth of children. Physicians have prescribed 300,000 packages. For sale by F. CROSSY 664 & 665 Sixth Ave., New York. Druggists or by mail, \$1.00.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE.

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

50 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BEALIN, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**F. B. SHARLAND,**

PIANO FORTÉ, VOCALCULTURE, READY

READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

146 TREMONT, NEAR WEST STREET.

Reception Half Hours at 12 and 5 o'clock.

**H. L. WHITNEY,**

Room No. 2, 125 TREMONT STREET, BOSTON,

(Over Russell's Music Store).

Teacher of the Porpora, or Old Italian School of Singing.

Pupil of Corelli, Arthursen, Mmes. Armauld and Mette.

Private instruction a specialty. Class lessons given if desired. Mr. Whitney has had large experience as Conductor of Conventions, Societies, and Church Choirs, and will accept engagements in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLESTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,

BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 17 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

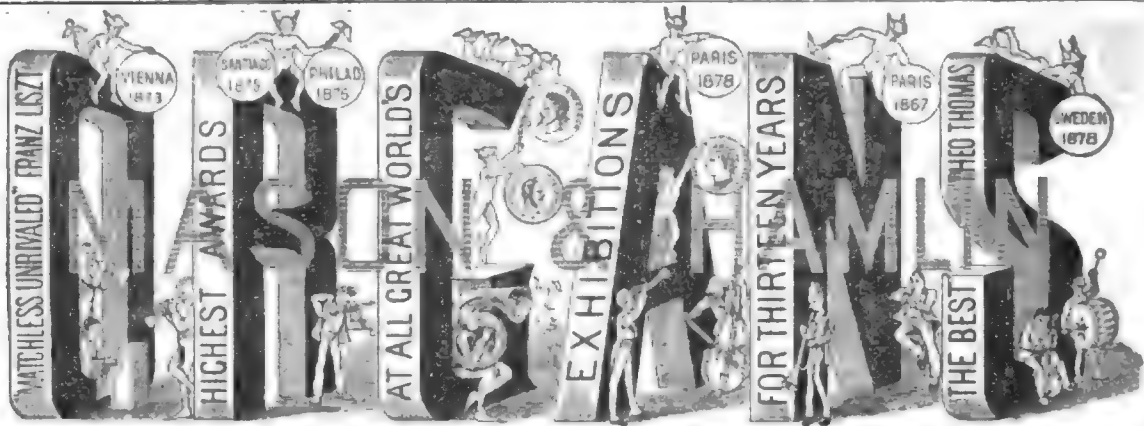
DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORNO'S, 359 Washington St., Boston.





SUPERB DRAWING-ROOM STYLES \$300 to \$510 and upwards; FOR LARGE CHURCHES, \$570, \$480, \$390 and less; FOR SMALLER CHURCHES, SCHOOLS, ETC., \$24 to \$200 and upwards; POPULAR STYLES in great variety \$22 to \$200 and upwards. ORGANS FOR EAST PAYMENTS \$6.33 per quarter, or \$5 per month and upwards. ILLUSTRATED CATALOGUES AND PRICE LISTS free.

These Organs are certainly unrivaled in excellence, while the prices are not much higher than those of very inferior instruments.

**MASON & HAMLIN ORGAN CO.,**  
154 Tremont St., BOSTON; 46 East 14th St. (Union Square), NEW YORK; 149 Wabash Ave., CHICAGO.

## NEW BOOKS.

### Whittier's. Complete Works. POETICAL WORKS.

With fine Portrait. 2 vols. Crown 8vo, gilt top, \$6.75; half calf, \$13.50; morocco, \$18.00.

### PROSE WORKS.

Two vols. Crown 8vo, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

### "MODERN CLASSICS."

Six additional volumes in this choice and inexpensive series.

- |   |                 |
|---|-----------------|
| 3. Nature.....  | EMERSON.        |
| Love, Friendship, Domestic Life, Success, Greatness, Immortality. |                 |
| 5. The Vision of Sir Launfal.....                                 | LOWELL.         |
| The Cathedral.....  |                 |
| 6. Charles Dickens.....   | DICKENS.        |
| A Christmas Carol.....  |                 |
| Barry Cornwall.....   |                 |
| 7. The Ancient Mariner.....                                       | COLERIDGE.      |
| Favorite Poems.....   | WORDSWORTH.     |
| 8. Undine.....  | FOUQUE.         |
| Sintram.....  | ST. PIERRE.     |
| Paul and Virginia.....  |                 |
| 9. Rab and his Friends.....                                       | DR. JOHN BROWN. |
| Majorie Fleming.....  |                 |
| Thackeray.....  |                 |
| John Leach.....   |                 |

### EDGAR ALLAN POE

A Biographical and Critical Essay. By EDWARD CLARKE STEEDMAN, author of "Victorian Poets," etc. With fine portrait of Poe. Printed on linen paper, with red-letter title-page, bound in vellum. \$1.00.

This beautiful little volume cannot fail to attract the admiration of lovers of handsome books.

### XXXVI LYRICS AND XII SONNETS.

Selected from "Cloth of Gold" and "Flower and Thorn." By T. B. ALDRICH. Printed on linen paper, with illuminated title-page and flexible vellum covers. \$1.00. An exceedingly beautiful edition of Mr. Aldrich's choice lyrics.

### LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1880.

The Poetical Works comprise all of Mr. Longfellow's Poems published up to 1880, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine Portrait. In 4 vols. crown 8vo. Cloth, gilt top, \$9.00; half calf, \$18.00; morocco, \$24.00.

The Prose Works comprise "Hyperion," "Kavanaugh," and "Outre Mer." In two vols. crown 8vo. Cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

### BERT HARTE'S POEMS.

#### DIAMOND EDITION.

An entirely new edition of Mr. Harte's Poetical Works, from new plates, and containing his "Poems," "East and West Poems," and "Echoes of the Poet Italia." \$1.00. A very desirable and cheap edition of Mr. Harte's unique poems.

### The "Globe" Hawthorne.

A new addition of the complete works of NATHANIEL HAWTHORNE, uniform with the "Globe" Cooper, Dickens, and Waverley, which have proved so widely popular. It contains all of Hawthorne's Works.—Novels, Short Stories, Travel Essays, Note-Books and Books for Children. 6 volumes, with 21 illustrations. Sold only in Sets. Price of sets: in cloth, \$10; half calf, \$25.

For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers,  
**HOUGHTON, MIFFLIN, & CO., Boston**

## LONGFELLOW'S POEMS.

### NEW SUBSCRIPTION EDITION COMPLETE.

This magnificent edition of Mr. LONGFELLOW'S Complete Poetical Works is just finished. It contains:—

A fine Steel Portrait of Mr. LONGFELLOW.

Thirty-four Full-page Illustrations.

Thirty-one artistic Titles of Subdivisions.

Forty Ornamental Head and Tail Pieces.

Five Hundred and Sixty-four Additional Illustrations in the text.

In all, the work contains Seven Hundred and Ten Illustrations, every one of which was drawn and engraved expressly for this Edition.

The landscape views are actual transcripts from nature, and, like the ideal subjects and ornamental designs, have been entrusted to the best artists of America, who have cordially and unanimously cooperated in this effort to produce Mr. LONGFELLOW'S Poems in a style worthy of the world-wide fame they enjoy. Among those who have furnished designs, each in his best and most characteristic manner, are ABBEY, BARNES, BOUGHTON, BROWN, CHURCH, COLMAN, JESSIE CURTIS, DARLEY, DAVIDSON, ENNINGER, MARY HALLOCK FOOTE, FREDERICKS, GIBSON, GIFFORD, HENNEST, HITCHCOCK, HOMER, HOPPIN, IRSEN, JOHNSON, KEY, LAFARGE, MARTIN, MCENTER, MERRILL, MORAN, PERKINS, REINHART, SQUELL, SHAPLEIGH, SMIRLAW, SMILLIE, WAUD, WHITTREDGE, and WOOD.

The artistic supervision of the work was intrusted to Mr. A. V. S. ANTHONY, the well-known engraver, who in the rendering of the designs secured the coöperation of the best American engravers.

The work is better than was originally promised. The number of illustrations is ten per cent more than was contemplated at first, and it is no boastful assumption that the later portion is even better than the earlier. Indeed, the aim of the publishers has been to make this work in every respect, in accuracy of text, beauty of typography, excellence of paper, number and character of illustrations, and in mechanical execution, as nearly perfect as it could be made; so that every American might take pride in it as a national tribute to a poet whom America delights to honor.

The following testimonials indicate that this attempt has been completely successful:—

The publishers, when they began, determined to make the work thoroughly worthy of the man whose words it contains. They have richly succeeded. The tinted paper is of the finest, the typography was never exceeded in simple beauty, not even by the high-art works of the French publishers, and there is an amazing wealth of illustrations. — *Philadelphia Press*.

The *New York Tribune*, while the work was appearing, remarked: "The numbers already issued show the high water mark of wood engraving in this country; and the profusion with which the illustrations sprinkle the pages is the best proof of the liberal scale upon which this noble tribute to America's most popular poet has been planned."

We have spoken repeatedly of the character of this admirable tribute to the genius of America's favorite poet. Such a work as this is an honor to the country, and will command the admiration of all lovers of the beautiful and good. — *New York Observer*.

We do not believe the work has ever been surpassed, in this or any other country, in point of the beauty both of its typography and illustrations. — *Buffalo Courier*.

We know of no more perfect specimen of book-making, here or abroad, no volume in which the work is more thorough in all respects from beginning to end; and certainly, among all the books now being offered, there is no volume which can make a more acceptable gift to a person of taste and refinement. — *Boston Transcript*.

The most superb edition ever printed of the works of any contemporary poet. — *Norwich Bulletin*.

Of the artistic execution of this work we cannot speak in too large praise. All is simply perfect. The paper, typography, and presswork leave nothing to be desired, and challenge the admiration of the most critical, while the exceedingly numerous fine engravings are wonders in design and execution. We have not seen as fine a book as this from the American press. — *Episcopal Register* (Philadelphia).

This work was published in 30 Numbers, large quarto, at 50 cents each. The entire work is Numbers, \$15.00. These are bound in two sumptuous volumes; price of the set in cloth, \$30.00; in half morocco, \$36.00; full morocco, \$30.00.

The work is sold only by subscription. It can be procured of our Agents, or, when they cannot be reached, it will be supplied on application to the Publishers.

**HOUGHTON, MIFFLIN AND COMPANY, BOSTON MASS.**

# Dwight's Journal of Music.

JAN 3 1881

A PAPER OF ART AND LITERATURE.

WHOLE No. 1036.

BOSTON, SATURDAY, JANUARY 1, 1881.

VOL. XLI. No. 1.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. There have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREROOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELLS, author of "The Lady of the Aroostook," "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENNIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN Fiske, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

136 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lower styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 23, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 22 and 24 Church Street, New York.

DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reduplication, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally — all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.

For Prices and other particulars, send for Circular.

## Music Publishers.

## STERLING MUSIC-BOOKS.

## New England Conservatory Method for the Piano-forte.

In 3 parts; each \$1.20, or complete, \$3.25. This is a method of established reputation, which has been in constant use in the great Conservatory, and is getting to be everywhere known and valued. Has received decided commendations from the best teachers.

**MOORE'S DICTIONARY OF MUSICAL INFORMATION.** (\$1.25.) Very convenient book of reference.

**GROVE'S DICTIONARY OF MUSIC AND MUSICIANS.** Vol. I. (\$6.00.) A grand encyclopedia.

**STAINER AND BARRITT'S DICTIONARY OF MUSICAL TERMS.** (Complete, \$5.00.) A famous and useful work.

**RICHTER'S COUNTERPOINT.** (\$2.00.) **RICHTER'S FUGUE.** (\$2.00.) Two standard works on Composition.

**THE WELCOME CHORUS.** (\$1.00) for High Schools, and **SONG BELLS** (50 cts.), for Common Schools, should be in the mind of every teacher in need of new books.

**JOHNSON'S NEW METHOD FOR HARMONY.** (\$1.00.) By A. N. Johnson. Is unexcelled for ease, simplicity, and thoroughness.

**TEMPERANCE LIGHT** (12 cts.), **TEMPERANCE JEWELS** (35 cts.), and **HULL'S TEMPERANCE GLEE BOOK** (40 cts.), are our three best Temperance Books. Try them.

Any book mailed, post-free, for above prices.

OLIVER DITSON & CO., Boston.

## MUSICAL WORKS

PUBLISHED BY

MACMILLAN & CO.

TO BE COMPLETED IN THREE VOLUMES.

—A—

## DICTIONARY OF MUSIC AND MUSICIANS,

By Eminent Writers, English and Foreign.

Edited by GEORGE GROVE, D. C. L. Vol. I. A to Impromptu. 8vo. With illustrations in Music Type and Wood Cuts. Cloth. \$6.00.

"The new Dictionary promises to be by far the best of the kind in English, and one of the best in any language. Quite indispensable to musical people of every degree." — *New York Tribune*.

"Promises to be a most thorough and interesting work, which no one who cares to understand music and its history will be without." — *Fortnightly Review*.

"By far the best (at least for English and American readers) that has yet appeared in any language." — *Dwight's Journal of Music*.

MACMILLAN & CO.,

22 Bond Street, New York.

## NEW SONGS.

BABIES EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Rudolph.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Ongood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK.—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Era*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Alfred Tennyson; they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## KNAPP'S THROAT CURE.

MR. TIMOTHEUS ADAMOESKI,

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 10 Charles Street.

MME. BERTHA JOHANNSEN, Professor of the Art of Singing, 178 2d Avenue, New York. Ladies prepared for the Opera or Concert Room.

MADAME CONSTANCE HOWARD, PIANIST, 218 East Tenth Street, New York City.

C. A. SHAW, Madison, Wis. COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS. Music of Amateurs carefully arranged.

GEORGE T. BULLING. TEACHER OF PIANO AND HARMONY. Harmony lessons satisfactorily given by mail. Address, care AMERICAN ART JOURNAL, 23 Union Square, New York.

## Harvard Musical Association.

## FIFTH SYMPHONY CONCERT.

Music Hall, Thursday, January 30, 1881, at 3 P. M.

CARL ZERRAHN, Conductor.

B. LISTEMANN, Violin Leader.

## PROGRAMME.

Overture to "Der Freyschütz," Weber; Schumann's Piano Concerto (Mr. H. P. Lewis); Marche Nuptiale, Berlioz; Songs, by Franz, Schubert, Schumann and Rubinstein (Mr. Julius Jordan); Symphony, No. 4, in G-minor (first time) Haydn.

Admission, \$1, with reserved seat, \$1.25.

## Handel and Haydn Society

## SIXTY-SIXTH SEASON.

Four Performances at Boston Music Hall.

December 26, "Messiah."  
January 30, "Mozart's Requiem" and Beethoven's "Mt. of Olives."  
April 15, Passion Music.  
April 17, "St. Paul."

Season tickets to last year's subscribers will be ready on Saturday, November 27, at \$4.00, and to the general public on Monday, November 29, at same price. After that at \$5.00. A. PARKER BROWNE, Secretary.

## Harmony Taught by Mail.

## BULLING'S SIMPLE and UNIQUE METHOD.

Address,

G. T. BULLING, 23 Union Square, New York.

## The Delightful Bodley Books.

DOINGS OF THE BODLEY FAMILY IN TOWN AND COUNTRY. With seventy-seven illustrations. \$1.50.

THE BODLEYS TELLING STORIES. With eighty-one illustrations. With a richly illuminated cover. \$1.50.

THE BODLEYS ON WHEELS. With seventy-seven illustrations, and a curiously picturesque cover. \$1.50.

THE BODLEYS AFOOT. With seventy-nine illustrations, and an ornamental cover. \$1.50.

MR. BODLEY ABROAD. Profusely illustrated, and bound in a curiously ornamental cover. \$1.50.

This book continues the doings of the wonderful Bodley family. Mr. Bodley goes to Europe, writes capital letters to his children, and on his return tells them stories of European places and events of interest. It is one of the very best of the delightful "Bodley" books, both in stories and pictures.

The little folk all know the Bodley Books, and delight in them. Mr. Scudder is a model story-teller for children, a miracle worker in the matter of awakened interest. — *New York Evening Post*.

So delightful that any reader, young or old, would be glad to have more like them. — *The Watchman* (Boston).

For sale by Booksellers. Sent, post-paid, on receipt of prices by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

"The best remedy for hoarseness and sore throat, I have ever used; a God-send to vocalists; invaluable in emergencies." SIG ERIKSON, N. Y.  
"Its curative properties are simply wonderful." REV. H. W. KNAPP, D. D., New York.  
"It strengthens the voice, enabling one to sing without fatigue." L. V. HERIOT, St. Louis. Convenient to carry and use. Druggists, 35 cents, or E. A. OLDS, 100 Fulton Street, New York.

## Calendar of the Musical Season.

JANUARY, 1881.

15. Matinée of the Russian Pianist, Constantin Sternberg, Wilhelm, etc.
17. First Vocal Recital of Georg Henschel, with Miss Lillian Bailey, at the Melusina.
19. Second Concert of the Boylston Club, Music Hall.
20. Fifth Harvard Symphony Concert.
24. Second Cecilia — Probably.
24. First Thomas Orchestra Concert, with Joseph, &c.
25. Second Piano Recital of Otto Bendix, at Wesleyan Hall.
26. Second Thomas Orchestra Concert, Music Hall.
28. Third Thomas Orchestra, "Damonius de Faust."
29. Matinee Thomas Orchestra, " " "
30. Handel and Haydn: Mozart's Requiem; Beethoven's Mount of Olives.
31. Second Recital of Georg Henschel.

FEBRUARY, 1881.

2. Third Enterpe. Beethoven Quintet Club.
3. Sixth Harvard Symphony.
- 4 and 9. Second Apollo Concerts.
8. Third Recital of Otto Bendix.
17. Seventh Harvard Symphony.

MARCH, 1881.

3. Eighth (Last) Harvard Symphony Concert.
14. Third Cecilia (Probably).
16. Third Concert of the Boylston Club.

APRIL, 1881.

15. (Good Friday). Handel and Haydn: Bach's Passion Music.
18. (Easter Sunday). Handel and Haydn Society: "St. Paul."

MAY, 1881.

2. Fourth Cecilia Concert (Probably).
18. Fourth Concert of the Boylston Club.

## NEW BOOKS.

## Ballads and Other Verses.

BY JAMES T. FIELD. 16mo, gilt top, \$1.50.

A beautiful volume inside and outside.

## The Lord's Prayer.

BY WASHINGTON GLADDER. 16mo, gilt top, \$1.00.

Mr. Gladder's strong common sense, freedom from cant, and manly religious spirit make this a peculiarly valuable and winning book.

## On the Threshold.

By T. T. MURDER. 16mo, gilt top, \$1.00.

A thoroughly sensible, judicious, helpful book for young men and women.

"A business man could hardly find a better gift for a clerk than this."

For sale by Booksellers and by the Publishers.

HOUGHTON, MIFFLIN & CO.  
4 PARK STREET, Boston.

CHARLES F. WEBBER,

149 (a) Tremont Street, Boston, Mass.  
Physiological Development of the Voice, and the Art of Singing.

## MADAME SEILER'S SCHOOL

—OF—

## VOCAL ART &amp; INSTRUMENTAL MUSIC.

1104 Walnut St., Philadelphia, Pa.

Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught: Cultivation of the voice, Style and Expression in singing, Piano-Forte, Violin, and all other Orchestral Instruments, Acoustics, and Physiology of the Vocal Organs, Esthetics and History of Music, Oratorio, Church Choir Singing, and Operatic Training, Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information,

Address, MADAME EMMA SEILER,  
1104 Walnut St., Phila., Pa.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

E. M. HEINDL,

JOHN MULLALLY,

F. LISTEMANN,

ALEX. HEINDL,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston



BOSTON, JANUARY 15, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 20 cents a number. \$2.50 per year. For sale in Boston by CARL PHILIPP, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LORING, 109 Washington Street, and by the Publishers: in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BOKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 522 State Street.

### BEETHOVEN'S "RUINS OF ATHENS," AND OPERATIC PLANS.<sup>1</sup>

... We quitted Beethoven at the period when the wound inflicted on his heart by Theresa Malfatti was beginning to be cicatrized over by the soothing and affectionate hand of Bettina Brentano. To recover full possession of himself, all he had now to do was to plunge into the sonorous waves of melody, which he had too long deserted to pursue the deceptive mirage of an impossible passion. This healthy baptism gave him back his strength and his genius. His soul, being at peace, soared once more to the regions of the Ideal, where he winged his flight without an effort, and to those ethereal spheres whence it never descended without wounding and lacerating itself against the asperities of real life.

The "*Sursum Corda*" destined to rescue Beethoven from his melancholy and restore him to the art to which he was the glory, came from Pesth, the ancient city of the Magyars. A large theatre was in course of erection there, and it was proposed to open it on the 4th October, 1811, so as to celebrate in a becoming manner the Emperor Francis' birthday. The inaugural programme included a lyrical prologue, a drama taken from Hungarian history, and a sort of allegorical and musical piece, like the prologue, to terminate the entertainment. The organizers of the scheme applied first to Henry von Collin, but the latter mistrusted his powers and declined the task. Kotzebue took advantage of Collin's scruples, and, relying on his own inexhaustible fecundity, accepted without hesitation. He proposed then and there the subjects for three pieces. *King Stephen* for the prologue, *The Ruins of Athens* to finish the entertainment, and *The Flight of King Bela* for a national drama. The last subject, however, was declined, and, of a truth, it seemed rather ill-advised to select it, when we reflect that, in the short space of five years, the Emperor Francis had on two occasions found himself under the hard necessity of leaving his capital before the invasion of French armies.

Kotzebue quickly completed his task and lost no time in handing over the MSS. of *King Stephen* and *The Ruins of Athens* to Beethoven, who had been chosen as his musical colleague. The two pieces are somewhat sorry lucubrations. Kotzebue, as Marx ingeniously expressed it, was a Midas reversed. The celebrated King of Phrygia was endowed

with the power of changing into gold all he touched; Kotzebue converted into vapid and vulgar prose the most poetical subjects, the instant he took them in hand.

The subject of *King Stephen*, or the first Benefactor of Hungary, is tolerably supportable. It is an episode from the life of Saint Stephen, the real founder of the Arpad dynasty. For this legend Beethoven wrote an overture, a triumphal march, six choruses, and some melo-dramatic music. With regard to the symbolical fable of *The Ruins of Athens*, it is disconcertingly puerile. Let the reader judge for himself from a summary analysis. Envious of his wisdom, Minerva does not protect Socrates from the iniquity of his judges. As a punishment, Jupiter sentences her to sleep for 2,000 years. Amid a savage district, in the recesses of a devastated cave, she lies buried in lethargic slumber, like Brunnhilde, the Valkyre, behind her rampart of flame. But the hour of her awakening has struck. Mysterious voices recall her to life, and Mercury, dispatched by the Master of the gods, comes to announce that the period of expiation is at an end. Scarcely has she recovered her senses ere she speeds off to Athens. But how is her heart wrung with grief! Her favorite city has lost its ancient splendor, and the whole of Greece is nothing more than a heap of ruins, submerged beneath the invading waves of the sectaries of Mahomet. Struck to the soul by the sight, she thinks of going to seek an asylum in Rome, but Mercury saves her the useless journey, by informing her that the old Latin city, like Athens, has become the prey of barbarians. The Muses, in affright, have fled from the inhospitable soil and sought a refuge—who would ever have thought it?—in the city of Pesth. So, to the Hungarian capital, on the banks of the Danube, we are transported at the signal given by the stage-carpet's whistle. In the midst of a splendid triumphal procession, the cars of Thalia and Melpomene are beheld advancing, and the statues of the two goddesses are placed upon an altar. Suddenly, however, the lightning flashes through the sky, the thunder crashes, and, amid the hubbub of the tempest, Jupiter announces his will by the mouth of his High Priest: the bust of the Emperor must also be placed on the altar. This wish of the Master of the gods is too flattering for any hesitation to be manifested in carrying it out; the statue of the sovereign soon rises between Thalia and Melpomene, and the curtain falls while the smoke of incense and the multi-colored hues of Bengal fires envelop the Emperor in the brilliancy of an apotheosis. It would be impossible to imagine anything more vapid and more ridiculous, and it certainly needed all Beethoven's genius not to be wrecked on so grotesque a scenarium; but who would be so ill-advised as to dwell on these trifles, when he gives himself up to the whirling intoxication of the chorus of Dervishes; when he hears the march of Janissaries, with its coquettish coloring, or the stately flourishes of the triumphal procession! One thing surprises me, and that is that a man with such a literary mind as Mendelssohn

should have been mistaken as to the literary value of Kotzebue's lucubration. According to Henry Chorley, who travelled about in Switzerland with him, Mendelssohn held this stupid fable in high esteem. One day that the two companions were discussing the value of opera-librettos, Mendelssohn said: "We have not in all Germany a single poet capable of writing a good scenario for a lyric drama. Ah! if Kotzebue were only alive! He, at least, had ideas!" He then proceeded to praise *The Ruins of Athens*, "a simple occasional piece, for which the poet invented so simple and yet so ingenious a plan." "But there is no help for it," he added. "As Kotzebue is no longer here, I must be contented with Geibel's *Loreley*. The poor fellow has taken all kinds of trouble with the book." Then, in a fit of melancholy, and with a presentiment of his approaching end, he buried his head in his hands, and uttered the prophetic words: "But what good is it to make projects: I shall not live to carry them out."

Wretched as it is, Kotzebue's book is, however, indispensable for the full comprehension of Beethoven's score. Without it, more than one of the numbers, the overture, for instance, become an inexplicable enigma. At the Société des Concerts, where we have sometimes the delight of hearing fragments from *The Ruins of Athens*, the music ought, in my opinion, to be accompanied by a spoken programme, as in Germany. Such a literary guide, if written by a skillful pen, would leave the ridiculous features of Kotzebue's imaginings in desirable shade, while it cast a full light on Beethoven's fine conception. But, however this may be, the astounding inequality between the literary and the musical text, in *King Stephen* as well as in *The Ruins of Athens*, exhibits once more the superhuman grandeur of Beethoven's artistic character. Pressed for time, and quick at getting rid of an irksome task, Kotzebue slipped on the table a hastily scribbled manuscript. Beethoven was too familiar with the masters of poetry not to perceive at the first glance the inadequacy of the text, the nullity of which he had to disguise with his music. He knew, however, that the two works he had been asked to supply were intended for a special occasion, and doomed to perish with the festival which called them into being. No matter! He matured them in his mind, and did not let them issue from his hands till he had set upon them the stamp of his genius. Is not such profound respect as this for art deserving of the utmost veneration?

The first performance of *King Stephen* and *The Ruins of Athens* could not take place on the day originally fixed, as the inauguration of the Pesth Theatre had been postponed till Sunday, 9th February, 1812. Beethoven was not present at the ceremony, being detained in Vienna by his bad state of health. But the Hungarians welcomed most cordially his "original and magnificent music," as it is styled by the paper called *The Collector*, which has left us a summary account of it. The *Vienna Gazette* of the 19th February, 1812, wrote as follows:

"The new Theatre Royal, Pesth, was sol-

<sup>1</sup> From the article: "Beethoven's Later Years," in *Le Ménestrel*.

emly inaugurated on the 9th February, the edifice being very tastefully illuminated, both inside and out. The curtain rose on a prologue with choruses, entitled *The First Benefactor of Hungary*, and this was followed by a historical picture, *The Elevation of Pesth to the Rank of a Free City of the Empire*. The entertainment concluded with a piece with songs and chorus, *The Ruins of Athens*. The last, as well as the prologue, emanates from the pen of our celebrated dramatist, Herr Kotzebue, who wrote both to order and for this particular occasion. The music is by our worthy composer, Beethoven. The house was full and the success general."

In those days, as we perceive, reporters did not take advantage of their readers, but indulged in what some persons may consider an excessive degree of reserve. After all, I am not sure that this simple account was not as good as the inexhaustible information and the critical digressions of modern aristarchs. The two cantatas reawakened in Beethoven a wish to write for the stage. His correspondence at this period shows that he was again trying to find a subject for an opera. The first he thought of choosing was a French melodrama, *Les Ruines de Babylone*, which a Berlin amateur, Baron Dreiberg, sent him together with a collection of other pieces brought by the Baron from Paris. Beethoven forwarded the melodrama to his friend, the poet Treitschke, whom he asked to work with him. The following is what he wrote, under date of the 11th June, 1811, in reference to this matter:

"Have you time, my worthy Treitschke, to read the piece I have entrusted to you, and may I hope you will consent to set to work on it? Answer me on this point as soon as possible, for I am prevented from coming to you. When you have run through the pamphlet, be good enough to return it, for I should like to read it again myself before you took it in hand. I must particularly beg you to oblige me in this, if, that is to say, you consent to let my muse soar on the wings of your poetry."

The project assumed a certain amount of consistency, for Beethoven felt bound to mention it to Count Palfy, one of the directors of the Opera House, Vienna, and that gentleman appears to have lent a favorable ear to what the composer said, for, under date of the 3d July, 1811, we find another letter addressed to Treitschke:

"I have received the translation of the melodrama with a line from Palfy authorizing me to settle with you all the details of the matter. Nothing now hinders you from keeping your word. I put, therefore, the frank, straightforward question: Are you ready to fulfil your promise? I must know what I may expect."

The poet's reply was doubtless conformable to his correspondent's wish, for Beethoven was still devoting his attention to the piece, when he suddenly heard that a German translation of it by Castelli was about to be performed at the Theater an der Wien for the benefit of one of the actors there.

This "benefit," said Beethoven, venturing upon a verbal joke, was for him a thorough "malefit,"<sup>1</sup> and put an end to his project. He did not, however, renounce his idea, but set about looking for another subject and a fresh collaborator. For a moment, he thought he had found his man. It was Theodore

Koerner, both poet and musician, and seemingly predestined to produce lyrical dramas. He had come to Vienna during the month of August, 1811, and was introduced by Prince Lobkowitz to Beethoven. The two began almost directly to work together, though their collaboration eventually led to nothing. Koerner proposed as a subject, "The Return of Ulysses." It was well calculated to please the master whose favorite work was the *Odyssey*. Unfortunately, Koerner, engaged on other theatrical work, did not hurry himself in carrying out the plan which, with all its details, he and the illustrious composer had discussed at length together. Subsequently, when perhaps thinking of finishing the task he had so readily undertaken, the martial sound of the clarion suddenly tore him from his labors. Carried away by patriotic enthusiasm, he hastened to enlist in Lützow's Black Chasseurs, and ere long met with a glorious death on the field of battle. The project, like so many others which we have seen or shall see spring into existence, was consequently abandoned, and Beethoven had to return once more to his instrumental compositions. It seemed, indeed, as though some superior fatality obliged him, despite himself, to finish his symphonic labors and crown them by the colossal composition which is, at one and the same time, the supreme utterance of his genius and the culminating point of the style in which he rendered himself illustrious.

VICTOR WILDER.

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.

I.

THE AMBROSIAN AND GREGORIAN CHANT. FIRST ATTEMPTS AT HARMONY.

*Ladies and Gentlemen:* In the course of the lectures which I shall have the honor to give you, I shall invite you to consider with me the main facts in the history, growth and development of the art of music from the early middle ages to the present day. In so condensed a review of so vast a subject it will be necessary for me to leave many topics unnoticed. It is not so much my purpose to make you personally better acquainted with the great composers and their works, as with the influence which they exerted upon the great development of the art in general. Thus the mere fact that a composer produces a work of great genius, and that his composition has become famous, will not always entitle the man or his work to a place in the present study.

We shall only have time to occupy ourselves with those great men who have come into the world just at the time for their particular genius to have a strong influence on the growth of the art in general.

A musical event will be important to us not from its intrinsic brilliancy, but from the magnitude of its artistic result.

We shall have to pass by many great names in silence, and some periods of rich musical productions, in which we might be tempted to linger fondly. And even here we must make a careful selection, choosing only those of importance, and discarding the rest. Taking this ground, we shall see that the history of the growth of the art of music is essentially the his-

tory of the gradual discovery of the natural laws which govern the art, and which are not empirical rules laid down by this or that composer, to be followed blindly because they have his sanction, and the breaking of which is nothing more than a contempt of authority. They are just as much natural laws, firmly founded on the nature of music, as the law of gravitation is founded on the nature of the physical universe. In no single instance has their discovery been like that of the planet Neptune, and their unconscious application has in every case preceded their recognition as the true principles of the art.

True musical science has always been based upon musical practice. Its method is purely inductive. Whenever the opposite or deductive method has been employed it has resulted in chimerical hypotheses and unnatural rules, made only to be broken and swept away. Musical laws are not promulgated in the imperative mood. The art of music knows no "Thou shalt" or "Thou shalt not." The laws merely proclaim what is in accordance with the essential nature of the art and what is not. The law of gravitation does not say "Thou shalt not suspend an apple in mid air;" it merely says, "If you do not give your apple some support it will fall to the ground." In the same way a musical law does not say, "Thou shalt not write so or so," but it says if you write certain progressions they will sound badly, unless you have some means of making them pass unperceived by the musical ear. It is fortunate for us that in our examination of the various steps by which music has arrived at its present pitch of complex perfection, we do not have to begin very far back; else we might share the fate of several noted musical historians, who, beginning at the very cradle of the art, have died before they got past the seventeenth century. It is not necessary for us to go back to the deluge, nor to the building of the pyramids, but it will be amply sufficient for us to begin with the fourth century of the Christian era. The perplexing and often fantastic subtleties of ancient music were found to be wholly unsuited to the wants of the early Christian Church. Yet there existed certain simple forms in the music of the ancient Greeks and Romans which were not above the comprehension of the musical laity, and these the church naturally appropriated to its own uses. We have no reason to believe that the chants sung by the early Christians differed in character from the easier and more simple forms of Greek music. These chants were regulated by no canon of the church, and the traditions which governed the manner of singing them differed in different localities. But so thoroughly systematic an organization as the Catholic Church could not long suffer an important element in its service like music to remain in a disorderly and unsystematized condition. The first step towards introducing the desirable order into church music was taken about the middle of the fourth century by St. Ambrose, Archbishop of Milan, who collected the best chants then used, and probably added some new ones of his own composition, known as the Ambrosian Antiphonal.

For a long time the Ambrosian chant was virtually synonymous with church music. Definite knowledge of its exact character is something utterly beyond our reach. We still have, or think we have, the notes of many of these chants; but tradition has long been silent as to the manner in which they were sung. In view of this fact, the Ambrosian antiphonal would only deserve a passing mention as a noteworthy historical fact, were it not that a most important circumstance, bearing directly upon a very essential point in the development of music, is connected with it. St

<sup>1</sup> Nun soll wegen einem Benefice eines Schauspielers für mich ein Malefit entstehen."

<sup>2</sup> Reported for the Boston Traveller.

Ambrose not only made a collection of chants suited to divine worship, but determined precisely in what modes all church chants should be written.

This question of modes is to some extent an abstruse one, but too important to pass by. Its full value may not be felt till we come to notice a step in the growth of music which will form part of a future lecture. Our modern musical system is so based upon the musical scale that our ear cannot help telling us that this is the natural scale.

If we begin in the middle of it, instead of at the bottom, we instinctively feel that we do not begin with a firm foot upon the ground, and that we end with one foot in the air. As a basis of a musical system, this scale is natural only as it contains in itself the power of certain musical developments of which other systems are incapable. It is not natural at all in the sense that the musical ear of man favored it in the very beginning and recognized it at once as supremely satisfying to its artistic wants. If we care to study our music intelligently we must forget that this scale has any peculiar virtue by which it satisfies our musical sense more fully than any other series. Now waiving our acquired sense of the peculiar features of our own scale, and entering as far as possible into sympathy with the musical sense of a bygone age, we can appreciate that two scales have a different character, which will be felt in the music based upon them. This is the important point.

The fact is that in ancient Greece, and afterwards in Rome, a great variety of musical scales were recognized as equally satisfactory to the ear. It is somewhat curious that our modern scale, which seems so strong to us that we can hardly imagine any other, was entirely unknown then. From the time of the establishment of the Ambrosian chant the art of music remained in a virtually stationary condition for over two centuries. Much was done toward extending musical education in the way of founding singing schools in which the proper style of rendering the church chants was taught and capable singers were formed, but no advance was made in the art of musical composition. It was not till the end of the sixth century that a new impulse was given to the work so well begun by St. Ambrose. Pope Gregory the Great made a new and larger collection of chants, taking care that they should be written in something approaching a definite musical notation. How many of the chants in this new collection were actually written by Gregory the Great himself is a matter of conjecture; but it is probable that not a few of them came from his pen. Yet Gregory's most important step in the direction of musical development was the authoritative sanction of four new modes.

From each of the Ambrosian authentic modes he derived a new one by a simple process. The scale of every Ambrosian mode was divided into two unequal parts; the first part consisting of five notes, called a pentachord; and the second of four notes, a tetrachord; the fifth note of the scale forming the boundary between pentachord and tetrachord. This process gave a new set of scales which had the peculiarity of the tonic coming near the middle instead of the beginning and end. These new modes were called plagal, or derived modes. The great German musical historian Ambros (whom we must not confound with St. Ambrose) thus describes the difference of character between the modes: The plagal mode always seems to strive to rise to its middle point, as to its true fundamental note, in order to rest there; it is the middle note upon which the whole musical structure bases itself. But as the real first note of the mode has a certain prominence from its important position in the system, and from its very position has a tendency to make itself ac-

cepted as the fundamental, which it really is not, the plagal modes have something wavering and undecided in their nature, a striving after their respective firm and firmly founded authentic modes. In the authentic mode, this striving toward the middle note is not a seeking after rest, but a vigorous struggling aloft, a departing from the point of repose which can only be reached again by returning to the point of departure. The authentic mode enters the domain of the plagal mode, not as one asking for help, but in the spirit of loving greeting. It thus gives a picture of self-dependent, hearty manhood; while the plagal mode, in its striving after its authentic mode, shows us a picture of wavering womanhood, in need of a firm prop and support. Although the octave of the third plagal mode appears to be the same as that of our modern major scale, the two must not be confounded. Our major mode is essentially authentic in character. Its fundamental note is at the beginning of its scale (C), whereas the fundamental or tonic of the third plagal mode is F. The modes of the Gregorian chant were known by the names of the different modes of ancient Greek music; but in applying these Greek names to the church modes a sad blunder was made. In the Gregorian system the mode which begins with the lowest note then in use was the second, the plagal mode beginning with A. The first Greek mode was also founded on the note A, and was called the Hypo-Dorian. It was known that the Greek modes were named in a certain order; so it was agreed to name the church modes in the same order. So, starting with the Hypo-Dorian (founded on A), the next mode in order (the plagal mode in B) was called the Hypo-Phrygian, and so on, with Hypo-Lydian and the Hypo-mixolydian, which latter was the last plagal mode founded on D. Next in order came the authentic modes. It will be remembered that each plagal mode was derived from its relative authentic mode, by inverting the position of the pentachord and tetrachord. Thus the plagal mode in A was derived from the authentic mode in D.

It was known that the Greek Hypo-Dorian mode was similarly related to another mode, called the Dorian, the next the Phrygian, the next the Lydian, and the last the mixolydian, following the Greek order of names. The term Hypo-mixolydian was not recognized in ancient Greek music, but was used in the Gregorian modal system for the sake of uniformity, each plagal mode having the same name as its relative authentic mode, with the prefix *hypo* (beneath) to indicate that its scale began a perfect fourth lower than that of its corresponding authentic mode. This system of nomenclature was in itself excellent, yet two great blunders were made in establishing it, which have been productive of much confusion in musical history. The innovation of four plagal modes was not the only element in the Gregorian chant that distinguished it from the Ambrosian. If no other difference had existed, Gregorian melodies written in the authentic modes would not have differed essentially in character from the older Ambrosian melodies. Yet all authorities agree that the general character of the Gregorian and Ambrosian chants was distinctly different. In what this difference consisted is not so plain, and is to-day a question open to discussion. Gregory the Great included many of the old Ambrosian melodies in his collection, so that the difference between the two forms of chant could not have been a purely melodic one. The very imperfect system of notation in which the Ambrosian and Gregorian chants were originally written does not furnish us with any distinctive mark by which we can tell one from the other. The written melodies have essentially the same character. But as this notation only hinted

at the relative pitch of the various notes of the melody, but did not indicate the rhythm or measure in the least, it is evident that what difference did exist between the two forms must have been rhythmic rather than melodic.

The Ambrosian chant did not by any means die out as soon as the Gregorian was established. The Ambrosian ritual is still in use in Milan, although all the musical traditions bearing on the manner of performance have long since been lost. We no longer hear the Ambrosian chant in its original form. But while the Gregorian manner of singing was continued in Rome, the Ambrosian style was preserved in all its purity in Milan and Northern Italy for several centuries. Radulf, of Tongern, whose testimony can be implicitly trusted, declares that he found the Ambrosian chant entirely different from the Roman Gregorian. He calls the Ambrosian "solemn and vigorous," the Gregorian "more simply sweet and well-ordered." Yet this testimony does not mean much to us, as, according to our present notions of music, the terms solemn and vigorous apply very well to the Gregorian chant.

According to the best authorities, the difference seems to have been really this. — In St. Ambrose's day (fourth century) Latin was still the vernacular language, and the laws of Latin versification were still in force. The ictus in a verse of poetry fell upon certain syllables which were long by the rules of prosody. But this accent or ictus fell upon syllables according to their position in the verse, not according to their position in the words of which the verse was made up. Thus it often happened that syllables were accented in poetry, which were unaccented in prose. But in Gregory the Great's day, Latin became a dead language, and when monks wrote Latin hymns they applied the modes of modern versification, so arranging words in their verses that the rhythmic accent coincided with the habitual accentuation of everyday prose as in English poetry to-day. Now, in the Ambrosian chant, the rhythm of the melody, its division into long and short notes, followed the prosodial quantity of the syllables of the text. In the Gregorian chant, the rhythm of the melody, its division into long and short notes, followed the natural accentuation of the words of the text.

It is impossible to overestimate the importance of the position which the Gregorian chant occupies in musical history. It forms the basis of almost all the musical growth of ten centuries. We have already seen in a very general way, what the main characteristics of the church modes are. The general scheme of the chant is now before us. It was a slow, solemn melody in this or that mode, sung either by a single voice or by a whole chorus in unison. It may be said to form the culminating point of what I will call the antique period of musical history. To us it is interesting as the basis upon which a new development in the art of music rests; a development so utterly different from all that went before it, that with it a wholly new musical era was begun. About the beginning of the 9th century a style of composition founded upon the Gregorian chant sprang up, which was first treated of theoretically by Hucbald of Saint Amand, a Benedictine monk of the 10th century, who lived in the monastery of Saint Amand in Flanders. He has often been called its inventor or discoverer, but this is probably not true.

This style of musical writing was called the *Organum*, and was the first rude attempt at harmony, and is nothing but the Gregorian chant harmonized for two voices, progressing together in an unbroken series of perfect fifths. The harmonic interval of the perfect fifth was admitted to be pleasant to the ear by the theorists of the day. Together with the perfect octave it was accepted as consonant. In some phases of



popular music the musical ear of the period had become accustomed to hearing it, and had found delight in it. That now neglected little instrument, the hurdy-gurdy (then known as the organistrum), had two of its three strings tuned to this interval, and as those two strings kept up a persistent droning when the instrument was played, people's ears had quite sufficient opportunity to taste the sweet of the perfect fifth. Thus this was the interval which the scholastic musicians of the day pitched upon in their first attempts at harmony. It is astonishing to see how totally devoid of that which we call musical genius the church and the clergy were from the 8th to the 11th century. The musical genius came from the people. It is even noteworthy that the first attempts made by the church to appropriate to its own use the fruits of this popular genius were generally exceedingly bungling.

Huebald's organum is so highly offensive to the ear, so diametrically opposed to all that is beautiful in music, that some modern historians have even doubted whether Huebald himself could really ever have heard it. One characteristic all these organa had in common. One of the two voices sang the plain Gregorian chant, the other sang a part which depended on the discretion of the composer of the organum. At this period, what we call original composition did not exist. Composers invariably took one of the church melodies, and as we should say, harmonized it. The Gregorian chant was the basis of all musical composition. When used as the basis of an organum or other form of composition it was called the *cantus firmus*, or stable song; the voice that sang it was called the tenor (from the Latin *teneo*, to hold). The oblique organum was also known by the name of *discantus*, in which the voices sang apart from each other, each taking its own melody. The discantus for two or more voices, with the Gregorian *cantus firmus* as its backbone, was the form of composition which contained the germ from which all the nobler forms of music were to be developed in time. The great triumph of scholastic musicians, from Guido d' Arezzo in the 11th century to the middle of the 14th century, was the establishment of what is known as the memorial [numerical?] notation. . . .

Ambros says that the Gregorian chant and the popular song were the two great ruling powers in music up to the 15th century. The part which the people's song played in the gradual development of the discantus depended more upon its actual existence as a musical form than upon its special characteristics. We can safely assume that if the distinctive musical character of the popular song had been very different from what it was, its function in the development of the art of musical composition and its influence upon the discantus would still have been virtually unchanged.

The first result of the engrafting of the popular song upon the Gregorian chant was no doubt to give a superior melodic character to the discanting voices, but it also tended to make their mutual agreement exceedingly precarious. The first attempts at this sort of composition were simply horrible. But it was soon found that by utterly disregarding the rhythm of the then misused popular song, by doubling or trebling the length of some notes, and halving the length of others, the different voices could be made to harmonize very tolerably. The use of popular melodies as discanting voices to accompany a given *cantus firmus*, not only furnished composers with excellent material for contrapuntal practice, and raised the general standard of melodic writing, but also led to a very important discovery. When a composer wished to combine popular and Gregorian material into a discantus he did not al-

ways select different songs for his accompanying voices. He sometimes let two or even three voices sing the same song, one beginning after the other. Thus it happened that a single phrase of a melody, having been sung by one voice, was repeated by another, while the first voice continued with the next phrase. Who the discoverer of contrapuntal imitation was, we do not know, but the discovery may be dated approximately in the early part of the 14th century. The origin of the discantus was French. The Gregorian chant had made its way to France, as it had to most of the Christianized world. In my next lecture we shall see what this discantus became in the hands of the Netherlands and Belgians.

## THE HISTORY OF PIANOFORTE PLAYING.

### II.

There was a large attendance of ladies in the Lecture Theatre of the South Kensington Museum on the 19th inst., to hear Herr Pauer's second lecture on the above subject. He said:—

It will be remembered that in our last lecture we spoke of freshness and geniality as distinguishing characteristics of Haydn; so also were they of Mozart. Both these illustrious composers gave proof of genius in their earliest childhood; both were perfectly natural and practical, and possessed quick perception, instinctively recognizing rules which other musicians had to master with time and trouble. Mozart was born twenty-four years later than Haydn, and enjoyed several extra material advantages. Haydn was the son of a wheelwright; Mozart of a musician, who gave him good musical instruction; and at an age when Haydn was earning money as a chorister in the imperial schools, Mozart travelled over the continent, and nothing worthy of note escaped his quick observation. While Mozart depended on his father, Haydn was left to his own resources, and thus learned economy, but in money matters Mozart always remained a child. Haydn was not a public performer, but at seven years of age Mozart surprised the world by his wonderful playing; he was indeed one of the best executants of all times. He used to say that a performer should possess a quiet hand, lightness and smoothness, the notes flowing like oil. He did not like the 6ths and 8ths used by Clementi, thinking they spoiled the evenness of the hand. This antipathy rested on natural reasons, for one of his biographers says that Mozart had small and beautiful hands, which moved so gracefully that it was no less a pleasure to see than to hear him play, and that he always instinctively held his hands as if on the key-board. His steadiness, he himself said, he owed to the practice of Bach's works, especially his preludes and fugues, and he followed his fingering. We have here to remember that before Bach the thumb was not used at all in scales for the right hand, and the use of the little finger very restricted, but that he disregarded these old principles and used all the fingers freely. Some writers say that this practice was first introduced by Couperin in his "*L'Art de Toucher le Clavecin*," and that Bach was thus indebted to the Frenchman; but the two methods essentially differed in everything but the use of the thumb. From the application of Bach's system Mozart acquired his evenness of playing, also his neatness, all slovenliness and disorder being most distasteful to him. He remarked that it was much easier to play fast than slowly, and that it was quite a mistake for players to imagine that they could throw fire into a piece by playing it fast. In the matter of time he was unrivalled. He allowed much freedom to the right hand, but the left marked the time. He would not suffer any

grimaces, contortions, or affectations. Three things, he said, were necessary to a good performer: he would point to head, heart and fingertips as signifying comprehension, sympathy, and technical skill.

Before proceeding to our illustration, it will be well to consider the relation of Mozart's cleverness to his larger works. He was harassed by poverty and went after he left the paternal roof, being to the last utterly incapable of managing money affairs. His extravagance, indeed, is almost beyond belief. So careless was he that when he discovered that he had been swindled, he would merely exclaim, "*der Lampe*." After his marriage he became more and more needy, had no fixed appointment, but lived from hand to mouth. So oppressed indeed was he by his poverty as to be unable to finish his quartets for the king of Prussia. He was thus obliged to give lessons, and waste his time in writing sonatas and small pieces of all kinds. This explains the inferiority of some of his smaller writings. No composer ever wrote in so many forms and styles. Of his twenty-one sets of variations, no less than eighteen are on airs by other composers. He tried to imitate the style of Handel, and so amiable was he that he endeavored to write in sympathy with any friend he wished to please. It is still a vexed question whether it is right for a composer to subject his taste to that of the public. It may be said that Mozart was ready at all times to consult the taste of the public, and this readiness has been ridiculed by those who did not appreciate his kind disposition. The sonata in A-minor, C-minor, the fantasia in C-minor, the duet variations in G, and some other pianoforte pieces, are quite worthy of his genius, being full of nobility, grandeur, grace, and warmth.

The question now is, what progress do Mozart's pianoforte works show on those of his predecessors. Over and over has it been seen that as a man writes, so he plays. We may therefore enumerate the high qualities of Mozart's playing without ever having heard him. In taste, refinement, roundness and polish, Mozart shows as advance on Haydn, and never lets us see the skeleton of his musical forms as Haydn sometimes does. If Haydn is humorous, even to occasional coarseness, Mozart is witty, and displays a happy union of science and art. The slow movement of the C-minor sonata is a wonderful example of the use of ornament. The technical figures in it seem very easy and simple now, but it must be remembered that Mozart did not regard technique as being of prime importance, but rather strength in melody, expression and character.

Having given as an illustration Mozart's fantasia and sonata in C-minor, Herr Pauer passed to Muzio Clementi. This clever composer, he said, holds one of the foremost places, and marks an epoch in pianoforte music. Until his time, the technical phase had not been regarded as of much importance, but now it was recognized as more than the mere necessary garb for a composition. The splendor of technical means now brought before us with such frequency that it ceases to surprise, was unknown to our forefathers. Much, however, of that sameness was owing to the imperfect state of the instruments. "Clementi played on the superior English pianos, whilst for those used by Haydn and Mozart, little technical force was necessary. Clementi, feeling that his originality and melody it was impossible for him to compete with these composers, directed his attention to another phase—technical execution. Mozart's opinion of him, if harsh, is also true. He said, in a letter to his sister, "Clementi plays well as regards execution, but he has no sentiment; he is a handicraftsman. I beg you not to occupy yourself too much with his music, that you may not spoil your smooth hand. Clementi requires

the greatest rapidity in passages in which it is impossible even for him to attain it."

Clementi's improvements in technical execution were however most important. His "Gradus ad Parnassum" shows the wider, grander view which he took of the art of playing. Without at all desiring to rob him of his fame, we cannot admit that all his improvements were his own; they were suggested by the new instruments. The compass of Mozart's pianos was five or five and a half octaves, but soon after his death, the English pianos were made with six octaves, had a better tone, and stronger mechanism. In 1800, Clementi went into partnership with Collard, and by study obtained a mastery of the minutest details of pianoforte making. Haydn and Mozart's means are narrow in comparison. Clementi is used for manual dexterity, but he lacks grace and warmth. He said to Berger that after hearing Mozart and other great artists, he had altered his playing. His contemporaries praised him for his velocity, fulness of touch, and judicious delivery of slow movements. He never wrote for the voice or the orchestra. He wrote a few symphonies in 1820, when he was 60 years of age, but his every idea was devoted to the piano, and his sonatas may be regarded as types of piano forte composition. Like Columbus, he was the discoverer of the new world, and Beethoven preferred his sonatas to those of Mozart.

The illustration was Clementi's sonata in C, Herr Pauer resuming his remarks by saying. Clementi's extraordinary effects made hosts of admirers, and gave rise to two schools, the Viennese and the Clementi. The latter used the English pianos which were more sonorous and fuller than the Vienna pianos adopted by the former. In these instruments the tone was thin, but agreeable, and the action light, whence the expression to "breathe over the keys." The Vienna School tended to make the piano an instrument for chamber, the Clementi for orchestral music.

Clementi's pupils may be divided into two classes, the direct and indirect; among the former are Cramer, Berger, Field, and Klengel; among the latter, Dussek, Kalkbrenner, and Mayer. The Russian Field, as John Field is called to distinguish him from another composer of the same name, was an Irishman, and went with his master Clementi to Paris and St. Petersburg, in which latter city he was most successful; his touch being surpassingly sweet, his playing neat and correct. He paid special attention to the cantabile style, and was the inventor of the nocturne. His playing (1810-20) was so late and tranquil, and he made a very moderate use of the pedal. Indeed his tone was so rich that he scarcely needed to use it at all. The effects of his nocturnes played with an accompaniment of strings, *con sordini* was most beautiful. Although Field's works are not much used now, he was a most prolific composer, and wrote seven concertos, besides all his small pieces. In conclusion, we may say that to Mozart we owe grace, tenderness and lyrical feeling; that Clementi widened the sphere of piano forte playing, and imposed greater tests on the strength of the performer; and that John Field introduced a graceful sentimental feeling.

Herr Pauer concluded by performing Field's Nocturne in B-flat, Pastoral Nocturne, and "Midnight" Rondo.

#### TILTON'S LANDSCAPES.

(Concluded from page 6.)

The picture of Rome is No. 1, and is placed in the centre as it well deserves. If No. 4 is the acme of treatment of a single thought, No. 1 is the culmination of treatment of a most complex theme. The description in the catalogue is well done, for it is

terse, and at the same time gives a good idea of the bony skeleton of the picture. I reproduce it textually.

"Rome from the Aventine, in the convent ground of Santa Sabina, sloping to the open ground of Bocca della Verità, near the river bank. To the right the Palatine and ruins of the palaces of the Cæsars. Up the Tiber three arches of the Ponte Rotto, the Ponte Quattro Capi with the Tiberine island; and the arches and segments of arches joining it to the mainland; farther on, the Ponte Sisto. To the left is Trastevere San Pietro in Montorio, and the long ridge of Janiculum with the green fringe of Pamphili Doria. In the distance the stream and the great mass of the Vatican and St. Peter's crowning all. Twilight."

The readers who have not seen the picture, naturally imagine one of two things when they read the description. They think that it must either contain all that is claimed, and be topographic, or that it is a mere indistinct generalization, artistic in tone: and so it must have been had not the artist gone in a spirit of child-like respect to the pictures of Titian for instruction how to handle so complex, so mighty a theme, and yet preserve its homogeneity. The brave Tilton wanted to paint a portrait of the immortal city, and he knew that it could only be done in the way that Titian painted his portraits, for his exquisite nudes are portraits without any doubt. His success in this most difficult undertaking has been complete. This landscape is a monument of faithful, distinct portraiture of a city, of strong, local color, and of fascinating general tone. It is luminous, it is mellow, it is so subtle in its chiaroscuro that the observer is penetrated by its effects, and yet, when he attempts to analyze, it escapes him. And 'tis curious to notice how Tilton, flushed with the consciousness that he held his Rome in his hand, and that he had successfully grappled with the problem, gives full swing to his darling archaeology and to his favorite Byzantine structures, and introduces them into a foreground of magnificent strength. Foreground of Santa Sabina church and tower, of Roman ruins, and of monkish garden with its olives and its pine trees, middle distance of Rome city and of Tiber river, background of Janiculum heights, and of sunset sky, are all so blended together as to be one and indivisible. The observer feels in presence of one picture, not of a series of studies. The homogeneity and the comprehensiveness of the picture strike him as forcibly as its luminousness, the subtlety of its chiaroscuro and the strength of its local color. The general tone is exactly Dante's idea: "E Bruno, Bruno," one magnificent diapason of brown, or as Ruskin would say, of russet. But the local colors are of excessive strength and excessive fidelity. The brick of the Roman ruin, the gray walls of Santa Sabina, and the delightful Byzantine tower of brick, are of a depth and warmth that surprise the man that analyzes them. And then the middle distance—exact as a photograph, faithful as a portrait, and yet with all its varied objects blended into one perfect whole. This extraordinary fidelity, this determination to have all that the eye could get, even to the trees upon the summit of far Janiculum, made Bonnat, the leading portrait painter of France, say of this picture, (which is famous over Europe, though not well known here) "This Tilton is the Meissonier of landscape art." It is to be hoped that the artist will commission Wallner to etch it, for it is a Rome that everybody will wish to have, and it can only be rendered by etching. If Jaquemart were alive, what an etching he could make of it! But he is dead, and his successor as head of the profession is an admirable man, though he has not his sweep of gradations.

A grand picture, also, is No. 3, a landscape of Granada, and the slopes and curl of the Sierra Nevada. This one presents difficulties of color which have been successfully vanquished, but those who will recognize this are few in number.

Rome to many readers is as familiar as Brooklyn, but the number of those who make pilgrimages to Spain is comparatively small. We are so fastened and cohered in our own city that the traveller who sees Spain in his mind's eye as a possibility, is deterred by confused recollections of readings whose

writers have expatiated much more upon their privations, upon their anguish from insects, upon their tortures from *diligencias*, and their poisonings with garlic, than upon the glorious landscapes, and the artistic and archaeological treasures of Spain. All are not so weak. The writer himself is proud to boast that he followed on foot the windings of the Ter and the Llobregat, and that in the same way he traversed the vast plain of Amperdan a great brown sea covered with islands of olive groves, in the centre of each of which hides an old Byzantine church surrounded by the clustering houses of the village. To those who have been on the Alhambra pilgrimage the difficulties of the landscape are familiar. The snowy crest of the Sierra Nevada is a hard thing to combine with the browns and whites of the city of Grenada, and the prevailing red tones of the Alhambra palace and fortress, and of the vermillion tower of Phœnician origin. But Tilton has succeeded in harmonizing them all, by getting his view from the rising slope of the meadows opposite to the city, as at this distance the atmosphere blends all things into unity when at sunset the light begins to fade from the sky, when the direct light is gone, and the air is filled with the lingering diffused light of that perfect atmosphere. The foreground is a marvel of subtle color. In the very centre is a roadway, so subdued that it actually steals into notice, so gradual is the transition from the warm mellow meadow lands to the right and left. The ground is unequal and throws from eminences long shadows to the eastward. There are enclosed gardens with exquisitely painted walls, to the left and to the right, groves of olive trees, through whose subdued green tints the river shows itself suddenly in patches of blue that harmonize perfectly. And towards the right hand, too, the landscape, pastoral as an eclogue of Virgil, stretches out and stretches out as if there were no end to it. Far away in the background beyond the red towers of the Alhambra rise slope upon slope the rocky ridges that culminate in the snowy crest of the Sierra Nevada. How exquisitely the brown is graded into purple, the purple into gray, the gray into fainter gray, and then with a sudden flash into the white of the glacier. But that white that seems so white is in reality intensely gray, and the observer has only to put a piece of white paper beside it to convince himself of the fact.

But if one were to describe all these pictures even cursorily, an octavo volume would be required. It is hard not to speak of the landscape of Tivoli, in which the artist, true to his perfect sympathy with archaeology, presents as the most important feature the convent church with its tiled roof, and its Byzantine tower, and allows the falls which have been so vulgarized by painters generally, to become a mere detail, and not very important even. It is harder still not to speak of the view of the Acropolis with its grand conception of the boldest originality in composition, and with a most delicious background and sky. It is equally hard not to speak of the Cairo, with its landscape background that goes off into infinitude. But it is hardest of all to pass by the little pictures, the Meissonier-like gems such as the Lake Avernus, the Plain of Thebes, the Torre delle Schiave, — a most exquisite bit of color and a most poetical rendering of a subject that has been vulgarized beyond endurance by hundreds of artists, — the temple of Jupiter Olympus in Greece, with a lovely background, a view of a Greek theatre in Sicily, the Bay of Baia, with a background of Vesuvius, a Claude-like landscape of the valley of the Tiber with view of Mount Soracte (a gem of gems) and a fine study of Caesar Borgia's castle, not a composition, but an out-door study which is like a Byzantine landscape, having actually the same faults and the same merits. It is, I think, a reproduction purposely made of the earliest Italian landscape school, for all the foreground is warm, and all the background cool, so that one is tormented, and the other cool and full of repose.

MR. CHARLES HALLÉ, to whom we owe the popularization of many valuable works, produced on Thursday night, Dec. 30, at Manchester, Berlioz's "The Childhood of Christ" (*L'Enfance du Christ*) for the first time in England. Mr. Hallé entrusted the principal soprano music to Miss Edith Santley, a daughter of the popular baritone, and who already a few years ago made a premature debut in Manchester and Liverpool in "Der Freischütz" and in Cherubini's "The Water Carrier" with the Carl Rosa Company.

## Dwight's Journal of Music.

SATURDAY, JANUARY 15, 1881.

## CONCERT REVIEW.

**HARVARD MUSICAL ASSOCIATION.** The fourth Symphony (Thursday afternoon, Jan. 6,) fell on the stormiest day of the season, which made the attendance much smaller than the attractive programme would otherwise have drawn.

Pastorale, from the Christmas Oratorio. . . . J. S. Bach  
Recit. and Aria: "Siroe, m'ascolta," from the  
Opera "Siroe." (First time in Boston). . . Handel  
Georg Henschel.

Symphony in E-flat, No. 2. . . . Schumann  
Vivace. — Scherzo. — Andante. — Religioso  
(suggested by a religious ceremonial in the  
Cologne Cathedral). — Allegro.

Scene and Aria: "Wo herg' ich mich," from  
"Euryanthe." (First time). . . . Weber  
Georg Henschel.

Overture to "Penthesilea." (First time). . . Goldmark

The divine little Pastoral of Bach, full of serene heavenly ecstasy and sweetness, so lovely in its two alternating melodies, so rich and warm, yet chaste in its orchestral coloring, — the exquisite blending of the reel tones being finely realized by Robert Franz's substitution of modern for some of the obsolete instruments of Bach's time (except the *oboi di caccia*, which were well represented by a pair of cornets softly played,) put the attentive listener in the true receptive mood for genuine good music. It is well that the first piece on a programme, even if it be not of a "smashing," or even of a brilliant and commanding quality, should be something out of the sincere heart and soul of music, something to transport one from all thought of audience and outward surroundings, into the pure realm of the ideal, giving a foretaste of heaven and the life immortal. If you can offer us a purer cup of the quintessence, of the very life and soul of music, than this Pastoral, we should like to taste it. Strange that there should be any need for saying this! yet the critic of an influential "daily" speaks of it as merely "a study and a relic," as "dampening one's anticipations" by its "monotonous simplicity," and as wholly out of place in such a concert! Verily there is no accounting for men's tastes. Such judgments must be counted among the symptoms of the spoiled appetite that comes of too much feeding on the highly spiced, exceptional and indigestible compounds of the heavy and monotonously phenomenal "new" music. We drink so much harsh, bad wine that we have almost ceased to know the taste of good. But we would be willing to have the vote taken in that audience, sure of a majority who would declare themselves edified and delighted by Bach's little Pastoral Symphony, even taken out of its connection with the Christmas Oratorio, — for it was so nicely played as to leave no excuse on that ground for not liking it. If we have spent many words upon the smallest number of the programme, you must remember the trite maxim about "quality before quantity."

It has been the habit in these concerts to present all the four Symphonies of Schumann in their turn, sometimes two, sometimes only one in a season. But the so-called "Rhenish," or "Cologne" symphony (the last that he wrote, though published as No. 3) had not been given for four years. This was its sixth appearance in these symphony programmes. We do not wonder if some, who heard it for the first time, found it "vague;" we had the same experience on hearing it for the first or three or four times in Berlin; but with each repetition, its power and breadth and inspiration grew upon us. It is full of grandeur, beauty and nobility. The first movement, with its broad, buoyant rhythm, and its swelling harmony, gives one a glorious feeling as

of sailing down upon the full tide of the Rhine, "*den heiligen Strom*;" if technical faults are found with the instrumentation, it is at least rich and splendid, and its themes are noble and uplifting. The Scherzo has a hearty, free and glorious swing to it, as if the vintagers were in high tide of merriment upon the river's banks. The short Andante gives the serious and thoughtful mood of the voyager approaching the city of the great cathedral; it is a very tender, lovely, fascinating piece of harmony, and speaks to the soul. The extremely solemn, and at the same time somewhat quaint and bizarre Adagio, suggested by a religious ceremony, might be puzzling, perhaps even "dreary" to one who has not got the clue to it, or who has not heard mass (as we have) in the Cologne cathedral. As we listen, it really transports us to that scene, with all its imposing circumstances, its awe-inspiring sounds of chorus and of organ, mingled with queer sounding phrases from the ministrant at the altar (bassoon, echoed in all parts of the orchestra). Those phrases linger in the mind of the composer, and are humorously recalled in the midst of the vigorous, exultant onswEEP of the final movement, in which our voyagers seem to be on their homeward way rejoicing and talking over the strange things which they have heard and seen. We think this E-flat symphony, upon the whole, one of the grandest specimens of Schumann's genius. Perhaps he uses his trombones too freely, and might have done better to practice the Mozart economy (in *Don Juan*), and reserve their strength until the *Religioso* movement. Perhaps too, the brass might have been a little more subdued in the execution, though the interpretation by Mr. Zerrahn's orchestra, upon the whole, was excellent.

How anybody can reflect upon the Schumann Symphony as "noisy," and not say that with tenfold emphasis about the "Penthesilea" overture of Goldmark, is past our comprehension. But then, this is "modern" music; and the modern music has a right to be noisy, and make vociferous assertion of its claim; where would it be without it? This Overture is very long, extremely noisy and even discordant in the opening and some other parts of it; but in the middle portions there is some tenderness and beauty, with great wealth of instrumental coloring; and it ends with an impressive dirge, suggestive of the death of Penthesilea, the queen of the Amazons, who came to the aid of the Trojans and was slain in battle by Achilles. Perhaps there is some argument or "programme" to the Overture, which would have made it more intelligible as a whole. Evidently there is some terrible tragedy and strife in it from the outset, relieved by strains of sentiment and sadness, and finally of solemn mourning. Possibly Achilles found that he had slain one dearer than he knew.

The enthusiasm of the audience was fairly roused by the splendid vocal interpretations of Mr. Henschel. The great German baritone was at his best — in voice, in spirit, animation, forcible delivery, fine expression and artistic style. He had selected two grand arias, both of them extremely difficult, and both heretofore un sung in Boston. The first, from Handel's *Siroe* — one of his Italian operas of which we can find no account, though somewhere we have seen it called "Cyrus" — is in a stern, defiant, threatening tone, the aria (after the strong recitative) giving Handelian vent to the passion implied in such words as: "Thou rob'st me of pity; thou alope, O traitor, mak'st me a tyrant; it is thine own cruel desire, ungrateful one, it is not I who condemn thee." This aria seems in parts as much like Bach as Handel; and with such an interpreter, — one of the few competent to sing it, as well as to make the orchestral accompaniments

available — it is exceedingly effective. This singer wields the Handel roulades and figurative passages with masterly ease and evenness and clearness, making every phrase significant.

The great scene of Lysistrata, the evil genius in Weber's mystifying *Euryanthe*, an outpouring of baffled love and rage and terrible vindictive fury, — tender love strains alternating with vehement and angry recitative — was, with its more modern forms of dramatic melody, and its full modern orchestration, of which Weber was such a master, more generally appreciated than the Handelian. It made an immense effect, and was followed by an imperative recall, when Mr. Henschel seated himself at the pianoforte, and, playing the very full and difficult accompaniment himself, sang with equal power and freedom another operatic aria of Handel, new to everybody here. One of the wise critics of the newspapers shows more wit than musical appreciation when he says: "The free and gallant style in which Mr. Henschel grappled and flourished these *pre-historic monstrosities* (!) of music, so as to show the musical spirit and artistic purpose of the composer was as exhilarating as though some contemporary young gentleman should seize and brandish a huge two-handed sword as Richilieu does in the play, or should dash into a game of polo clad in the iron pot and full suit of armor worn by the doughty knights of old. There is, to be sure, something of the Tower ferocity of shake in his delivery of these tough roulades; but how art they to be dealt with otherwise than with some such grip?" A clever and amusing description! But he means, so far as the "prehistoric" author of *The Messiah* is concerned, that "there were giants in those days."

— In next Thursday's concert Schumann's never-tiring piano concerto will be played by Mr. F. H. Lewis, a very accomplished young pianist, formerly a pupil of Mr. J. C. D. Parker; and Mr. Julius Jordan, the young tenor who made so good an impression in the last performance of the *Immolation de Faust*, will sing a choice group of songs by Schubert, Schumann, Franz and Rubinstein. The orchestral pieces will be the good old *Freyshütz* Overture; the little "Marche Nocturne" of Berlioz, which pleased so much last year; and (for the first time) a comparatively light and pleasing symphony (No. 4), without trombones, by Raff.

**PHILHARMONIC ORCHESTRA.** — The fifth and last of this second season of these concerts was given as a matinee on Friday, Jan. 7, with the following programme, free, it will be seen, alike from overwhelming modern and from "pre-historic" monstrosities.

Overture, "*Tannhäuser*." . . . . . Wagner  
Suite, Op. 43, (two movements). . . . . Tchaikowski  
a. Divertimento. b. Intermezzo.  
New. First time in Boston.

Piano Concerto. *F-sharp minor*. . . . . Norbert Burgmüller  
a. Allegro. b. Larghetto. c. Finale.  
Mr. Ernst Perabo.

"*Waldweben*," from music drama "*Siegfried*." . . . . Wagner  
(*Nibelungen Cycle*).  
New. Second time in Boston.

Andante of the Unfinished Symphony. . . . . Schubert  
"Beautiful March" Symphonique Waits  
(Manuscript). . . . . G. W. Chadwick  
New. First time in Boston.

Piano Solo.  
Overture to "Egmont" . . . . . Beethoven

The *Tannhäuser* overture was splendidly rendered by Mr. Listemann's well-drilled orchestra, and seemed fresher to our ears than it has for a long time past. The Divertimento and the Intermezzo from Tchaikowski's Suite proved to be very charming pieces, the first being of a pastoral character, beginning with a long, pensive, dreamy monologue on the clarinet, afterwards responded to in kind by the oboe. It is all melodious, sweet, and richly delicately harmonized. The Intermezzo, which is stronger, was also very interesting. Wagner's "*Waldweben*," descriptive of the mysterious interweaving of the multitude of sounds in the forest — creeping breezes, rushing winds, stirring, shivering



leaves, birds and murmuring streams, with their effect on the senses and imagination of the wondering young hero, forms a most intricate and crowded, and yet graphic picture. The instrumentation is extremely complicated and ingenious, a web not easily unwoven by the most intent listener, but free from "monstrosity," and full of a strange fascination. To execute it so well must have cost nice and critical rehearsal.

The Schubert Andante and the *Egypt* overture, being of the truest metal, were of course enjoyable. Mr. Chadwick's "Beautiful Munich" is a graceful, genial, charming set of waltzes, after the Strauss Vienna style, showing a clever, ready hand in such light composition—useful practice for more serious work; but in what sense they could be called "symphonic" was a conundrum, for the solution of which we listened to the end in vain.

The appearance of Mr. Perabo, after so long a withdrawal from large concert halls, was welcomed with enthusiasm. We all know that he is one of our very first pianists, and very earnest in his art, having the courage of his convictions when he has made up his mind on any question of taste not quite in accordance with the taste of others. We cannot but regret, however, the eccentricity displayed in his devotion to certain pet idols among composers and neglected works to which he seems to feel that associations bind him to the extremest verge of an undying loyalty. After now a third hearing of the Bargmüller Concerto (he played it twice in the Harvard Concerts some ten years ago), we are constrained to confess that we wonder at his admiration for the work. It has many pleasing passages, to be sure, it is flowing and melodious, full of graceful flowers of ornament, but it seems to us to lack force and point, to wander vaguely on, and to be superficial, light and tedious. The applause it elicited was meant, we are sure, perhaps unconsciously, more for the charm of Perabo's playing, which was altogether admirable, than for the work itself. Far be it from us to deny the genius of the lamented young composer, who won Robert Schumann's hearty recognition; but we cannot feel that this concerto is in any marked degree inspired.

The audience at this last Philharmonic concert, was discouragingly small; and we regret to learn that this is probably the last experiment of the organization (for some time at least) in this field of concert giving. The want of adequate support is due, we doubt not, both in this case and in that of the Harvard Symphony concerts, to the successive "crises" into which our people like to work themselves about each new phenomenal attraction—the costlier, the more seductive—Sara Bernhardt, Salvini, Her Majesty's Opera, etc., etc.—after which intoxications so many persons, who have fancied themselves musical, find symphonies and mere concerts, in the quiet, ordinary way comparatively tame affairs, and, having spent so largely, grow economical toward cheaper entertainments, and forget all loyalty and local pride toward our own home institutions. Is this a musical city? And are all concerts of the highest order only for the few?

**EUTERPE.** The second concert drew a large audience to the Meisnon on Wednesday evening, Jan. 6, and all seemed highly edified by the two string quartets which constituted the entire short programme, namely:

- Quartet, . . . . . George W. Chadwick  
Number 2. Dedicated to S. Jadassohn.  
Andante, . . . . . G-major, 12-8  
Allegro con brio, . . . . . C-major, 3-4  
Andante espressivo, ma non troppo lento, G-major, 3-4  
Scherzo: Allegro risoluto ma moderato, E-minor, 3-4  
Un poco più mosso, . . . . . G-major and E-major, 3-4  
Allegro molto vivace, . . . . . C-major, 4-4
- Quartet, . . . . . Franz Schubert  
Composed in 1828. Posthumous publication.  
Allegro, . . . . . D-minor, 4-4  
Aria con variazioni: Andante con moto, G-minor, 4-4  
Scherzo, . . . . . D-minor, 3-4  
Trio, . . . . . D-minor, 3-4  
Presto, . . . . . D-minor, 6-8

The effort of our young native composer in this most exacting form of writing was heartily applauded after every movement, and it had all been

followed with the closest interest. We cannot enter into any critical analysis of the work. Sufficient to say that it is fresh and pregnant in its themes, musician-like in treatment, original and yet free from extravagance, and full of spirit and legitimate effect. It will be welcome to us all again, and so will any further efforts of the genial young artist in the same kind. Being persistently called out, he stepped upon the platform and modestly bowed his thanks. He has expressed himself as altogether well pleased with the interpretation which his work received at the hands of the Beethoven Quintet Club, under the lead of Mr. Danneuther.

Schubert's D-minor quartet, beautiful in all its movements, superlatively so in its dirge-like andante con moto and variations, was led by Mr. Allen, and was heard with heart-felt delight from beginning to end.

Mr. OTTO BENDIX, with the assistance of Mrs. L. S. Ipsen (both from Denmark, now established here), gave the first of three Piano Recitals on Tuesday afternoon at Wesleyan Hall. The programme was interesting:

1. Op. 53. Sonata in C. . . . . Beethoven  
2. Three Songs. (Mrs. L. S. Ipsen). . . . . Grieg  
a. The Voyage.  
b. With a Water Lily.  
c. Autumn Storms.  
First time in Boston.  
3. Ballade in the form of variations on a Norwegian melody. . . . . Grieg  
First time in Boston.  
4. a. Kennet Du das Land? . . . . . Liszt  
b. Margerthe am Spinnrade. (Mrs. L. S. Ipsen). . . . . Schubert  
5. a. The Chase. . . . . Heller  
The hounds are loosed,  
The bugles resound.

King Philip upon his fiery charger, seeks to dispel the anguish caused by the death of his dearly beloved Agnes von Merance.

- b. Ave Maria. . . . . Liszt  
c. Rhapsodie Hongroise. No. 12. . . . . Liszt

Mr. Bendix is evidently at home in the sonatas of Beethoven, and played the well known Op. 53, carefully, clearly, and with vigor; yet somehow we missed the fine poetic feeling. The tones (was it the instrument? or the reverberation of the half filled room?) seemed almost uniformly to stand out too much, with aggressive brightness which conceals all color. But in the Norwegian Ballade by Grieg, — very charming, dreamy and poetic both in the sad musing melody, and the highly interesting and imaginative variations — we felt him to be a true and delicate interpreter. Stephen Heller's little hunting piece has a smart, exhilarating movement, and is so original and fresh that we wonder we have not before now heard it in the concert room. Indeed we wonder why Heller's compositions, many of which are so genial, so characteristic, so elegant, and of the best piano writing of the day, are heard so seldom. Mr. Bendix played it finely.

Mrs. Ipsen's very beautiful, rich, sympathetic contralto voice was heard to excellent advantage in the three unique, and highly poetic and romantic Norse songs by Grieg. Both the music and the singing was touchingly expressive and enjoyable. She made Liszt's Mignon Song come nearer to being enjoyable than we ever found it before; but we cannot say we like the song; it lacks simplicity, and the leading motive of the melody is very morbid ("advanced") for a child.

Mr. LOUIS MAAS. We very much regret our inability to attend the little semi-private concert at Mr. John Orth's rooms on Monday afternoon, and therefore copy from the *Transcript* the following account of the man and his achievements by one altogether competent to speak of them.

"Those who had the privilege of hearing Mr. Louis Maas, from Leipzig, Germany, pianist and composer, render some works of his own composition at Mr. Orth's rooms on West Street, this afternoon, enjoyed a musical treat that they will never forget. Mr. Maas is considered by many of the best authorities as one of the foremost musicians of the age, and his work here elicited the warmest enthusiasm. He was born in Wiesbaden, Germany, about 1853, educated as a child in England, was assisted late in his musical studies by Joachim Raff, in Wiesbaden. He became one of the most renowned pupils of Kullak and Liszt, both of whom

have spoken in unqualified terms of him and his works, Kullak employing him as assistant teacher, Liszt considering a string quartet of his composition equal to the best of Raff or Brahms. For the last five years he has been teaching music at the Leipzig Conservatory, having had in that time over 200 English and American pupils alone under his instruction. A symphony, a suite of five orchestral pieces, and an overture of his had been played at the Gewandhaus Symphony Concerts in Leipzig, over which orchestra he has also had the position of director upon different occasions.

"He is completely master of the great forms of musical composition, of orchestration, and equally so of the art of piano playing and of playing music at sight. The writer of this never knew of any one excepting Liszt himself, able to surpass him in this last-named particular. His power upon the piano is magnificent, his tone of rare beauty and sympathetic quality, albeit not as capable of crisp and piquant effects or coloring as that of some other pianists. He never pounds nor forces the tone; still it is doubtful if another pianist in America can play with greater power.

"Mr. Maas has revised the Breitkopf and Härtel editions of Mozart's concertos, etc., apparently without being influenced by the spirit of Mozart, for his compositions are more in the modern genre of Berlioz, Wagner, Liszt, occasionally reminding one of Schumann. His originality is powerful and striking, especially in rich harmonic and rhythmic treatment of his subjects and in sustained power. The broad, massive development of his themes, the perspective of his climaxes, were imposing and overpowering; their dissolving as it were into blue other itself is at times irresistible.

"It takes a musician to understand and appreciate such works upon a first hearing; and they may be perhaps devoid of certain elements of popularity, but dignified, impressive, and an unanswerable argument for the nobility and infinite power of music they certainly are. He was heard with Mr. Sherwood in three piano duets, entitled "Neckereulen" (chaffing or teasing), "Am Abend" (evening) and "Das Fest" (The Festival); in a concerto, Op. 12 (the orchestral parts supplied on a second piano by Mr. A. B. Whiting, a talented pupil of Mr. Sherwood); an overture arranged for four hands, played with Mr. Orth; an impromptu—all by Maas; a Chopin nocturne, and Rubinstein's "Valse Caprice." Mr. Maas, owing to an engagement with an American impresario to travel five months in this country with Wilhelmj and Clara Louise Kellogg in concert, severed his connection at Leipzig last summer. Before getting ready to start he was taken with typhoid fever, and the concert project was broken up. About a month ago he arrived in New York, where he has already found his services in demand as a teacher and director, seconding Mr. Theodore Thomas in training his chorus. He has appeared in New York as a pianist, meeting with immediate recognition from all quarters. For the sake of the cause of good music, it is to be hoped that Mr. Maas may be heard here in concert with orchestra this season, that we may judge more fully of the beauties of his ability in concerto and symphony; and were it not for the chronic anxiety in some quarters lest something new, or some great artist should come among us, we would venture the hope that he might be induced to make Boston his home." C. W.

Boston, Jan. 10, 1881.

#### MUSICAL CORRESPONDENCE.

CHICAGO, JAN. 8. — The Apollo Club celebrated Christmas week by their yearly performance of *The Messiah*. Miss Norton, Miss Cranch, Dr. Barnes, and Mr. Hill were the soloists. They had an orchestra and also the great organ, Mr. Tomline acting as conductor. It is always pleasant to make mention of a performance of Handel's great oratorio, for we hear the work but seldom in these days, when a love for novelty seems to be the ruling desire among our concert-goers. A place should always be given to these time-honored works in our yearly programme of musical offerings. Thus it is highly gratifying to know that our Apollo Club will always find an evening for a yearly performance of Handel's noble work. The chorus was far better than the soloists in their work. Miss Norton has a fresh and sweet voice, but hardly the schooling of a finished oratorio singer. Miss Cranch made a refined effort in her delivery of "He was despised," and won the hearty recognition of her audience; but Mr. Hill, the new bass, made a failure. Dr. Barnes sang some of his numbers well, while others were marred by false intonation.

The Apollo Club numbers about one hundred and fifty voices, and while they slug with much effect and are a well-balanced chorus, the volume of tone is hardly great enough for such a grand work as *The Messiah*.

We have in the Beethoven Society, the Bach and Handel Society, and in other smaller organizations enough voices to make a very large and noble chorus, and it seems a great pity that they cannot be brought together at least once a year, for a grand performance of the Christmas-time offering—*The Messiah*. Once united in an effort for the good of art, and a great step would be made toward a festival. Concentration of effort, with disinterested motives, would develop a love for music that would lift our city into prominence as a musical centre.

It is with sadness that I am forced to record the death of Mr. George B. Carpenter, the late manager of Central Music Hall. He was taken suddenly ill on Monday evening last, and on Friday morning passed away. Mr. Carpenter was a gentleman of fine talents, and possessed with great energy. For some years he has been most active in the musical interests of our city, and by his instrumentality many fine entertainments have taken place, which would have been otherwise impossible. Through his energy and business ability Chicago has been provided with a fine Music Hall. For a number of years we had no adequate home for our musical entertainments, and it was through the indefatigable energy of this gentleman that our great want was realized. Mr. Carpenter was a gentleman of much culture, a good writer, and a very active manager. He always kept his promises to the public, and seemed to understand the taste of our concert-goers to a nicety. He will be greatly missed from among us, and his place cannot be filled. Memory will seek to retain the picture of his kindly face, and his name will be honored by a large number of sincere mourners. As the circle of time rolls on, each human soul is gathered into eternity. From the busy world of matter, into the home of the spirit. But when the mind can look back upon an earth-life that had accomplished something for the benefit of humanity, the memory must be rich in fond recollections, and the happy knowledge that the labor was not in vain must bring a heaven of contentment to the soul.

Thus it is those that remain earth-bound who mourn, for in the finished life there is joy and rest.

C. H. BRITTON.

NEW YORK, Jan. 10, 1881. On Wednesday evening, Dec. 29, Dr. Damrosch's Oratorio Society gave a performance of the *Messiah*, with Miss Bailey, Miss Druddil, Mr. Toedt, and Mr. Henschel for the soloists. The chorus was really excellent, and deserves especial commendation. Dr. Damrosch seems to have been able to induce his small army to recognize the fact that it is possible to sing in time and softly at the same moment. With vocalists in general it seems to be an unwritten and perfectly incomprehensible law that anything which is *piano* must inevitably be funeral and druggy to the last degree.

And now for the soloists. Miss Bailey is at all times a pleasing singer; her fresh, pure voice has a certain charm that cannot fail to find its way to the hearts of her hearers, but she has but little power and very little breadth of style, and—be it said in all kindness—the oratorio is evidently not her peculiar field.

Miss Druddil was not in her best voice upon this occasion, and hardly did herself justice; yet her efforts were, as always, so thoroughly artistic that they could not fail to be enjoyable.

Mr. Toedt brought to his task a clear, sweet voice, a refined manner, and a good method; his intonation is good and his conception intelligent, but he is hardly equal to some of the work allotted to him.

Mr. Henschel was by far the most satisfactory artist of the four. As has been frequently said, the quality of his voice is peculiar and perhaps not exactly pleasant, yet his style is so broad and so massive, his conception so clear, and his vocalization so masterly, that he satisfies the hearer: one can scarcely accord him greater praise.

On Tuesday evening, Jan. 4, Mr. Henschel gave his second recital at Steinway Hall. Although the weather was very unpropitious, there was a goodly number of music lovers ready and willing to brave anything in order to enjoy such a treat. The programme included a cyclas of songs: "To the Distant Beloved," by Beethoven; seven songs from the "Maid of the Mill," by Schubert, and three romances from Brahms's "Die Schöne Magellone." One of the most attractive features of this programme was the "Wie soll ich die Wonne" of Brahms. For an encore Mr. Henschel gave two selections from Handel's *Alcina*, accompanying himself in an admirable manner. Toward the last Mr. Henschel showed fatigue, especially in one of the Brahms romances; in this his intonation was somewhat inaccurate, but after so much delightful work one could readily excuse this slight error.

On the same evening the New York Philharmonic Club gave its third soirée at Chickering Hall, with the following programme:—

String Quartet, D-minor, . . . . . Raff  
Romance, (Flute) . . . . . St. Saens  
"Trout" Quintet, . . . . . Schubert  
(With Mr. S. B. Mills).

The wretched weather had its effect upon this concert also, but yet there was a very fair audience (and certainly a most intelligent and appreciative one) to listen to this fine series of attractive selections.

The club played well, and their best work was shown in the lovely quartet, which was played *con amore*. The Andante, full of the most exquisite and harmonic transitions, furnished as fine a piece of ensemble playing as has been heard in this city for a long time. The second movement also (a sort of Scherzo) went with a dash and brilliance that were at once bewildering and dazzling.

Nor must the beautiful Schubert Quintet be forgotten. Mr. Mills has greatly improved in his playing, and no longer seemed to be assiduously bent upon "drowning out" the other performers; indeed, most of our pianists have felt the Joseffy influence to that degree that their own pianism has undergone a much needed toning down. The Rev. E. E. Hale is reported to have said that Unitarianism had served the same purpose as homeopathy; the latter had greatly modified the allopathic practice, and the liberal religion had achieved the same result with regard to orthodoxy. An analogous effect has been produced by Joseffy, who plays the piano as such, and makes no vain attempt to take it from its own inapproachable ground. If Mr. Mills goes on in his present path, he will probably become a very excellent pianist. The St. Saens Romance was interesting as a novelty, and was well played by Mr. Winner; but it is difficult to believe that it possesses any especial intrinsic merit.

The fourth soirée will occur on Tuesday, February 8. On Saturday evening, January 8, we had the third concert of the Symphony Society, with the appended programme:

Fourth Symphony . . . . . Beethoven  
Concerto (violin) . . . . . Max Bruch  
(Herr Wilhelm.)  
Spring-Fantasy . . . . . Von Broussart  
Chaconne . . . . . Bach  
(Herr Wilhelm.)  
Overture, Tannhäuser . . . . . Wagner

Surely a memorable concert. Wilhelmj appeared for the first time this season, unless one accepts a curious beer-garden engagement accepted by him during November. His rendering of the noble concerto was most admirable, and, for the first time of which I have any knowledge, there seemed to be some warmth and human emotion within him; to his dignified and broad style was superadded a tenderness that has hitherto been conspicuously absent, and the result was certainly delightful. It is needless to add that the immense audience rapturously applauded him. He came out and bowed thrice, but resolutely declined to play.

In the Chaconne he was almost perfect; all the difficulties of the masterly composition were as nothing in his grasp, and in the feeling that his technical capacity was boundless, one had leisure to listen to the lovely work itself. When a lesser artist attempts it, one is perpetually impressed with the fear that each new difficulty will prove well-nigh insurmountable. To an enthusiastic encore he responded with the "Proletat" from Wagner's "Meistersinger."

An amusing incident occurred during the performance of the concerto. Wilhelmj was unconsciously bending time with his foot, and this was perfectly audible to those who sat near the stage, and was naturally very distasteful to Dr. Damrosch, who at once turned his head toward the soloist and riveted his eyes upon the foot of the latter, while still beating time with his baton; when this had lasted for perhaps half a minute, Wilhelmj took the hint and left the time in Dr. D.'s hands, where it properly belonged.

Von Broussart's work is divided into five sections, and is full of interest from the beginning of the first section to the end of the fourth. The last division is commonplace and almost trivial, this remark applies only to the theme, for the orchestration is masterly, throughout the entire work. I send you a printed programme (couched in curious English) of the author's intention, and will add only a few words of my own.

The first division opens upon the dominant of C-sharp minor, and ultimately takes the tonic. We now become acquainted with a peculiar rhythm which is heard more or less frequently through the whole work. The second division is in E-major, and is certainly very at-

tractive and winning. The third division is in A-sharp major, but arrives there only after a long detour, in which figures a lovely episode in F-major; in this same section is a violin obligato passage, and one for the clarinet. The fourth division is in C-sharp minor again, and seems more or less labored and wanting in spontaneity. From this we proceed to the fifth and last division, which opens upon the dominant of C-sharp major, passes to the tonic, and arrives lastly at E-major, in which key the "Fantasy" terminates.

I have given you but an outline of this work, but you can supplement it with the elaborate "programme" which I enclose.

#### BRONSART'S SPRING-FANTASY.

"HANS VON BRONSART'S *Frühlings-Fantasie* (Spring-Fantasy) was performed for the first time in 1859 from the manuscript, but withdrawn then by the author, to make some important changes.

"In its new form it was performed two years ago at a music festival given by the 'Association of German Musicians,' in Wiesbaden. There it was pronounced to be one of the most important of modern works, by an audience competent to pass judgment, which included both the Abbe Liszt and Hans von Bülow, who conducted on this occasion. The work has recently been published by Breitkopf & Haertel, in Leipzig.

"The fantasy is indeed a very original work, remarkable for its thematic as well as its poetical development and tonal charm. The piece begins with a slow movement, *The Desolation of Winter*. Above a long roll, *pp*, on the kettle-drum, arise gloomy sounds from the wind instruments. This rhythm,

— | — — — — —

is treated as a *motif*, and runs thematically through the whole work. It is heard, for instance, when the storms of life buffet the heart, and in other places. In the fifteenth bar of the first movement, in which only the sombre-toned strings (violins, violoncellos and contrabasses) are employed, another *motif* of a gloomy character enters. It is figured later and interrupted occasionally by a melody from the wood-wind choir, which shines like a gleam of hope into the almost congealed heart. Suddenly there is a rustling and murmuring in the air, mild zephyrs are awakening, it is *The Coming of Spring* (second movement).

"Beginning *pp*, (violins tremolo and clarinet) there is a gradual growth, until finally, in a jubilant *fortissimo*, the spring melody echoes and re-echoes from mountain and valley, intoned in chromatic imitations, now by oboes and trumpets, and anon by the strings. Now the soul, rendered susceptible to now and tender feelings and breathing in the odor of bursting buds and opening blossoms, indulges in *Love's Dream* (third movement).

"The sweet hopes and aspirations of the heart are sung by a solo violin, and when, shortly after, *solistics* and fears come to disturb the dream of love, the old German chorale melody, *Wie schon leuchtet uns der Morgenstern* (How Fair Beams forth the Morning Star), intoned in serene solemnity by the trumpet, comes to infuse hope into the troubled heart. As though filled with the new hope, the love melody rises for a moment with the chorale, and then pours forth its tender passion (all the first violins) in soft molisms. Once more, in deep and quiet rapture, the solo violin lifts its voice, and when a shadow again threatens to darken the happy soul, the chorale re-appears as a prelude of hope, this time chanted by the mellos-voiced horn. But alas! it is not yet given to the soul to surrender itself wholly to its happiness, for soon it is seized and towed by *Life's Storms* (fourth movement). All the blossoms seem ruthlessly bent and broken, all the hopes destroyed, all the inimical powers loosed. The gloomy rhythms of *The Desolation of Winter* are heard again, but this time they are much more relevant and incisive than before: we tremble for the fate of the tempest-tossed soul. Even the chorale, which again returns, seems to have lost its comforting power, when dithyrambic sounds announce *The Hymn of Spring* (fifth movement), and Nature, in all her potency, freshness and fullness, re-animates the depressed spirit. The hymn, with its ever-growing majesty, fills the heart with religious emotions, and now, with augmented power, the chorale comes sweeping along (oboes and trumpets), followed closely by the love melody, which soon spreads its pinions in contemplative union with the chorale. These three *motifs*, the hymn (Nature), the chorale (faith), and the melody of the second movement (love) are united at last, and assert themselves simultaneously, a symbol of the essential and everlasting unity of Nature, God, and love, despite their varied manifestations."

**Musical Instruction.****MISS EDITH ABELL,**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. CHAS. R. ADAMS**

Will receive vocalists to prepare for Concert, Oratorio, and Opera; also pupils for the cultivation of the voice. Special attention given to those who wish to prepare for the operatic stage, at 144 TREMONT STREET, Second Floor, Boston.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MISS MARY M. CAMPBELL,**

PIANIST AND TEACHER.

Address: O. DITSON & Co., Boston.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
3 West Cedar Street, Boston.

**MRS. WILLIAM GARRETT,**

VOCAL CULTURE,

No. 7 FRANKLIN SQUARE, BOSTON.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and 'Cello) by Messrs. C. N. ALLEN and WULF FRIED.

**MISS LUCIE HOMER,**

Pupil of Madame VIARDOT GARCIA,  
Receives pupils in SINGING and the CULTIVATION of the  
VOICE, at  
No. 741 TREMONT STREET, BOSTON.

**MR. E. J. LANG'S Address**

FOR PIANO-FORTE LESSONS,

CONCERT ENGAGEMENTS, ETC.

Is in care of Messrs. CHICKERING & SONS,  
BOSTON, MASS.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Room,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**J. C. D. PARKER,**

No. 149 (A) TREMONT STREET, ROOM 43,  
BOSTON, MASS.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,

Address PETERSILEA'S ACADEMY OF MUSIC,  
170 and 261 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, soothes palms and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 665 Sixth Ave., New York.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE,

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

50 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**J. B. SHARLAND,**

PIANO FORTE, VOCAL CULTURE, READY

READING and CHORAL CONDUCTING.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**EUGENE THAYER'S STUDIO,**

FOR ORGANISTS AND VOCALISTS.

148 TREMONT, NEAR WEST STREET.

Reception Half Hours at 10 and 5 o'clock.

**H. L. WHITNEY,**

Room No. 8, 125 TREMONT STREET, BOSTON,  
(Over Russell's Music Store).

Teacher of the *Porpora*, or Old Italian School  
of Singing.

Pupil of Corvelli, Arduano, Mmes. Arnold and Mette.

Private instruction a specialty. Class lessons given if desired.  
Mr. Whitney has had large experience as Conductor of Con-  
ventions, Societies, and Church Chorus, and will accept engage-  
ments in these departments of vocal art.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**CARL ZERRAHN**

GIVES LESSONS IN SINGING AND HARMONY.

Address care of DITSON'S MUSIC STORE,  
BOSTON, MASS.

Address, 130 CHANDLER ST., BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Semado Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: (Military Band).....JULIUS E. EICHLER.  
(Orchestra).....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

Office 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputa-  
tion for its high tone; for the independence and considerate justice of its criticism; for the  
solid value of its contents,—varied, readable, instructive; for its earnest and not wholly  
unsuccessful efforts to raise the musical taste and standard of our people, and to make the  
master works of genius more appreciated; and for its impartial survey of the whole field  
of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world  
of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the  
notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Ital-  
ian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, the-  
ories; on musical education; on music in its moral, social, and religious bearings; on  
music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance;  
five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and • THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE..... 3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent  
for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington  
St., and A. K. LORING'S, 359 Washington St., Boston.





# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1038.

BOSTON, SATURDAY, JANUARY 29, 1881.

VOL. XLI. No. 3.

## MISS EDITH ARELL.

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.

RESIDENCE: HOTEL BOYLSTON.

## MR. TIMOTHEUS ADAMOESKI.

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musical d'ensemble. Address 10 Charles Street.

## CHARLES N. ALLEN,

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

## MR. WILLIAM F. APTHORP,

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.

Address, No. 1 OTIS PLACE (off Brimmer St.), Boston.

## MR. G. W. CHADWICK,

CONDUCTOR AND SOLO ORGANIST.  
Will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 42.

## C. L. CAPEN,

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

## MADAME CAPPIANI,

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT No. 44 WINTER STREET, BOSTON.

## T. P. CURRIER,

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

## MR. ARTHUR FOOTE, Piano-forte Teacher,

3 West Cedar Street, Boston.

## MR. CHARLES R. HAYDEN,

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

## MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 134 TREMONT STREET.

Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WOLF FAIRB.

## GERMANIA BAND.

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL M. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

## TUNING DEPARTMENT, INSTITUTION

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

## MR. JOHN A. PRESTON,

TEACHER OF THE PIANO-FORTE.

140 (A) TREMONT STREET, BOSTON, MASS.

HOURS 10 A. M. TO 1 P. M.

## MADAME RUDERSDOFF,

Up to May, then for five months at her country residence,

LAKEBIDE, BERLIN, MASS.

## MR. JOHN ORTH

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

GEORGE L. OSGOOD,

149 (A) TREMONT STREET, BOSTON.

## BERNHARD LISTEMANN

Give Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

## S. B. WHITNEY,

ORGAN, PIANO-FORTE, AND HARMONY.

125 TREMONT STREET, BOSTON.

## MYRON W. WHITNEY,

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

## G. W. SUMNER

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

## WILLIAM J. WINCH,

149 (A) TREMONT STREET,

BOSTON, MASS.

## F. B. SHARLAND,

PIANO FORTE, VOCALCULTURE, READY

READING AND CHORAL CONDUCTING.

## WILLIAM H. SHERWOOD,

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

## MISS HELEN D. ORVIS.

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.

References: R. J. LANE, J. S. DWIGHT.

## EDWARD B. PERRY,

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the

ARTIST GUILD ROOMS, 106 1/2 TREMONT ST., BOSTON.

## MADAME CONSTANCE HOWARD,

PIANIST,

278 East Third Street, New York City.

## C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

## MME. BERTHA

Professor of the Art of Singing.

178 2d Avenue, New York.

Ladies prepared for the Opera or

Concert Room.

## JOHANNSEN,

## GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Ad-

dress, care

AMERICAN ART JOURNAL,

23 Union Square,

New York.

# DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and •THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE..... 3.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington St., Boston.





BOSTON, JANUARY 29, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$5.00 per year. For sale in Boston by CARL PRUEYER, 30 West Street, A. WILLIAMS & Co., 25; Washington Street, A. K. LOBINO, 30 Washington Street, and by the Publishers; in New York by A. BREESTADT, JR., 39 Union Square, and Houghton, Mifflin & Co., 25 Astor Place; in Philadelphia by W. H. BOKER & Co., 1202 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 325 State Street.

## ORCHESTRAL CONCERTS IN LONDON.

(From *The Musical Directory, Annual, and Almanack*, for 1881.)

THE PHILHARMONIC AND LONDON ORCHESTRAL CONCERTS. — On referring to the musical events in London during the past year, there is nothing we think will interest our subscribers more than to draw their attention to the orchestral concerts especially, and to the position of the Philharmonic Society at the present time. The programmes of the society for the last season show the same liberal mixture of the works of the older with the more modern and living composers which has always characterized them. Of the eight symphonies given, there were three of Beethoven, one Haydn, one Mendelssohn, one Schumann, one Sullivan, and one Brahms; of the eighteen overtures, half were by Beethoven, Mozart, Spohr, Mendelssohn and Weber, the other half all by living composers, excepting one by Auber; and among these the English preponderate, if we may claim Benedict as English, whose overture to *Twelfth Night* was given. There were *Recollections of the Past*, by C. E. Stephens (first time in London); *St. John the Baptist*, by G. A. Macfarren; *Hero and Leander*, by W. Macfarren; and *Mountain, Lake and Moorland* (first time), by Harold Thomas. The same order is observed as to concertos, among which there is one with the pianoforte as solo instrument, by an English composer, A. H. Jackson. The transactions of this admirable institution, which has existed upwards of two-thirds of a century, and has been the origin and pattern of so many which have sprung up, and are springing up, with a similar object, in England, Ireland, and Scotland, as well as in London, and which has such a high reputation on the Continent, have a paramount claim upon the attention of all who are interested in the musical art and its progress.

We learn that the society has of late been going through one of those financial trials which have occasionally before attended it in its long career. We trust that no apology will be needed from us for referring to a circular letter sent lately to the members and subscribers by the secretary, Mr. Stanley Lucas, calling upon them to form a guarantee fund as a security for the directors. We take the liberty of quoting a part of this letter, the issuing of which has been followed by the immediate formation of the required fund — the only result that could be anticipated: — "The directors of the Philharmonic Society having lately submitted to the general meeting of members a report showing the impaired

financial position of the society (the losses upon the last three seasons having averaged nearly £300 per annum), it was resolved to institute a guarantee fund of not less than £1,500, to enable the society to continue its efforts in the cause of music, and to avert the abandonment of the concerts, which have been intimately concerned with the history of the art during the last sixty-eight years." It appears from a brief but comprehensive history of the society, given in Grove's *Dictionary of Music and Musicians*, that the Philharmonic has experienced similar critical times before in its long career, and "has on more than one occasion been rescued from pecuniary difficulty, and placed again in a state of prosperity," but that, as quoted in the same article from the *Times*, on the occasion of its Jubilee Concert: — "Nevertheless, even in its darkest and most threatening periods, it has never once departed from the high standard which it set itself from the beginning; never once by lowering the standard endeavored pusillanimously to minister to a taste less scrupulous and refined than that to which it made its first appeal, and to which it is indebted for its world-wide celebrity. Thus it has never forfeited the good opinion of those who actually constitute the tribunal which, in this country, adjudges the real position of the musical art, and invariably rallied round the 'Philharmonic' in its moments of temporary trial. Amid all kinds of well-intended, however bigoted, opposition, the society has submitted to reform after reform, and preserved its moral equilibrium — a sign that its constitution is of the strongest and healthiest."

We gather from the same article that there have been about two hundred important orchestral works performed for the first time in this country by this society, viz., between forty and fifty symphonies, between fifty and sixty overtures, upwards of forty concertos, etc.; and that of these, thirty were composed expressly to the order and at the expense of the society, including thirteen symphonies, among which may be mentioned Beethoven's Choral Symphony, Mendelssohn's Italian Symphony, one by Spohr and two by Cherubini — also nine overtures, of which one was by Spohr, one by Mendelssohn, and two by Cherubini, etc. For exact details and other important information upon this subject we must refer to the able article, "The Philharmonic Society," in Grove's *Dictionary*, just quoted. For a long period the Philharmonic Society was the only institution at which great orchestral works could be heard in London. To their concerts only could professor and amateur formerly look to hear such music. The case is different now. With the increased cultivation of music generally, the demand for that of the highest class has been increased, and other channels have been opened up. One of the first changes in the programmes of the society was that of leaving out quartets, trios, and other forms of chamber-music, which formed an essential part in their original construction. This branch of the art, enriched to such an extent as it is by the works of the greatest masters, has since taken root for itself and grown into an independent source of attraction, as seen in the

different chamber-concerts which have been established, and especially in the singular and increasing success of the Monday and Saturday Popular Concerts, which draw together not only the lovers of orchestral music, but immense crowds of others to whom "classical music" of any kind was formerly unknown, and without which their taste for such music could not have been cultivated.

Other orchestral concerts, with the same object as the Philharmonic, have since been instituted. The New Philharmonic Society was established in 1854. The conductors at first were M. Berlioz and Dr. Wylde; afterwards Dr. Wylde only. The programmes of these concerts were of much the same character as those of the parent society. For a few years Mr. Ganz became conductor of them conjointly with Dr. Wylde, and, for the last two seasons, he has been carrying on concerts in the same style, and with the same band, and gives them in his own name as "Ganz's Orchestral Concerts." There was in the last season the same adherence to the acknowledged highest models, without which every concert of the kind loses its chief attraction, combined with a portion of the more modern school. During the five concerts given, there were two symphonies by Beethoven, one by Mozart, one by Mendelssohn, one by Rubinstein, and one by Berlioz, with a similar arrangement as to the overtures and concertos. In this respect Mr. Ganz has followed out the same plan as that adopted by Dr. Wylde and by the Philharmonic.

The great success of the Crystal Palace Concerts forms also a very remarkable instance of the extension of a taste for the best orchestral music. Owing to the objects and exigencies of the Crystal Palace, it has been possible and has proved desirable to maintain there a full orchestra throughout the year, and although it is some distance from London, not only are these concerts a source of gratification to the general visitors, but they have become the chief attraction to large numbers. So long and so ably conducted by Mr. Manns, with a band so thoroughly trained by playing daily together, they have been the means of making this class of music intelligible to a large section of the public, to whom it would otherwise have remained an unknown language. In the programmes for the past year only, there are fifty-one symphonies, viz., thirty-five of the older masters, and sixteen by modern and living composers. Of these, fifteen are by Beethoven, nine by Haydn, four by Mozart, etc. Of overtures there are eighty-four, twenty-nine of which are by the earlier and fifty-five by later and living composers. The much larger number performed of the highest form of orchestral music — the symphony — evinces the same catholic tendency as marks the programmes of the Philharmonic and Ganz's Concerts; while, as in those institutions, there has been no indifference exhibited to the claims of what is new. On the contrary, from the large number of concerts given annually, more opportunities have been afforded of introducing very much that is new and good. It is, indeed, to these concerts we chiefly look for novelties, and the

ambitious artist seeks the opportunity of showing of what mettle he is made.

In the last two seasons, also, similar orchestral concerts have been successfully given in London, especially those of last season, conducted by Herr Richter, and the same course has been pursued as by the Philharmonic, Mr. Ganz, and at the Crystal Palace, in the formation of the programmes. The great success which attended the "Richter Orchestral Concerts" is no doubt mainly attributable to Herr Richter's reputation and ability as a conductor. But there are other causes which have helped very much to contribute to it. There seems to be in London an enthusiastic party of devoted admirers of the most modern German School of Music, and, although a few of the most intelligent and cultivated among them loyally give the precedence to Haydn, Mozart, Beethoven, Spohr, and Mendelssohn, there is yet a large number who speak of even the best of these composers "with bated breath," and there are also many wild enthusiasts who can see no merit in any music but that of the modern gods of their idolatry. Herr Richter, however, belonging to neither party, is eminently conservative. When it was announced that the conductor of Wagner's most important works was to give concerts, all warm-hearted adherents of the new school flocked to welcome him, so that Tories, Conservatives, Liberals, and Radicals in music, met together. With excellent judgment Herr Richter made one of the symphonies of Beethoven the *pièce de résistance* in each of his concerts, and gave them in chronological succession. He gave also symphonies by Haydn, Mozart, Mendelssohn, Schubert, Schumann, and Brahms. His programmes, indeed, contained fewer works of the modern school than have for many years been found in those of the Philharmonic. If the same rule be adhered to through another season, there is every reason to predict a similar success.

Besides the societies and institutions to which we have alluded for the periodical performances by a full orchestra of music of the highest class, other channels have been opened out in London. Among these, Promenade Concerts, commenced upwards of a third of a century since, although, when first begun, appealing almost exclusively to the widest circle of music lovers through what is comparatively familiar and fleeting in the art, have so far changed and improved in character that it has been long found possible and desirable, as an attraction, to give what are termed "Classical Nights." In the past season, also, at Covent Garden, with a band that contained many of the finest performers in the country, under the conductorship of Mr. F. H. Cowen, the bold and excellent example set by Mr. Arthur Sullivan in the previous year has been followed of going through the symphonies of Beethoven in the course of the performances, crowds unaccustomed to such music being awed into respectful silence by their grandeur and beauty. Mr. Riviere also gave and conducted with success a series of Promenade Concerts, from October 6th, to November 10th, in 1879. With all these counter-attractions, which have arisen since the Philharmonic was the only

institution at which the highest order of instrumental music could be heard, before the hundred "Philharmonics" existed which in England have adopted that name, this society has never swerved from the principles it first adopted, but has set a worthy example to all. Its members and friends must rejoice therefore, to know that the proposal of a guarantee fund, put forth to secure the directors from loss, has been so quickly and so nobly taken up. There is one great cause, which may be mentioned, of the long and successful career of the Philharmonic, and that is, that it is not a commercial speculation. The seven directors who manage its affairs, who engage the artists and form the programmes, do their work gratuitously for the love of art, and being selected by the general body of members, every phase of musical taste is represented. There is thus the fullest security that the best, and nothing but the best, in the different branches of the art will be selected, and its most enduring interests consulted.

#### THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.

II. (Nov. 25, 1880.)

FROM DUFAY TO PALESTRINA.

Ladies and Gentlemen,—With the last quarter of the 14th century, we enter upon one of the glorious epochs in musical history. Long experimenting upon the discantus had led to a worthy appreciation of the true principles of counterpoint, and under the guidance of these principles composers had acquired no mean degree of skill in the technique of musical composition. The system of musical notation if not yet wholly perfected was still a sufficiently handy musical language for composers to write in with ease and without fear of misapprehension; music was out of its swaddling-clothes, and had done with its primary schooling; a career was open not only to talent but to genius. This great musical epoch which began about the year 1380 in the Low Countries, and arrived at its culminating point of splendor in Italy in the 16th century, has been so misappreciated in various ways, that it will be well for us before going into the detail of its history to consider carefully the general character of the music which makes it famous in the annals of the art.

The general form of this music was that of strict counterpoint. The old modes of the Gregorian chant with several new ones which were not in use in earlier days, but which were founded upon the same system, were still in universal use. Our modern tonal system had not been discovered. The laws of composition were the strictest and most strictly observed that the art of music has ever known. The harmonic structure of the music of this period was very simple. Purely consonant harmonies formed the basis of this structure; dissonances were rarely used, and these only as strictly prepared and resolved suspensions, or as passing notes. What we call a discord, the chord of the dominant 7th for instance, was unheard of. The interval of the tritone was still the *diabolus in musica*, and was severely tabooed. Contrapuntal imitation, both in its freer forms and in the strict form of the canon, was one of the commonest musical devices although the highest development of imitative writing (the fugue) is of somewhat later date. All this seems to us now rather a meagre musical material; mere direct or inverted triads with a few suspensions.

<sup>1</sup> Reported for the Boston Traveller.

But the composers of that epoch had this material thoroughly at their command, and worked positive wonders with it. The music sounds strangely enough to our ears when we first hear it. Many persons do not hesitate to set it down as hopelessly antiquated and monotonous, as belonging to a period when the art of music was as yet in its infancy, and not fit to be listened to now. But let us consider a little. In the first place a complex, highly organized, thoroughly perfected, artistic form cannot possibly have been the product of a period when the art was in its infancy. A form of composition at once so subtle and exacting that hardly any one now can write in it freely and naturally, but which the composers of that time handled with the most consummate ease and grace, is not to be set down as mere child's play. But other people, well appreciating the fact that this music cannot be called infantile, go to the other extreme and object to it on the ground of its being very learned but very ugly. Very learned it certainly is, but there may be two opinions about its ugliness. There are, undoubtedly, many points about it which to our unaccustomed ears sound ugly and harsh at first. But we must remember how our modern musical ear has been trained exclusively in our modern musical system, and our diatonic scale has so gained the ascendancy over our musical perceptions that we have great difficulty in making our ear accept another series of notes as a scale at all. This scale contains within itself the potency and power of our whole modern musical system. Certain harmonic progressions or successions of chords sound ugly to our ears because they contradict the peculiar character of this scale. The explanation why they are inconsistent with its whole nature belongs to one of the most profound problems in the science of harmony. The mere statement of the fact must be enough for us now. But it has been proved beyond a doubt that the ugliness of certain harmonic progressions lies solely in their contravening the nature of our musical scale. But we already know that the old music of which I now speak was not based upon this scale at all. Harmonic progressions which are inconsistent with the nature of our scale, are perfectly consistent with the nature of the church modes. So soon as we are able to rid ourselves of all exclusive prejudice in favor of our modern scale and the musical system based thereon, we find that the ugliness of these harmonies vanishes at once. No doubt we do not find certain beauties in this old music which are unattainable save through our modern musical system; we must be content not to look for them where it is impossible to find them. In looking for intense emotional expression in classic Greek sculpture we must surely count without our host. We must be content with absolute beauty of form, and that unqualified dignity and repose which has vanished from all representative art since the day of Phidias. We must not expect to find the bewitching prettiness of a Greuse head in one of Michael Angelo's Sibyls. Now the beauty that is to be found in the old music of the fifteenth and sixteenth centuries is very much of that sort we desire in Greek sculpture, in so far as it is possible to compare together two utterly different arts. The technical skill of the old masters lay in their perfect command over their musical material, and their consequent thrifty use of it. They had the keenest eye for every possibility of beauty that lay hidden in a given melody, and knew how to develop those dormant potencies into musical existence and life.

For the expression of passion and violent emotion they had no musical means. That subjective quality in modern music which seems to lift the veil from the sanctuary of the composer's very heart and initiate us into the mystery of his per-

sonal, emotional life is wholly foreign to their writings. But what their music did express in a more transcendent degree than it has ever been expressed since, was that super-earthly state of being for which the Hindoos found the word *Nirvana*, and which Christian philosophers call *ecstasy*. Leaving the question of intrinsic beauty, the music of later periods may be characterized as an ideal mirror, in which man sees a transfigured reflection of himself, of human joys, sorrows, passions, struggles, defeats and victories. The old music is a mirror placed at such an angle that in it we see reflected the very bliss of heaven itself. It has been objected again, that those old composers expended a great portion of their powers in solving nice technical difficulties in composition, in working out sheer musical puzzles. Well, this was hardly avoidable. We have seen how, for a couple of centuries, composers had been at work on the discantus; how their various experiments in this style of writing had led to the discovery of the true principles of counterpoint, and notably to that of the fine musical results to be obtained by contrapuntal imitation; that is, by letting one voice in the harmony imitate a melodic phrase previously sung by one of the other voices. The manifold technical difficulties of this style had been so far conquered that composers could write in it easily and freely, thus giving full scope to their musical imagination and melodic inventiveness. The musical form was firmly established and found to be most excellent. How natural was it then for composers to try to push this form to its farthest practicable limits; to try to find out what new subtleties it might be capable of and then exhaust its æsthetic possibilities!

The simplest laws of imitative counterpoint were at first mere trammels upon the composer's genius; but time and practice showed that they were natural and productive of the best musical results when intelligently followed. What was at first a galling shackle soon became a source of power. Might it not be found, then, that new and more intricate contrapuntal forms, more difficult to work in than the already established ones, would in their turn prove themselves to be new sources of musical power, when once thoroughly mastered? At the worst the technical skill acquired in mastering them would of itself make the game worth the candle. So composers set to work with a will, imposing upon themselves the most varied, difficult and intricate contrapuntal tasks in the hope that their more and more complex musical webs might in time furnish material for a worthy garment for creative genius to wear. It is true that this passion for musical experimenting often led to purely fantastic results; many compositions proved themselves to be in the end mere curiosities. Many intricate contrapuntal devices were found to be nothing more than musical puzzles of no real artistic value. But the true men of genius soon stopped toying with them, not sorry, however, to have made the experiment if only to have seen the folly of it for themselves. Upon the whole the real value of these Netherlandish tricks has been vastly underrated. These apparently childish experiments, fantastic and artificial as they now seem to us, gave people such an insight into the possibilities of counterpoint, that it is safe to say that the great musicians of later days, the Handels, Sebastian Bachs, and Beethovens, would have been able to write with far less freedom and mastery, had not their musical material been previously so thoroughly worked and rendered pliable by the old Netherlanders and Italians. Again it is very wrong to think that a highly developed technique was the only result of these musical experiments in the Low Countries. Some of the compositions of that period even in very intricate forms can only be

ranked with what is most beautiful in all music. And even if we call some of the artistic failures mere bits of toying with complex contrapuntal devices, and sheer musical play, we must own that they are by no means child's play, and as Ambros says, only great minds could play so. It is difficult to give an exact idea of what these feats of composition were without using an amount of technical terms that would be out of place here. They belong to the most recondite mysteries of the art of counterpoint, and it would take a whole evening to explain them. But some notion of their general character can be given by means of analogy. The anagram, the palindromic verse, the equivocal rhyme in poetry are feats of a very similar nature. Some of the old musical tricks were very much of this sort; for instance, a composer would write a piece of music which would be acceptable to the ear, when read in the ordinary way. Turn the paper upside down and read it, and you get an equally acceptable composition. Musical anagrams, or what is very like an anagram were in vogue. This device has even come down to modern times. Sebastian Bach and Schumann were quite fond of them. The letters of Bach's name, indeed, form a very good theme for a fugue. But other more legitimately contrapuntal tricks were more difficult to describe; so I will leave them to your imagination. For a full technical description of what was called the *enigmatic canon*, I beg to refer to F. J. Fétis's treatise on Counterpoint. I would by no means be understood to say, as some enthusiasts have done, that all the music of this period was fine. It is as impossible to respect that judgment which says that a thing must be good because it is old, as that carping which declares that what is old must needs be antiquated and unpleasant. Much poor music was written then, and musical historians have as a rule been too careless in selecting examples; sufficient care has rarely been taken in distinguishing between the good and the worthless.

Yet there is a certain difference between the poor quality of much of this old music and the villainess of some of the musical atrocities that are perpetrated now-a-days. I once heard a distinguished musician say: Those old fellows did not always write good music; inspiration came and went then as now. But their poor productions were as innocent as possible. They were dry, uninspiring, pedantic, artificial and tiresome; but since then people have gone much farther and have discovered the art of writing an essentially vulgar melody—a feat which no mediæval composer knew how to accomplish.

It is curious to note how this peculiar quality which we call vulgarity is not to be found in the productions belonging to the classic period of any art. We do not find it in Greek architecture, sculpture or poetry. It is wholly absent from Egyptian art. We do not find it in the earlier period of Italian painting, and only rarely in the works of the Medicæan period. The music of the great Netherlandish and Italian era is equally free from the taint of vulgarity.

(To be continued.)

#### WAGNERIUS IN EXTREMIS.

Richard Wagner's long and stormy career has placed him, from time to time, in strange situations, and more than once exemplified the bitter irony of Fate; but perhaps the strangest and most ironic episode of all is that in which we see him accepting from the King of Bavaria the means wherewith to produce his new music-drama, *Parsifal*. For a long time past the Wagnerian propaganda, a well-organized and enthusiastic body, not wanting in assurance or strength of lungs, has been beating up for subscribers, and especially for subscriptions to the new *Bühnenfestspiel*, spurred on thereto by a powerful and healthy stimulus. The master learned a lesson

in 1876, at the famous festival of the *Nibelungen Ring*. He was then a sanguine man, mayhap through mistaking the stentorian applause of a few for the measured approval of many, and eventually Dame Fortune played him a trick. At the time when all artistic Europe had journeyed to Bayreuth, or was listening intently for such sounds as might travel from the curious edifice near the lunatic asylum of that Franconian town, it was said in these columns that Wagner had reason for more pride than falls to the lot of any one below heroic rank. He had brought the King of Bavaria and the German emperor within a measurable distance of each other, the recluse running out of Bayreuth just before the warrior entered it. He had heard from the frank tongue of Kaiser Wilhelm that, though the imperial mind was a blank upon the merits of the case, the imperial duty was to honor a "national" movement, and he had told an enthusiastic supper party, amid noisy approval, that Germany had received from his hands a "new art." All this was dazzling, intoxicating; but when the emperor escaped from the toils of the old Revolutionist, when the king safely shut himself up again, and Bayreuth relapsed into sleepiness, the reckoning had to be paid. We all felt for Richard Wagner during that very bad and seriously-prolonged quarter of an hour, measuring its bitterness, as we had a right to do, by the fact that it drove him to seek funds in skeptical, not to say unbelieving, London. "The burnt child dreads the fire," says a homely proverb, and Wagner, as the burnt child of Bayreuth, resolved to touch no more the fire of speculative performances. "Master, let us have *Parsifal*," chorused his adherents. "So you shall, my children," was the answer, "when every farthing of expense is guaranteed." Upon which, of course, the propaganda drama began to beat all over Europe. Unfortunately, Wagner chose to fetter his lieutenants with conditions that, while making success impossible, as the event proved, accurately gauged the strength and devotion of the new school. They were forbidden to touch the money of the heathen. In 1876 the heathen swarmed into Bayreuth, and, under the very shadow of the Festival Theatre, opened fire on the whole concern—big guns, light artillery and small arms blazing away together. This is not to be repeated. Every *Parsifal* ticket has its billet carefully ascertained and accurately directed beforehand. No Philistines need apply. In a pecuniary sense, the limitation has proved fatal. Sanguine yet, perhaps, to some extent, Wagner may have looked to see a run on the box-office by the elect everywhere; but either the elect were few or their devotion was faint. So it came to pass that, albeit Dr. von Bülow went up and down playing a Bechstein piano for the good of the cause, the money did not come in, nor was there any prospect of *Parsifal* coming out, until King Ludwig opened his heart and his purse to the tune, it is said, of fifteen thousand pounds.

Doubtless Richard Wagner is grateful to his royal friend for helping him through a difficulty, but the need for such assistance must have touched his proud and sensitive nature to the quick. Is this, then, the end of all his labors—the outcome of so much magnificent assumption, the result of four years' study of the "new art" embodied in as many volumes of *Nibelungen* music? Was the applause of 1876 but a glittering bubble that rose into the air and burst? and did the European "sensation" of that memorable year resemble the loud voice of a storm, forgotten when nature recovers her equilibrium? If so, the experience is not new in the lives of artistic men. Music, like religion, has its martyrs, upon whom every lover of the art looks with profound respect, sympathy and gratitude. But somehow, when Wagner is humiliated, musicians think of Nemesis. There comes to them a voice like that which proclaimed, "Great Pan is dead," and the voice says that Justice still lives. It would be strange, indeed, if this were not the case. Needs must that an art-loving public mingle pity with reverence when contemplating the life-struggle of a Mozart, a Schubert, or a Beethoven. These illustrious masters suffered as it behoves the great to suffer, in silence, and were content to be judged by their works, though the true and final verdict might not come until long after they had passed out of hearing. The path of Richard Wagner, on the other hand, is littered with the traces of almost ferocious onslaughts upon those of his fellow-artists whom the world holds dear. He has visited churchyards and wreaked spite upon the tombs of the dead. One after another, great and cherished reputations have felt the sting of his keen and acrid pen. He has mocked at Meyerbeer, treated Mendelssohn with disdain, struck fiercely at poor, gentle Schumann, laughed at Berlioz, patronized Mozart, and, so to speak, made a post-mortem examination of Beethoven to lecture upon his diseases. What



he thinks of the living Brahms we shall, it is said, soon know more fully, and then perform this truculent master must rest until some one else is guilty of eminence. All this may be the result of extreme fervor—of that "noble rage" which makes a man spurn the restraints even of decency for the sake of the cause he champions. It is just possible that Wagner may weep for the victim while he tries to annihilate the artist—that he may admire the image while he puts forth all his strength to overthrow the idol; though this is hardly probable, since he would plant himself on the vacant pedestal. Yet whether or no feeling struggle with a sense of duty, the effect upon onlookers is the same. Wagner is not yet to all men the "chartered libertine" of music. No universal consensus has given him letters of marque, with power to wreck, burn, and destroy on the high seas of art. Keen, therefore, is the resentment called forth by his unprovoked and savage onslaughts, and if at this moment, when the liberality of King Ludwig is a sweet which turns to bitter at thought of its necessity, there should be for him no widespread sympathy, he has only himself and human nature to thank.

It may be said that all such personal considerations should be foreign to the domain of art. That is very true, but in this case who is responsible for their intrusion? Ever since "unconscious necessity"—the vague, impersonal thing which Wagner speaks of as a "familiar"—led the master to embrace what he would have us believe are new ideas, he has been unable to separate the ideas from himself. The world is always required to take the one with the other. Accept the principles, if you will, but at the same time recognize the man and be prepared to stand up for him and all his works. It would, perhaps, be rash to speculate upon the power Wagner's artistic theories would by this time have exercised had he not so intimately associated them with his own personality; besides, we are not now criticizing, even indirectly, the "new art." On the other hand, it is quite safe to assume that the master's cause has suffered heavily from the atmosphere of contention, vituperation, and bitterness in which he has chosen to live. Probably Wagner will never alter, but fight to the last with all the grim persistence of Sir Richard Witherington at Chevy Chase. At the same time the lamentable failure of an artistic cult which, though spread through the world, cannot raise money enough to pay the expenses of a new deliverance by its high priest in its chief temple, should give him pause. If this be the result of so many years of "personal government," Wagner might do better by joining Royal Ludwig in his retreat, and leaving the "cause" to a council of ministers. Meanwhile amateurs may devoutly hope that, even though Wagner's music be in truth the music of the future, the composer of the future will not appear as a reproduction of himself. Imagine twenty such men, either in substance or in pretence, each with a Bayreuth and a convenient eachlittle journal, with ideas and a sharp quill, and each assailing the rest tooth and nail. Before this picture the mind recoils in alarm, praying to be delivered from the evil day. There is, however, little cause to fear the realization of so dreadful a dream. A Wagner, like a Napoleon, comes far less often than the aloe blossom, and, when he goes, the things he has turned topsy-turvy right themselves with marvelous facility, while he is soon regarded with no more than the languid interest attaching to last week's nightmare. — D. T., *Lond. Mus. World.*

## Dwight's Journal of Music.

SATURDAY, JANUARY 29, 1881.

**A NEW LEASE OF LIFE.** Our readers must have seen, what we too painfully have felt, that so far, since the beginning of the New Year, our Journal has been somewhat in a state of suspended animation. The truth is, during these weeks, what with stunted patronage, and our own utter dissatisfaction with such work as we have been able to perform within such narrow limits, our thought and feeling have been gravitating toward the resolution to cut the knot peremptorily, and suddenly stop the Journal, and go free! A freedom for which we have intensely longed, although it would be coupled with sincere regret!

But now the question is decided, and the Journal of Music will go on. How long, and (what is more important) how well, how good a musical journal it will be, must depend not only on the Editor, nor on the Publishers, but on the number

of subscribers and advertising patrons. At all events, the paralyzing doubt removed, may we not trust the good genius to inspire our work, for some time at least, with a little more new life than it has shown or felt for some time past?

### CONCERT REVIEW.

A crowd of concerts—more than we can make a note of, more than we could even attend,—have occurred during the past two weeks. First in order of time were three (Jan. 13, 14 and 15), by

CONSTANTIN STERNBERG, the Russian pianist, with WILHELM, the great violinist, and a new soprano singer by the name of LETITIA LOUISE FRITCH. These were given in the great Music Hall before discouragingly thin audiences. Mr. Sternberg, both by his selections and interpretations, impressed us as a straightforward, conscientious, tasteful and accomplished artist, free from affectation or extravagance; a master of his instrument (would that the instrument had been a better one!), and always true to the composer. He played no concertos, for there was no orchestra; but the F-minor Fantaisie, the C-sharp minor Etude, and the F-major Nocturne of Chopin; the D-flat major Etude of Liszt; a Prelude in G-minor, by Bargiel; a Fugue in the same key (very interesting) and an Impromptu ("The Hunt") by Rheinberger; a brilliant Scherzo and an Etude by Moszkowski; a Bach Prelude in G-minor and a Fugue in D-major by Kirnberger (another of the ancients); also a very pleasing and original Gavotte of his own composing,—were enough to show his quality, and win the respect and liking of his audience.

Wilhelmi played the violin like the strong giant that he is,—a giant largely blessed with soul and brain. He also took a giant's liberty in playing what he pleased with slight regard to what was set down on the bill. Thus in the first concert, instead of the "new Concerto by Max Bruch," which people tried to imagine they were hearing, he really gave a Romanza,—a single slow and very grand, broad, deep-felt movement, by Maximilian Vogrich, who, by the way, played all the accompaniments, both for violin and voice, both German and Italian, in such a thoroughly musical and masterly manner, as to make himself a peer among his principals. Wilhelmi also played the first Concerto of Bruch—the same which Adamowsky played—almost as well,—instead of the one promised, by "Lipinski"; a most difficult and brilliant Concerto Polonaise by Laub (whom we remember so well in Berlin); and, instead of the great "Chaconne by Bach" (which we went on purpose to hear!), the Reverie by Vieuxtemps. All his work told and held the hearer spell-bound. Of the singer we can only say that she seemed to have been brought up on such cast-iron melody as Verdi's "Ernani, involami," which she sang with great vigor and brilliancy; that her voice is more *éclatante* than sweet or sympathetic, and that her forte consists apparently in flashy bird-like passages and trills, and high tones held out beyond all reason.

A most delightful and purely artistic occasion was MR. HENSEHEL'S FIRST VOCAL RECITAL at the Melodion on Monday evening, January 17. Miss Lillian Bailey was the only assistant (for he played all the accompaniments) in the following choice programme:

- |   |            |
|---|------------|
| a. Aria del Opera, "Orfeo"  | Haydn      |
| b. Serenata, "Vieni oh cara," (Agrippa)   | Handel     |
| c. Aria, "Mi du speranza," (Almira)   | Handel     |
| Mr. Hensehel.   |            |
| a. Nacht und Träume   | Schubert   |
| b. Der Kussbaum   | Schumann   |
| c. Lullaby  | Brahms     |
| Miss Bailey.  |            |
| Piano Solo. a. Nocturne in G (op. 25, 11)   | Hensehel   |
| b. Gavotte in C   | Hensehel   |
| Mr. Hensehel.   |            |
| "Oh that we two were Maying"  | Hensehel   |
| Miss Bailey and Mr. Hensehel.   |            |
| a. Minnelied  | Brahms     |
| b. Der Auer   | Rubinstein |
| c. Widmung  | Frann      |
| d. Ich grösse nicht   | Schumann   |
| Mr. Hensehel.   |            |
| a. "Oh, hush thee, my babe"   | Hensehel   |
| b. "Sing Heilho"  | Hensehel   |
| Miss Bailey.  |            |
| Five songs from the cycle: "Die schöne Müllerin," "Der Wanders; Wohin? Der Neugierige; Pause; Kirschen und Stolz" | Schubert   |
| Mr. Hensehel.   |            |

An imperative engagement robbed us of all that preceded the "Widmung" of Robert Franz; but on entering the well-filled room one felt at once the atmosphere of poetry and music; it was plain that that large, appreciative company had been and was completely enjoying itself. Mr. Hensehel sang the Franz song and Schumann's impassioned "Ich grösse nicht" with great feeling and expression, as moist eyes in the audience witnessed. His selection, too, from Schubert's *Schöne Müllerin*, in all their contrasted moods, were most effectively and beautifully rendered, song and accompaniment being in perfect sympathy, the freedom of the voice not fettered by the occupation of the hands.

It was a rare treat to hear Miss Bailey's pure, sweet, flexible and sympathetic voice in those charming settings by Mr. Hensehel of a couple of those "Water Babies" songs. They suit her admirably, and were sung with fascinating grace and delicacy. The second recital will be given in the larger Tremont Temple next Monday evening.

**HARVARD MUSICAL ASSOCIATION.**—The fifth Symphony Concert (January 20) offered the following programme:

- |   |                     |
|---|---------------------|
| Overture to "Der Freyschütz."   | Weber               |
| Piano-forte Concerto in A-minor, Op. 64.  | Schumann            |
| Allegro affettuoso. — Intermezzo (Andantino grazioso).  | —                   |
| Allegro vivace.   | Frederick H. Lewis. |
| Marche Nocturne, from "L'Enfance du Christ."  | Berlioz             |
| [This March, now given for the second time in Boston, is from the First Part ("Herod's Dream") of "L'Enfance du Christ." It is the midnight patrol of Roman soldiers through the streets of Jerusalem.] |                     |
| Songs, with Piano-forte: —  |                     |
| a. Love's Message (No. 1 of the "Swan Songs")   | Schubert            |
| b. Silent Tears, Op. 26, No. 10.  | Schumann            |
| c. "Hark! how still," ("Stille Sicherheit")   | Frann               |
| d. "Gold rolls here beneath me."  | Rubinstein          |
| Julius Jordan.  |                     |
| Symphony, No. 4, in G-minor. (First time).  | Brahms              |
| I. Allegro. — II. Allegro molto. — III. Andante con   |                     |
| truppo mosso. — IV. Allegro.  |                     |

Mr. Zerrahn's orchestra was in fine condition, and everybody appeared to enjoy the entire concert heartily. Weber's romantic Overture, still unsurpassed in its kind, was heard with real zest, even by those who had heard it a hundred times before; but it was long since it had figured in these programmes. The picturesque, bizarre, mysterious little *Marche Nocturne*, by Berlioz, renewed the strange impression of last year; the melodic theme which acts in after the vague and distant-sounding introduction, is interesting and rather Schubert-like.

The G-minor Symphony by Raff, though not the most ambitious, is one of the most fresh and pleasing of his many elaborate orchestral works. It is without trombones. The first Allegro has a beautiful theme, which is very finely worked up, in alternating with charming wood-wind passages—one especially, where upon their measured *staccato* chords a lovely *legato* melody steals in from the violoncello. The second movement, though in 3-4 measure, is a most swift and frolic Scherzo, sparkling and flashing like dancing water in the sunshine. Its trio takes a pastoral color, clarinet and oboe soliloquizing "at their own sweet will" and at length, in quaint, meditative, melodic passages.

The Andante, though too long, is the most important portion of the work, full of melodic invention, of suggestive episode, of depth of sentiment, and wealth of harmony and color. It begins unpretendingly in a religious, almost choral-like strain. Presently the bassoon tells an interesting story, which seems to interest his comrades, whatever it may all be about. The crowd of thoughts thickens, and the tone and feeling deepen. If the movement were not so long, it would leave a profound impression. The Finale is constructed on a happy plan, in that it builds on reminiscences of the preceding movements. It starts with the very theme of the first Allegro, but with a new development, and after a while we have again the sparkling ripples of the Scherzo. The Symphony was nicely played.

Mr. Lewis, whom most of us heard for the first time, gave us a very manly, clear, intelligent and adequate interpretation of the ever beautiful Schumann Concerto. His touch is musical and decided, his technique faultless, and his tempo perfectly even and unflagging. Plainly he had studied his matter well, and mastered it. Mr. Lewis, who resides and teaches in Manchester, N. H., was formerly a pupil of Mr. J. C. D. Parker, in the Boston College of Music. — Mr. Julius Jordan.

gave a tasteful and expressive rendering of the charming group of songs, although his voice had scarce the weight and volume for the vast hall. — Other concerts (Thomas, the Cecilia, Mr. Bitter, Mr. Perry, etc., etc.) must still wait for notice, since the index so contracts our space.

**IN PROSPECT.** The immediate future (here in Boston) will be rich in music. — This afternoon, the second performance, by Theodore Thomas, of the *Damnation of Faust*. — Tomorrow (Sunday) Mozart's *Requiem* will be heard here for the first time since 1857, and that was only its second performance in a concert-room, though it has once been given in the Catholic Cathedral. Also Beethoven's Overture "The Mount of Olives," almost as great a rarity for many years past. The solos in both works will be sung by Miss Hattie Louise Simms, Miss Ita Welsh, Mr. William Courtney, and Mr. C. E. Hay.

— Second Vocal Recital of Miss Bailey and Mr. Henschel on Monday evening. — Third Euterpe Concert (at Mechanics Hall) on Wednesday evening, Feb. 2, by the Beethoven Quintette Club.

— The sixth Harvard Symphony Concert (Thursday afternoon, Feb. 3.) will present for the second time, Prof. Paley's "Spring" Symphony, which made so marked an impression last year. It has been published — score, parts and four-hand arrangement — in Germany, and may be had at Schmidt's music store. The concert will begin and end with Schumann's Overture to *Manfred*, and Mendelssohn's *Die schöne Melusine*. Miss May Bryant will sing an aria from Mozart's *Titus*, and songs by Bach and Schubert.

In the seventh Harvard Concert (Feb. 17) another American Symphony, though by a German, — Prof. F. L. Ritter, of Vassar College, — will be presented. It is his second of four symphonies, and was suggested after reading Byron's *Sardanapalus*. It was performed some years ago in the New York Philharmonic concerts, under Carl Bergmann, and made a decidedly good impression. For this concert, also, are assigned an Aria, (probably from *Freyshütz*), by Mrs. Humphrey Allen, and Mozart's Concerto for two pianos, by Mr. and Mrs. Wm. H. Sherwood. — For the eighth and last concert of the season Miss Lillian Bailey and Mr. Henschel have generously volunteered their valuable services, and the feast will be largely vocal, with a short symphony, — Beethoven's ever-fresh and exhilarating No. 8.

— Our energetic and progressive young pianist — and much more than pianist — Mr. Arthur Foote, has bespoken all the Saturday evenings of February and March for eight Trio Concerts at Chikering's rooms. He will be assisted by Miss May Bryant, and by Messrs. Allen, Dannreuther, Holmell and Fries. The entertainment will be unique, and certainly attractive, each programme consisting of two trios, (piano, violin, and cello), with some songs. For the first concert: Trio in D, (Op. 70, No. 1), by Beethoven; Trio in F, by Rubinstein.

### MUSICAL CORRESPONDENCE.

**NEW YORK, Jan. 24.** — On Saturday evening, Jan. 22, we had the third concert of the New York Philharmonic Society.

Symphony, G-minor, . . . . . Mozart  
Recit. and Aria, "Siroe," . . . . . Handel  
(Mr. Henschel).  
Introduction, 2d Act, "Maiden," . . . . . Cherubini  
Scene and Aria, "Wo berg ich mich," "Euryanthe," . . . . . Weber  
(Mr. Henschel).  
2d Symphony, Op. 61, C, . . . . . Schumann

Nothing amazingly new about this list of pieces: but they were all well worth hearing. Mr. Thomas perhaps feels that in former seasons he may have gone a little too far with novelties, and that public taste has only followed him at a very safe distance. At all events, for whatever reasons, he adhered closely to beaten paths and produced no new symphonic works, either at the Brooklyn or at the New York Philharmonic concerts. Dr. Damrosch seems to enjoy a monopoly of novelties, as, indeed, he did last winter.

To return to our programme: The concert was a successful one, albeit there was but little enthusiasm over either of the symphonies — well played, as in the main they were. The Mozart was neatly performed and left but little to be desired; but the Schumann — one of the noblest symphonies ever penned by human fingers — was less admirably executed. The *ritenuto* in the scherzo (that is, in the first trio) were badly managed, and there was very little unity of action; and it is also true that the sustained violin trills in the exquisite *andante* might have been toned down and modified to very good advantage. To sum it all up, either the Philharmonic orchestra is less efficient than we have

always been anxious and proud to believe and to assert, or such works as the Schumann Symphonies need far more careful rehearsal. I am perfectly willing to grant that the general musical public knows nothing whatever of Schumann (in any real sense) and that it cares less; but there are those who do know, and to whom any carelessness in the production of his works seems like a musical sin.

Mr. Henschel sang admirably; indeed he always does. He is so manly, earnest, conscientious, that we must be satisfied with him. He takes us by storm, and we are forced to admire him and to acknowledge his exceptional merit and ability. Mr. Henschel accepted an encore after the Weber air, and gave us the "Two Grenadiers," by Schumann.

The audience was a very large one, and was composed of the usual small percentage of real music lovers and the very large percentage of babbling idiots, who are so sadly out of place at such an entertainment, and who would find it very difficult to give a satisfactory reason for being there; their one merit is that they (usually) pay for their tickets.

A young violinist named Maurice Dengremont has been astonishing every one here by his marvellous playing. As a rule, I resolutely decline to believe in musical prodigies; but this Brazilian lad — for he cannot be older than 15 — is the eighth wonder of the world; in hearing him you do not say to yourself that he plays astonishingly well for a boy: he is simply a masterly artist, with a most admirably pure, clear, and accurate intonation, with consummate technical dexterity and intelligent musical conception. The next few years will add, without doubt, largeness to his tone; he lacks nothing but that. He is to play at Dr. Damrosch's fourth Symphony Concert on Saturday, Feb. 5, and at the public rehearsal on Thursday, Feb. 3. He will also play at the first rehearsal of the Brooklyn Philharmonic Society (for its fourth concert) on Friday, Feb. 4. In each instance he will play Mendelssohn's Concerto, and also a classic Nocturne, arranged by Sarasate. I will add one word: Young Dengremont has thus far escaped the *spoiling* which is sure to attach itself to prodigies; how long he will continue to play like a true artist and to act like a gentleman is of course problematical.

On Saturday evening, Jan. 22, the Brooklyn Philharmonic Society gave its third concert, with this programme:

Symphony, G-minor, . . . . . Mozart  
Scene and Aria, "Wo berg ich mich," . . . . . Weber  
(Mr. Henschel).  
A Faust Overture, . . . . . Wagner  
Septet, Op. 24, . . . . . Beethoven  
"Two Grenadiers," . . . . . Schumann  
(Mr. Henschel).  
Ball Scene from Dramatic Symphony, . . . . . Berlioz

There is but little to say of this concert, except that it passed off pleasantly; that Mr. Henschel made a great sensation, and that he responded to an encore with a recitative and aria from Handel's "Siroe." The Society will give its fourth concert on Feb. 19, when the Ninth Symphony by Beethoven will be given.

**BALTIMORE, Jan. 18.** The last four students' concerts, at the Conservatory, embraced the following selections: —

String-Quartet, Op. 41, No. 1, . . . . . Beethoven  
Pastorale Stück, Op. 64. For piano, violin and cello,  
Serenade for alto voice, . . . . . Schumann  
"Mädchenlied," for soprano and alto, . . . . . Schumann  
a. String Quartet, C-major, Work 59, No. 3,  
The Russian,  
b. Sacred Songs, Work 48. For mezzo-soprano, organ, and violoncello,  
Nature's Praise of God,  
Penitential psalm,  
c. Scene and Air. From the opera "Fidelio,"  
Work 72,  
d. Piano-Trio, D-major, Work 70, No. 1, . . . . . Beethoven  
String-Quartet, A-minor, Work 1, . . . . . Svendsen  
The Nightingale. Sung with piano, . . . . . Volkmann  
Slumber song, with piano, . . . . . Wagner  
Novellette, A-minor, Work 29. For Piano, Violin and  
violoncello, . . . . . Gade  
String-Quartet, E-flat-major, No. 14. Composed  
1783, and dedicated to J. Haydn, . . . . . Mozart  
Tender and True Douglas, Ballad for soprano and piano, . . . . . Alfred H. Pease  
String-Quartet, E-minor, Work 47, No. 1, A. Rubinstein

The first Symphony Concert, of which there will be but five this season, is announced for the 29th inst.

The musical world is for the most part in a state of enthusiastic excitement over the establishment of our Oratorio Society, which held its first rehearsal last Thursday, with some 350 voices in attendance. The

idea of founding an Oratorio Society here is by no means new. Something has been written about it and a great deal more said about it for some time; but the labor of bringing together a large and heterogeneous body of singers from the different musical societies and church choirs has always appeared so monstrously difficult that a direct and earnest effort to unite these elements under one head has always seemed more possible than probable. To Mr. Otto Sætro, well known here in musical circles, is due the credit of having taken up the subject in an energetic and business-like manner, and of giving the long-sought-for grand chorus some tangible shape. The constitution and by-laws are formed principally on the basis of those of the "Handel and Haydn Society" of Boston. The chorus when complete will probably consist of some 400 voices, the whole being under the direction of Prof. Fritz Flincke, of the Peabody Conservatory. The *Messiah* is the work with which a beginning is to be made, and it is expected to give the first performance toward the close of spring.

The officers of the Society are: — Mr. Otis Hinckley, President; Mr. Edgar Miller, Vice-President; Mr. Otto Sætro, Treasurer; Mr. A. K. Shriver, Librarian; Mr. W. R. von Antwerp, Secretary. Board of Directors: Mr. D. L. Bartlett, Mr. John Curlett, Mr. F. M. Colston, Mr. Frank P. Clark, Mr. James Gibson, Rev. Dr. Hammond, Mr. W. A. Hawway, Prof. E. G. Daven, Mr. John Schumann; all of whom have either taken an active part in the general progress of our city, or have become more or less identified with the best interests of music and the drama in Baltimore.

The immediate wants of the Society have been provided for by special subscription, and it now devolves on our representative men to further the undertaking in a generous and substantial manner. To come down to plain, practical facts, good music can't be had without money, — a pity 'tis, 'tis true. Our merchants and other citizens of means, however, will no doubt see the necessity of stepping to the front, putting their hands into their pockets and contributing handsomely to the support of the first successful attempt to establish an Oratorio Society in Baltimore.

**CHICAGO, Jan. 21, 1881.** Our home efforts in music are often made to bend before foreign attractions, which seem to be regarded with an interest not always fully merited. It has been my opinion, for a long time, that the first duty of a city in matters of art is to support those efforts that are made by home talent; for this encouragement is given in a true direction, and a groundwork for future progress becomes established. A truth is supposed, by all reasonable people, to be a truth the world over; and if good music can be made by those at home, one would suppose that its goodness was not lessened because it was not imported. Yet very often our home efforts meet with very little appreciation from the general public, and they are only kept alive by the earnest work of a few faithful souls. I am led to these remarks by this fact, that while German and other European cities are eager to support worthy entertainments, we in this country look more to so-called novelties, or sensational importations, than to our home efforts in the way of art. This is manifestly wrong, for it prevents that development of the home talent, of which a people should be proud. If we have Chamber-Concerts, piano and song recitals, and the larger entertainments, in choral and orchestral works, presented for hearing by our home artists and societies, it is a duty that the people owe to themselves and to their country, to give their support; so that a taste and a love for music may be created among us. We are rich in commercial property, and let us now do something that is worth accomplishing for art.

One evening last week, at Fairbanks' Hall, a Chamber-Concert was being given by the Liebsgang-Heimendahl Quartet. They offered the following programme:

Quartet No. 3, . . . . . Cherubini  
Slumber Song, . . . . . Frasn  
Whither? . . . . . Schubert  
Miss Butler.

Quartet, Op. 1, . . . . . Svendsen

A few musical people gathered to hear the performance. A little band of appreciative art-lovers, few in numbers, but large in their enthusiasm for good music. Not far away was a large gathering of richly dressed people, dilling to overlooking one of the most commodious theatres, listening to a French actress, as she portrayed the character of Camille. Not many in that crowded assembly understood the language of the actress, and in consequence lost the full meaning of the play. Yet fashion must follow in the pathway of the sensational, even if it gives up its comfortable and

real pleasure in so doing. But the lesson that these two pictures teach needs no word of comment.

Mr. Emil Liebling gave his first concert of this season not long since, when he played the following selections: Septet, Op. 74, Hummel, written for piano, viola, 'cello, bass, flute, oboe and horn; Scherzo, Op. 39, Chopin; and the Octet, Op. 9, of Rubinstein. He had the assistance of Messrs. Lewis, Allen, Liesegang, Kraemer, Drisch, Schorpp and Forest. The piano-forte part of the Rubinstein Octet is very difficult, and to say that Mr. Liebling played it with skill and finish, is to express a high opinion of his ability as a pianist. There are varied opinions in regard to the merits of the composition, but I have heard only high praises for the manner in which Mr. Liebling performed his task.

On Thursday evening the Beethoven Society gave its second re-union, presenting a very interesting programme. Miss Butler, Miss Wallace, Messrs. Wolfsohn, Heimendahl, Liesegang, Dawson, and the St. Cecilia Quartet took part. The most important selections were the Trio in A-minor, Schumann; Suite for piano and violin, Op. 14, Goldmark; and some Chopin numbers played by Mr. Wolfsohn. These pleasant re-unions of the Beethoven Society furnish us with good music, and it is generally well performed.

Before I close my note, I would desire to mention that Jansen, McClurg and Company, have published a very prettily bound book, written by Miss Amy Fay, and entitled "Music-Study in Germany." It is made up of Miss Fay's home correspondence during her life and study in Germany. The letters are bright and entertaining, being filled with descriptions, opinions and facts in regard to the many distinguished musicians and artists of the present day. A little insight into the home life of the German people is presented to the reader, and the atmosphere of art seems to give a brightness and worth to the picture, which imparts pleasure with the interest it creates. One little lesson seems indicated in the book, which may be of service to many American pupils. That is, that, however grand may be the ambition of a student, or however great his energy, he must be able to logically analyze the steps in his progress, in order to derive full benefit from his study under the masters in Europe. Many young people feel that, if they simply go to Europe for study, success is sure to follow, and it is only after a painful experience that they realize that there is no royal road to an education in art. Talent may do much for a person of energy, but besides will-force, there must be acute reasoning, or true progress becomes impossible. Placo can do nothing in itself for a student; for the best place to study music is, where one may find a really good teacher. All students, who would become masters of their art, must realize, that mechanical proficiency only supplies to the artist a medium through which he may express the ideas of the beautiful. For the spirit of art is only manifested by these mechanical forms, and is not in them. To study art from its true side then, one must approach it from the side of reason. It is the *know-why*, that brings about the *know-how*. Art study then becomes fruitful, for the understanding is quickened into new life, and the student develops his own powers, until the sphere of the beautiful is enlarged by the very widening of his comprehension. C. H. BRITTON.

### MUSIC ABROAD.

LONDON. In London alone there are upwards of 3000 professors of music, and more than 800 music-trade firms, while in the provinces nearly 6000 persons are engaged either in the professional or trade branches of the art. These numbers, of course, exclude the large army of auxiliaries—the clerks, shop-men, employes, and workmen. There were upwards of 700 professional concerts given in London concert-halls during the year ending Oct. 1, 1890. The probability is that if the numerous benefit concerts which have been omitted, the choir performances which do not find a place in the total, and the daily orchestral performances at such places as the Westminster Aquarium, were included, the figures would be nearly doubled. Indeed, in the height of the summer season, a dozen concerts per day is by no means uncommon. Upwards of 200 performances of Italian and 50 performances of English operas were also given at the two great opera houses. There are, it appears, in London about 70 and in the provinces about 300 amateur choral or orchestral societies, but the list is, I believe, not quite complete. All these details are calculated to be considered satisfactory; on the other hand, the names are given in the Directory of about 2700 pieces of sheet music and songs issued by publishers during the year. If only a hundred copies of each piece were printed, the mass of rubbish circulated or waiting to be circulated, to the extent of

more than two and a half millions of pieces, is well-nigh appalling.—*Figaro*.

The failure of M. Rubinstein's "Nero" at the Royal Opera of Berlin seems to have been complete. A very large sum had been spent in mounting it, but the people would not have it, and the opera has been withdrawn. The news will be refreshing to Mr. Carl Rosa, who was warmly urged by M. Rubinstein to produce "Nero" in English, but who managed to resist the blandishments of the charmer. It is, by the way, again asserted that M. Rubinstein's opera, "The Demon," will be produced at Covent Garden next season.

PARIS. One of the ablest, most instructive, moderate, and generally well-conducted of Parisian art-journals, *La Revue et Gazette Musicale*, has retired from the literary arena, after an honorable existence of nearly half a century, during which the most eminent bibliographers, essayists, and critics on music generally, have contributed to its columns, from the late M. Fétis, its original promoter, if not absolutely founder, to the best writers of the actual period. The cessation of the *Revue* will be heard of with sincere regret by not a few amateurs who were wont to look forward with interest to its weekly Sunday issue. The proprietors—the great house of Brandus & Co.—in announcing the fact to the readers, add that they retain their copyright in the title, with a view to any future contingency that may make it useful and expedient to revive the journal.—*London Mus. World*, Jan. 8.

At the Société des Concerts, Jan. 9, were performed: Beethoven's Second Symphony; an Ode-Symphony, "The Sea," by M. Guilmard; Overture to *Genoveva*, Schumann; Hymn by Mendelssohn; Overture "Le Carnaval Romain," Berlioz. Conductor, M. Deldevez.

At the Concerts Populaires of M. Pasdeloup: Pastoral Symphony, Beethoven; Aria from Sacchini's *Edipus at Colonus*, sung by Faure; March of the *Rois Mages*, by Liszt; Mendelssohn's Piano Concerto in D-minor (M. Trago); *Reverie*, by Schumann; *Noël*, by Adam, sung by Faure; Jubilee Overture, Weber.

At the Concert du Châtelet: *L'Enfance du Christ*, sacred trilogy by Berlioz. Conductor, M. Colonne.

COLOGNE. The Church Music Society here presented at their last concert (28th December) a new *Stabat Mater* by the French composer, Gouvy, a work of unquestionable merit. Another novelty was Vincenzo Lachner's music for Schiller's *Tevandot*. The composer, who had come from Karlsruhe to direct the performance of his work, was successful both as a composer and conductor.—At the next Gürzenich concert (11th of January) Dr. Ferdinand Hiller will introduce a composition by an English musician, viz., F. Corder's *Scenes from the Black Forest*. At the Stadttheater Goethe's *Paust*, with Lamen's music, was performed on two consecutive evenings (first and second parts), and four times repeated to general satisfaction. Another success was the star-engagement of Anton Schott, from Hanover, who played Tannhäuser, Lohengrin, Raoul, and Robert. Here, as elsewhere, the manifest improvement in Herr Schott's singing since his last engagement in London, where he studied with Herr Alfred Blume, is remarkable, and his popularity has increased in proportion. It may be remembered that Schott's improvement was generally noticed, from performance to performance, by the visitors to Carl Rosa's last season of English opera in London. The German press declare him to rank now among the finest tenors of the day.—*Corr. Mus. World*.

BERLIN. One of the most interesting concerts given here for a long time was that which came off recently at the Singakademie, in memory of Carl Eckert. The programme comprised exclusively works (arranged in chronological order) from his pen, and was thus constituted:—Overture to *Käthchen von Heilbronn* (written when he was in his fourteenth year); choruses from the oratorio of *Judith*; "Trio for piano, violin and violoncello," Op. 20; Air, "Wenn ich mit Menschen- und mit Engelszungen rede," from the opera, *Wilhelm von Oranien*; concerto for violoncello; several songs; and, finally, the "Jubiläumsmarsch," composed in 1876. The list of exponents included Mme. Joachim, Mdle. Marianne Brandt, Herren Joachim, R. Radetzke, Radorf, Franz Mannstiedt, Rob. Haumann, the band of the Royal Opera-house, and Stern's Gesangverein. Among the audience were the Emperor Wilhelm and the Crown Prince.

VIENNA.—Ignaz Brüll's *Bianca*, remodelled and compressed into two acts, has not found much favor at

the Imperial Opera-house, though admirably performed. Mdle. Binneck and Herr Walter, in the leading parts, were several times recalled. Herma Scaria and Meyerhofer, to whom were entrusted the comic personages, were also applauded. Two performances have been given for the Pension Fund. The first, on the 23d, was a medley, including, among other things, the second act of *Lohengrin*, with Md. Pauline Lutra na Elsa, for the first time. The performance on the day following brought the *Prophète*, Mdle. Marianne Brandt, of the Royal Opera-house, Berlin, appearing as Fides, one of her best impersonations.—The programme of the second Society's Concert (*Gesellschaftsconcert*), under Herr Gericken, Imperial Capellmeister, comprised Scharwenka's Second Piano-forte Concerto (a novelty here), played by the composer; Franz Liszt's Setting of the 13th Psalm for tenor solo voice (Herr Walter), chorus and orchestra; and Beethoven's Seventh Symphony.—A young lady pianist, Mdle. Alphonse Weiss, who has lost the use of her left hand from paralysis, and can execute only with her right, played at a recent concert the *adagio* of Beethoven's C-sharp minor Sonata, "Transcriptions" by Liszt, and *Andante* by Chopin, in such a manner as to excite the admiration and wonder of the audience.

FRANKFORT AM MAIN. The sixth Museum's Concert, in honor of Beethoven, was first-class. The programme was as follows:—

Overture, *Coriolan*; Concerto for violin, Op. 61, in D, played by Professor Joseph Joachim; "Elegischer Gesang" (Op. 118), for four voices with the accompaniment of two violins, violin and 'cello; *Romance* for the violin, Op. 40, in F, played by Joachim; Symphony No. 9 ("Choral").

The concert was splendid, and worthy of the great composer.

On the 20th inst. the Chamber Concert brought Carl Schumann and Professor Joachim, the last of whom led Beethoven's "Rasounowsky" quartet, Op. 39, No. 1, (in F); Brahms's Sonata for piano and violin, Op. 75, (G-major); and Haydn's quartet, Op. 76, No. 5, (D-major). The Sonata of Brahms was heard for the first time here. The audience was enthusiastic. The operas have been *Aida*, *Alessandro Stradella* (with Candidus), *Guillaume Tell*, and *Martha*.

FLORENCE. Sig. Vincenzo Cirillo (our well-known amiable, and musician-like singing teacher), has been visiting his friend, Mr. Preston Powers, the sculptor, on his way to Naples, where he will pass the winter. His many friends in Boston will rejoice to learn that his health has already greatly improved. In a private letter Sig. Cirillo speaks of the Royal Musical Institute of Florence as follows:—

"This school of music was founded fifteen years ago, under the presidency of Signor Casamurata, and the directorship of Signor Mabellini, both celebrated composers of the famous school of Cherubini and Mercadante. The number of pupils now studying is about three hundred, male and female. An orchestra connected with the institute is composed of eighty male members, students who on certain days assigned by the director, have the advantage of practising the orchestral works of the first composers of the German and Italian schools. A library connected with the institute, embracing a complete collection of the most precious musical works extant, formerly belonged to the grand Dukes of Tuscany, who also possessed a rare collection of old instruments, among which is the first viola constructed by the celebrated Stradivarius, a violin and a 'cello by the same maker; a violin of rare beauty by Amati, together with a monochord, a wooden trumpet and two Indian trumpets played by placing on the cheeks, or the outer part of the larynx. There is also a perfect imitation or a Pompeian flute, and many beautiful guitars and mandolins. The severity of the studies which the pupils undergo, under the tutelage of the eminent professors of the institute, has, in a comparatively short time, been instrumental in producing a goodly number of distinguished artists, who are meeting deserved success in Italy and abroad."

—That the opera in Italy is in a bad way is proved in one manner by the diminution in the number of the opera-houses. In 1870 there were eighty-six opera-houses in Italy; in 1871, eighty-six; 1872, ninety-one; 1873, eighty-five; 1874, eighty; 1875, seventy-nine; 1876, seventy; 1877, sixty-eight; 1878, sixty-six; 1879, seventy-one; and during the present year only sixty-seven.—*London Figaro*.

LEIPZIG. The eighth Gewandhaus Concert (Dec. 2) was devoted exclusively to works of Mozart, who died Dec. 5, 1791. The selections were: the *Requiem*; Overture to the *Zauberflöte*; *Ave Verum*; and the Symphony in C, ("Jupiter").



# Dwight's Journal of Music.

1881-1882.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1039.

BOSTON, SATURDAY, FEBRUARY 12, 1881.

VOL. XLI. No. 4.

THE

## EMERSON PIANO FORTES

Made from 1848, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE F. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Arrow-wood," "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENNIMORE WOOLSON, MARK TWAIN, ROSE TERRY COCKER.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUNDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue.

NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.]

The latest styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## THE HEKTOGRAPH.

MANUFACTURED BY THE HEKTOGRAPH COMPANY,

Nos. 23 and 24 Church Street, New York.

#### DRY PROCESS OF COPYING.

We respectfully call the attention of Musicians to our New Method of Copying, by which an original writing of Music, etc., can be copied by any person a great number of times, saving the expense and time of manuscript reproduction, lithographing or any of the ordinary modes of manifold copying hitherto in use. To Organists and Leaders of church-choirs, Orchestral Conductors, Band-masters, musical organizations, and musicians generally—all who have any use for duplicate or manifold copies of music, the Hektograph will be found invaluable, as from one original copy made in the Hektograph ink, it will give back from fifty to one hundred perfect copies. The Hektograph is already in use by many of our most distinguished Organists, Orchestral Conductors, and Musical Societies. We are prepared to supply purchasers of the Hektograph with Music Paper ruled in the Hektograph ink, and also with plain or unruled paper for copying.  
For Prices and other particulars, send for Circular.

**Music Publishers.****FIVE FAMOUS OPERAS.**

**MIGNON.** (31.) Opera by AMBROISE THOMAS. This very successful opera first became known in Paris, where it slowly but surely worked its way to permanent distinction, and has become one of the standards. It is very full, occupies 405 pages, and furnishes to the purchaser quite a library of music of a high order.

**AIDA.** (32.) Grand Opera by VERDI. Composed in the first instance for the ruler of Egypt, and first given in that ancient kingdom, where also the scene of the story is laid. The strange life of old forgotten ages comes before us, and is made vivid by the thrilling music of one of the most brilliant of composers.

**CARMEN.** (33.) By GEORGES BIZET. A Spanish Opera, introducing Spanish Gypsies, Soldiers, Spanish Dons, a Torreador, and Spanish Contraband Traders. We are in contact with the strange ways and incidents of the Spanish Peninsula, and the music is quite in consonance with the prevailing brightness.

**MEFISTOFELE.** (34.) By A. BOITO. Mefistofele is the true fiend, according to Goethe, whose poem is closely followed throughout. A daring composition, romantic and weird, and now widely given and pronounced a success.

**FATINITZA.** (35.) By F. von Suppe, whose music is interesting, and who introduces us, in a free and easy and humorous way, to Russians and Turks during the war. Very popular.

**OLIVER DITSON & CO., Boston.**  
C. H. DITSON & CO., 843 Broadway, New York.  
J. E. DITSON & CO., 1228 Chestnut St., Phila.

**KNAPP'S THROAT CURE.****Harmony Taught by Mail.**

**BULLING'S SIMPLE and UNIQUE METHOD.** Add res.,  
G. T. BULLING, 23 Union Square, New York.

**Harvard Musical Association. SEVENTH SYMPHONY CONCERT.**

Music Hall, Thursday, February 17, 1881, at 8 P. M.  
CARL ZERRAHN, Conductor. B. LISTEMANN, Violin Leader.

PROGRAMME.  
Overture to "Oberon," Weber; Prayer and Scene from "Der Freyschutz," (Mrs. E. HUMPHREY ALLEN); Concerto for two Pianos, Mozart (Mr. & Mrs. Wm. H. SHERWOOD); Airs from Handel's "L'Allegro," (Mrs. E. HUMPHREY ALLEN); Piano Solos, (Mr. Wm. H. SHERWOOD); Symphony, No. 2, (suggested by Byron's "Sardanapalus,")  
A. L. RILEY.

Admission \$1.00, with reserved seats, \$1.50.

**Handel and Haydn Society.**

SIXTY-SIXTH SEASON.  
April 15, Passion Music.  
April 17, "St. Paul."  
Secured seats for either now for sale at Music Hall.

"The best remedy for hoarseness and sore throats, I have ever used."—  
"Good and to vocalists, it is invaluable in every respect."—  
"Its curative properties are simply wonderful."—  
B. H. New York.  
"It strengthens the voice, enabling one to sing without fatigue."—  
HENRIOT, St. Louis. Convenient to carry and use. Druggists, 50 cents,  
or E. A. OLDS, 100 Fulton Street, New York.

**Calendar of the Musical Season.**

FEBRUARY, 1881.

- 12, 19, and 21. Mr. Arthur Foote's Trio Concerts at Chickering's.  
17. Seventh Harvard Symphony, Afternoon.  
24. Mr. B. J. Lang's First Concert, at Tremont Temple, 3 p. m.

MARCH, 1881.

3. Fifth (last) Chamber Concert, Sever Hall, Cambridge.  
3. Eighth (last) Harvard Symphony Concert.  
5, 11, 19, and 26. Mr. Arthur Foote's 5th, 6th, 7th and 8th Trio Concerts.  
10. Mr. B. J. Lang's Second Concert, Tremont Temple.  
14. Third Cecilia (Probably).  
16. Third Concert of the Boylston Club.

APRIL, 1881.

15. (Good Friday). Handel and Haydn: Bach's Passion Music.  
18. (Easter Sunday). Handel and Haydn Society: "St. Paul."

MAY, 1881.

2. Fourth Cecilia Concert (Probably).  
18. Fourth Concert of the Boylston Club.

**NEW SONGS.**

BABIES EYES.....A. F. Rogers.  
BREAK BREAK.....J. F. Rudolphson.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Gage.  
STAY AT HOME.....B. Becker.  
SPRINGTIME.....B. Becker.  
THE OWL AND THE PUSY CAT.....Wm. F. Apthorp.

Published by

CARL PRUEFER,  
34 WEST STREET, BOSTON.

**MUSIC AND MUSICIANS.**

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Hoeber. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — Era, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — Nation, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's account of each of Schumann's life and character it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — World, New York.

**VASSAR COLLEGE,**

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

B. L. CALDWELL, D. D., President.

**The Bernhard Listemann Concert Party.**

B. LISTEMANN,

E. M. HEINDL,

JOHN MULLALY,

F. LISTEMANN,

ALEX. HEINDL,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

**MADAME SEILER'S SCHOOL**

—OF—

**VOCAL ART & INSTRUMENTAL MUSIC.**

1104 Walnut St., Philadelphia, Pa.,

Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught:  
Cultivation of the voice, Style and Expression in singing, Piano-Forte, Violin, and all other Orchestral Instruments, Acoustics, and Physiology of the Vocal Organs, Aesthetics and History of Music, (Theatre, Church Choir Singing, and Operatic Training, Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information,

Address, MADAME EMMA SEILER.

# THE EDINBURGH AND QUARTERLY REVIEWS.

Messrs. Houghton, Mifflin & Co. take pleasure in announcing that, beginning with the present year, they will publish American editions of the two leading British Quarterlies, namely:—

THE QUARTERLY REVIEW (published by JOHN MURRAY).

THE EDINBURGH REVIEW (published by LONGMANS & Co.).

These will be published by special arrangement with the British Publishers, and printed from the same plates as the British Editions. We doubt not there is a large class of cultivated readers in America who will be very glad to secure these two great Quarterlies in the excellent typography which will distinguish these Editions. Of the character of the Quarterlies themselves there is little need to speak.

THE EDINBURGH REVIEW, which was begun in 1802 by Sydney Smith, Lord Jeffrey, and Lord Brougham, was for years the leading Review of the world, and has always maintained an exceedingly creditable rank in the world of periodicals. It was the organ of the best thought in the Whig party in politics, in England, and has always been distinguished by its able treatment of historical and literary subjects.

THE QUARTERLY, which was begun in 1809, has uniformly been recognized as the organ of the best section of the Tory party, and has treated with marked ability the various political and social questions which have arisen in the past seventy years. Its articles on literary topics have also been of unquestionable ability and great influence.

We doubt not the American public will heartily approve and support an enterprise which offers these sterling Quarterlies in their original elegant typography at the same price at which they have been heretofore offered in cheap reprints. The price of each will be \$4.00 a year; the price of single numbers, \$1.00.

**CLUBBING RATES.**

For the QUARTERLY REVIEW and the EDINBURGH REVIEW together.....\$7.00

For either of these Reviews and THE ATLANTIC MONTHLY..... 7.00

For both of the Reviews and THE ATLANTIC.....10.00

For either Review and the BOSTON MEDICAL AND SURGICAL JOURNAL

(which is \$5.00 a year)..... 8.00

For both Reviews and the MEDICAL AND SURGICAL JOURNAL.....11.00

For either Review and THE REPORTER (which is \$10.00 a year).....13.00

For both Reviews and THE REPORTER.....16.00

N. B.—Persons who have already remitted directly to the publishers the full yearly subscription price of THE ATLANTIC, the BOSTON MEDICAL AND SURGICAL JOURNAL, or THE REPORTER, can procure either or both of the Reviews by sending the difference between the amount remitted and the amounts above named.

Remittances should be sent in checks on New York or Boston, postal money-orders, or registered letters, to

HOUGHTON, MIFFLIN AND COMPANY,

4 PARK STREET, BOSTON, MASS.

BOSTON, FEBRUARY 12, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin &amp; Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PRUEFFER, 30 West Street, A. WILLIAMS &amp; Co., 55 Washington Street, A. E. LORING, 30 Washington Street, and by the Publishers: in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin &amp; Co., 21 Astor Place; in Philadelphia by W. H. BOYER &amp; Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## CHERUBINI'S "MEDEA" AT VIENNA.

BY EDUARD HANSLICK.

"That the performance of *Medea* did not fulfil the expectations of the public is a fact on which there is but one opinion"—so we read in a letter from the Vienna correspondent of the old *Leipziger Musikzeitung* in 1803. Such, then, was the case even at that period, seventy-seven years ago! Perhaps Cherubini's music was too heavy and too complicated for those days, just as it is seemingly too simple for our own. When, therefore, was really the proper medium point of time for this celebrated opera? the moment of its unconditional and irresistible success, of its popularity? If we have read history correctly: Never. We may also add: "Nowhere." Highly extolled but only listlessly patronized, admired by all but liked by few—such has ever been the fate of Cherubini's *Medea*. But for *Les deux Journées*, and its exceptionally great success, we might well say that such, also, was the lot of Cherubini himself. There is so much about him inspiring awe and respect that no critic ventures to depreciate either his natural powers or his art. A fine lofty earnestness runs through his works from one end of them to the other, and with it a mastery as evident in the most comprehensive conceptions as in a single bar. Though he combined in himself the peculiar excellences of Italy, Germany, and France, he stands apart, peculiar and isolated, impressing on all he does his own unmistakable stamp. And yet, yet—we own it with shivering veneration—his operas leave us cold. Intelligence—extraordinary intelligence in art-matters—reigns supreme in his music, which consequently speaks first to the reason of the hearer and only on rare occasions forces its way to the heart.

We need not seek far to find in what the cold depressing element of Cherubini's works for the lyric stage consists, and why *Medea* (which comes chronologically half way between *Die Zauberflöte* and *Fidelio*) does not carry us away like an opera by his contemporaries, Mozart and Beethoven. It is the absence of sensuously-beautiful, warm, life-possessing melodies. Who ever has a single melody from *Medea* in his heart or on his lips? Cherubini's lyric-dramatic personages speak very expressively, but what they say in musical tones does not flow from them often enough as something of itself musically beautiful—there is melody but there are no melodies. A striking observation has been made by Ferdinand Hiller, who, from personal acquaintance with him, has given us many characteristic

traits of Cherubini, which are reflected in his music. "In Cherubini's nature," Hiller tells us, "there was nothing like overflowing and overpowering force of imagination. Though he was in every respect admirable and worthy of esteem, and at the bottom of his heart not without almost simple kindliness, the most friendly things he said or did had a slight taste of bitterness about them. Neither by his music nor his personal character did he please completely."

Another writer on musical matters emphasizes somewhere or other the fact of its having been a lucky thing for Cherubini, who was only too partial to sophistry and affectation, that he was by birth Italian. I confess that it is from the circumstance of his Italian nationality that I should have expected a more decided influence on his operatic style. Cherubini possesses the classical sense of form but not the melodious charm, the happy sensuousness of the Italians. There is more Italian blood pulsating in Mozart than in this Florentine. The exponents of Italian criticism always regarded Cherubini as belonging to the French school, while for the French he was a follower of the "*école allemande*." Combining in himself such exceptional qualities, Cherubini seemed selected to inspire the three nations with strong and lasting enthusiasm. But such a result was denied him. In the theatres of his native Italy he always was, and still is, unknown. In France, his adopted country, he was, as director of the Conservatory and as the master of such men as Boieldieu, Auber, and Halévy, held in high esteem, but as an operatic composer, he never met with aught but neglect. Fully one-half of his solitary great Paris success, that of *Les deux Journées*, was due to the libretto, the exciting point of which, working with the power of actuality, caused every heart to vibrate again. This state of things has long passed away, and Paris opera houses know no more of Cherubini. The country where he was best understood and most highly honored was Germany, especially Vienna, where at the commencement of the century, the oldest and the youngest of our great masters, Haydn and Beethoven, entertained sincere admiration for him. Of his operas, however, of which there are no fewer than 13 Italian and 16 French, only *Les deux Journées* has, even in Vienna, retained its place on the stage up to the present day. In the course of the last twenty-five years, the attempts made in Munich, Berlin, and Leipzig to resuscitate *Medea* have invariably met with honorable success, but the success has been very transient. To the Intendant-General, Baron von Hofmann, belongs the merit of having rescued this classical opera from out the oblivion of half a century, and produced it in a becoming manner. Herr von Hofmann probably gave way to no delusion as to the slight impression it would make and the probability of its drawing. Spontini's *Vestale*—another combination of the Italian and French style ripened under the sun of Gluck—would, in our opinion, have been a happier selection. Spontini is very far from possessing the technical mastery of Cherubini, but he has, on the other hand, more fire and

sensuous beauty. His *Vestale* follows the same musical ideal less strictly than *Medea*, but it does so with more dramatic life, warmth, and charm.

*Medea* was written not for the Grand Opera, but for the smaller Théâtre Feydeau, which was a regular tributary of the Académie Royale and confined within narrow limits. The Théâtre Feydeau gave mostly comic operas, vaudevilles, and stirring pieces, being allowed to produce operas only with spoken dialogue and without any ballet. For the greatest composer the French possessed, as well as for his friend Méhul (to whom *Medea* is dedicated), the Grand Opera was virtually closed; the two were compelled to bring out their greatest and most serious works at the Théâtre Feydeau, the Opéra-Comique of the period. Hence the strange fact that in *Medea* the singing alternates with spoken dialogue, which that accomplished musician, Franz Lachner, first changed into recitative. Without this recitative, composed with as much modesty as mastery, we should be quite unable to bear a grand tragic opera like *Medea*. That work contains scenes demanding the highest power of music and the entire art of the composer (such a scene is the first and unexpected appearance of Medea at Jason's betrothal in the first act), and these scenes were spoken! A similar incident in more recent times is the appearance of Edgar at the betrothal of Lucia—can we fancy this culminating point of the opera without music, and merely with dialogue?

Another material fact not without influence on the musical shape of *Medea* is that the work was calculated for a small house, the Théâtre Feydeau mentioned above. In a large theatre, like the Opera-house here, the instrumentation appears strikingly weak. Even in the most moving scenes, we wait in vain for the grand electric shocks of the orchestra, for the flames and streaming lava of tone. But there is nothing of the sort. Cherubini's instrumentation is always artistic and full of character, but never of overwhelming power, at least for us children of post-Beethoven days. Cherubini lays the entire weight on the stringed quartet, which the wood and horns merely back up; it is only rarely and sparingly that he employs the kettle-drums. Trumpets and trombones are wanting altogether. It is true that trombones are now and then employed in the Grand March of the second act, but not in full and solemn chords; only to strengthen *unisono* the bass part of the chorus, almost as though their sole mission was to keep in tune the basses singing in the background. Where too, in conformity with the taste of his time, Cherubini introduces certain instrumental solos, he always combines with them some dramatizing characteristic; thus a soft solo for the flute accompanies Dirce's first song, and a sombre solo for the bassoon Neris's air. Cherubini is fond of playing with the sound of the different instruments in a manner which frequently borders on trifling; a short motive is given out by the flute; repeated first by the horn; then, in a higher range, by the oboe; and then, in a lower one, by the violoncello or the bassoon. Numerous such illuminating sparks and sparklets lend animation to the

<sup>1</sup> From the Vienna *Neue Freie Presse*.



score of *Medea*, but we would willingly give them all for one large fire. Thus it comes to pass that we follow with interest Cherubini's artistic orchestration, with its painfully conscientious examples of characterization, but we are never carried away by its power: nay, scenes which, when we read them in the score, we expected would produce a very profound impression, pass by almost without leaving a trace.

In *Medea*, as in all Cherubini's operas, grand and genial moments alternate with purely formal passages; lofty inspiration with mere padding. This last has a depressing effect, especially when it appears in a favorite form of the composer's, namely, that of repetition; frequent wearisome repetition, both of the musical phrase and of the words. These repetitions cause each piece to appear even more spun out than it really is, and we cannot blame the hand which has freely cut nearly every one of the numbers for the performance here. The development of operatic music has proceeded and is still proceeding so rapidly that the lapse of no more than from seventy to eighty years causes even acknowledged masterpieces to age fearfully. Not only do musical details strike us now-a-days as strange and formalistic in Cherubini, but even his dramatic form of expression, so highly and so justly esteemed, does not always suffice for the increased demands of the present day. We recognize and admire the correctness and delicacy of his dramatic intentions, but we do not find them invariably carried out with sufficient fullness and power. How have our demands in this particular risen since the time of Mozart, Beethoven, and Weber? Let any one examine the musical characterization of the various personages in the opera of *Medea*. With the exception of the heroine, they are really mere shadows. Jason, Creon, Dirce, and Neris—all drawn with faultless accuracy, but colorless and insignificant. One of the most obvious and most indisputable advantages of music over poetry is that the former at once convinces directly, where the latter must give a motive, step by step, for everything. Musicians appreciate exceedingly this heart-compelling and unavailing power of opera as opposed to the weakened effect produced in spoken drama by the operations of the intellect. And yet—how much more profound and more convincing is the impression made on us by Grillparzer's *Medea* than by Cherubini's! Let any one compare, not merely the total impression of the whole, but the analogous leading scenes and figures in the spoken with those in the musical work. In Grillparzer's play, the king, his daughter, and Jason, stand out quite different from, and in nicely graduated opposition to, Medea; in Cherubini all these personages form only one hostile wall against her. In Grillparzer, we have, besides Medea, the lovely painted, highly finished, and fair form of Creusa, the white rosebud commanding our most lively sympathy as she stands by the side of the magnificently flaming *Feuerdiisel*. And Jason, the faithless and hateful deceiver, how carefully is he portrayed by the poet with everything capable of explaining or of rendering his treachery excus-

able! In Cherubini's opera, Jason is an unimportant tenor and Creusa (Dirce) an unimportant *seconda donna*. Creon and Neris are conventional figures of the same sort. Medea is the only personage in whom we take an interest, not to say the only personage at all in the whole opera. It was a fault, though, perhaps an intentional one, for the librettist and composer to make the whole story a long monody, as it were, for Medea, compared with whom every one and everything else are mere decorative adjuncts. In other respects, the libretto, though much wanting in variety, is certainly fashioned with great cleverness to satisfy the requirements of opera (of the old school). The *Medea*-saga, which ever has been, and ever will be, one of the most powerful subjects that can be selected by a dramatist, be he poet or composer, is consistently constructed and the gradual working-up of the interest well carried out.

With regard to the separate numbers in the opera, we must content ourselves with directing attention more particularly to only a few. The overture, like the introductions to so many other works, now forgotten, of Cherubini's, is still an ornament of our concert-programmes; with its noble bearing, its genuinely French pathos, and its delicate instrumentation, it now almost strikes us as a concert-overture. Truly Cherubinian in every bar, it is in the best sense characteristic of a master fond of saying more in his orchestra than in his songs. A proudly and finely built-up composition is the grand, slow, concerted piece in F-major of the first act: "Dieux et Déesse," though its effect is marred by the long and monotonous holding of the harmony of the tonic and dominant. The duet between Jason and Medea at the end of the first act moves us strongly by its intense dramatic passion. When we come to the second act, we admire, in Medea's prayer that the king may at least grant her a single day more, the grand tragic spirit of the whole, with its truly genial gradation of declamatory and musical details. For noble beauty of tone and solemn dignity, there are few things comparable to the show-piece of the opera: the march and chorus at Jason's nuptials. Let the reader remark, on the second introduction of the women's chorus, the three series of triads: d, f, c; c, e-flat, h; b, d-flat, a-flat; which sound almost like an announcement of R. Wagner's coming, with the chromatically descending soprano-part: "Doux hymen!" The third act is short, consisting of only two scenes and aiming more at dramatically moving portrayal than independently musical invention. Its whole effect rests on the art of whoever may represent Medea; if the artist can, as singer and actress, satisfy the very high demands made on her, she almost causes us to forget the composer. Mme. Materna is here thoroughly admirable; indeed, altogether, she decidedly surpassed in the part all our expectations. A remarkable improvement has lately taken place in this lady. Her habit of heaping up shrill and violent accents, which once imparted a character of wild naturalism to her singing as well as acting, and spoil the pleasure we should otherwise have derived from her

magnificent natural powers, has now made way for a calmer, more moderate, and more feeling style of expression. Mme. Materna still finds the most powerful effects in the resonant metal of her voice, but it is no longer there alone that she seeks them. She has at length perceived that even the most passionate part should not always be painted uninterruptedly *al fresco*; the perception of this fact has been at once followed by the most zealous study, and that in its turn, by the most gratifying success. We may estimate her *Medea* the more highly because our operatic singers, one and all, have become unfamiliar with Cherubini's vocal style. Despite their praiseworthy efforts, all the artists engaged in the performance moved about as though in an uncomfortable garment, which hung loosely on them, and which they could neither wear properly nor fill out.

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.

II. (Continued.)

### FROM DUFAY TO PALESTRINA.

Apart from all other æsthetic considerations the striking feature of classical art is its uniform elegance. By this word elegance I do not mean mere obedience to conventional standards of posture, dress, action or language, but rather that intrinsic refinement of thought and expression, that unostentatious dignity sure of its own worth, which is the one essential to what we call high breeding. The classic æsthetic atmosphere is one of supreme refinement. The fifteenth and sixteenth centuries may be called the golden age of music; the age of perfect innocence and purity. The element of struggle and strife had not yet been introduced into it. It will be remembered that the musical interval of the tritone (an interval of very peculiar character) was in those days called the *diabolus in musica* (the devil in music). This name was, in one sense, more fitting than was then suspected. This tritone is the basis of our modern tonal system. It was the Eve's apple which once eaten let all the passions loose. In it lay the power of evil. When Monteverdi introduced the tritone into music the art had what theologians would call its fall: from being divine it became human. It gave a voice to every passion in man; it became capable of larger, grander, and vaster developments. In other words, the face of the art was wholly changed. But what had gone before was not thereby undone and cancelled. The noble genius of the Beethovens, Mozarts, Bachs and Händels does not cast a single shadow upon the calmer, serenest glory of the Palestrinas, the Gabriels, the Ockenbeims, and Jovaquins, some of the movements in whose masses, motets and requiems are verily an anticipated thanatopsis, a glimpse of heavenly peace and beatitude.

The musical tasks which occupied composers of this great epoch were pretty much as follows: First and foremost stood the mass. Upon the text of the church mass composers spent their best powers. These old masses were commonly known, not by the musical mode or key in which they were written, as is customary now-a-days, but by the name of the melody which the composer took for his *cantus firmus*. Instead of being Dorian, Mixolydian, or Phrygian masses, or masses in D, C minor or E-flat, they were known as "*Missa de Beata Virgine*," "*Missa l'Homme*

Revised by the author from the Boston Traveller's report.

arm," etc. When the composer invented his own *cantus firmus*, as was occasionally done, the mass was named after the first few notes of the theme. Thus we have *Missa Ia. Sol, Fa, Re, Mi*; *Missa Mi, Fa, etc.* When the *cantus firmus* was the melody of some church canticle or other sacred work, the text of the canticle or hymn was sometimes interpolated between the words of the ritual text of the mass. This interpolation was known as *farcitura*, or stuffing. Thus in Josquin's mass *De Beata Virgine*, the tenor voice in the *Gloria* sings not only the ritual text, but intermingles with it many allusions to the Holy Virgin as follows: *Dominus Deus, Agnus Dei, filius patris, primo-genitus Marie Virginis Matris qui tollis peccata mundi, suscipe deprecationem nostram ad Marie gloriam, quoniam tu solus sanctus, Mariam sanctificans, tu solus Dominus Mariam gubernans, tu solus altissimus Mariam corans Jesu Christe, cum sancto Spiritu, etc.* *Farcitura* like this had at least a certain sense and meaning, but sometimes we find sentences like the following in the *Kyrie Eleison* of an *Ave Maria* mass: *Ave Kyrie Maria gratia plena, Dominus tecum loison.* But all sorts of *farcitura* were afterwards strictly forbidden by the Council of Trent, and composers were forced to stick to the ritual text.

The Requiem Mass was also a favorite theme for composition. It is noticeable that the *Dies Irae*, that mainstay of modern composers, did not appear in the old Requiem Masses at all. In its place was sung *Si ambularero in medio umbrarum mortis*. Next in rank to the mass stood the motet. This was a shorter form of composition on the text of a psalm, an antiphon or a church hymn. Passages from the Gospels and Acts of the Apostles, the Song of Solomon or the Book of Job, were often set to music as motets. The story of the Passion was especially a favorite subject. One point in these motets which strikes us now as odd was that the title was often set to music as well as the text. In the way of secular music we find the contrapuntal part-song, or madrigal, a form of composition for which almost all the great composers of this epoch showed especial predilection. In all these various forms of composition the old masters did their utmost to make the general character of the music accord with the spirit of the text. I say the general character of the music, because instances in which the significance of any particular word or sentence was musically emphasized are extremely rare. The music of the Requiem Mass was in general less elaborate, more austere, simple than that of the ordinary mass or motet. As a rule, the complexity and elaboration of style increased as the composition progressed. The *Agnus Dei*, the last number in the mass, was accordingly made the theme for the most intricate contrapuntal treatment. There was a great deal of the votive spirit in these old composers. Their sacred compositions were not so much didactic musical homilies or personal expressions of religious sentiment, as they were votive offerings. The more lofty the theme, the more carefully wrought was the music. The feeling was that the most exalted subjects were most worthily treated in the highest and most finely organized musical forms. Yet no matter how complex the musical means employed, the composers were ever studious of simplicity and unity of effect. The composer might have to expend the most arduous labor upon the technical part of his work, he might heap one intricate contrapuntal device upon another, but to the listener his music must seem beautifully clear and simple. In those days to write music was the severest of labor; to listen to it was pure ecstasy. One peculiarity deserves especial notice. Composers very soon abandoned the old device of the French *déchanters* of putting popular airs

and Gregorian chants together. But a reminiscence of this curious practice remained in vigor for a long time. Instead of looking to the Gregorian chant to furnish the *cantus firmus* of a sacred composition, composers often took a popular secular melody for a *cantus firmus* in their masses and motets.

Of the early composers of this great epoch we know little save their works. The first name of importance is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty, but he was probably born at Chimay, in the southern part of the County of Hainault, in the Netherlands, between 1350 and 1355. When still quite a young man he went to Italy, as indeed almost all the great Flemish composers did, and we find that he was a tenor singer in the Pontifical choir in Rome in 1340. In those days singers were musicians, strangely as it may sound to our ears. He afterwards visited France and the Low Countries, and died in Rome at an advanced age, in 1432. Dufay may be called the first real contrapuntist, and if any one can claim the title of Father of Music, he can. In his works we find the first germs of organic musical form. He introduced order and system into the loosely-connected discantus of the French *déchanters*; and it was in his hands that this discantus first became worthy of the name of counterpoint. His great contemporaries, both of them much younger men, however, were Egide Binchois, born at Binche in Hainault, and who died between 1452 and 1464; and John Dunstable, born about 1400, at Dunstable in Bedfordshire, England, and died at Walbrook in 1458. Dufay and Binchois, with some less noted contemporaries, formed what is known as the first Netherland school. It is noticeable that Dufay, in common with all other composers of his own and of the next succeeding period, found nothing disagreeable in the bare interval of the perfect fifth without the major or minor third. Nowadays we use the ungarlished fifth only for some blood-curdling dramatic purpose, but in Dufay's time it was sweet and lovely to musical ears. Among the composers of the next generation, most of whom were pupils of Binchois, and who formed a sort of transition school between the first and second periods, are Vincent Fauques, Antoine Busnois, Firmin Caron and Johannes Regis, otherwise known as Jean du Roy.

The greatest of Binchois's pupils was Johannes Ockenheim (or Ockeghem), who was born at Antwerp between 1415 and 1420. He exerted a stronger and more universal influence upon musical composition than any man of his day. He was the first composer who was dignified with the title of Prince of Music, and was at once the chief and founder of the second Netherland school. With him counterpoint gained in grace, freedom and elasticity, and were it not that his works have been thrown somewhat into the shade by the more brilliant genius of his great pupil Josquin Desprès, his name would still be the most famous of the fifteenth century. But he is still to be remembered as the great master of the Netherlandish counterpoint. The date of his death is not known. His compositions were held in the very highest esteem both in his native country and Italy—he was, in fact, the model composer of his day.

His famous pupil, Josquin Desprès, was born in Hainault about 1450 or 1455. Like many of his predecessors and contemporaries, he went to Italy, and we find his name among the singers of the Pontifical choir of Rome in 1484. He died August 27, 1521. The historian Ambros calls Josquin the first genial composer. There is, indeed, a gentle pathos and sentiment in his music which we look for in vain in that of his predecessors, and which is hardly surpassed by the greatest Italian composers of the sixteenth century.

Ambros does not tire of extolling what he calls the Josquin look of yearning for heaven. The closing phrases of many of his movements are a pure ecstasy of divine love.

Other composers of this second school were Pierre de la Rue, Antoine Brumel, Alexander Agricola, and greatest of all, Orlando de Lasso. This wonderful man, in whose music the second Netherland school reached its culminating point, was born at Mons, in Hainault, in 1520, one year before Josquin's death. In his boyhood he was choir-boy in the Church of St. Nicholas, at Mons, but was kidnapped three times on account of his wonderful voice. At the age of twelve he accompanied the Viceroy of Sicily, Ferdinand de Gonzaga, to Milan, and thence to Sicily. In 1541 he went to Rome, and after passing six months in the palace of the Cardinal-Archbishop of Florence, who was then stopping in Rome, he obtained the important position of teacher of the choir in the Basilica of San Giovanni, in Laterano, although he was but twenty-one years old. He held this office till 1548. He then travelled through many parts of Europe, finally settling in Munich, where he assumed the leadership of the then famous choir of Albert V, of Bavaria. It has been reported that while he was in Paris, Charles IX. ordered him to write the celebrated Seven Psalms of Penance, which were to serve as a balm to the royal soul, then too much troubled with the shadow of the St. Bartholomew massacre. The only difficulty about this touching story of medicinal music is that these very psalms are to be found carefully written out in the Munich library, in volumes bearing the unquestionably authentic dates of from 1565 to 1570, and the massacre of St. Bartholomew took place in 1572. So this little anecdote came into the world like many others about great musicians, through the horn-gate of dreams. Orlando Lasso, since his first visit to Italy, moved in the very highest social and intellectual circles. He married Regina Weckinger, a maid of honor at the ducal court of Brabant, and was himself raised to the order of nobility. He was the most voluminous composer on record. The number of his works is quoted at over 2,000. No wonder that this constant strain upon his brain, added to the daily performance of his official duties, at last told upon his nervous system. In the last few years of his busy life he fell into a profound melancholy. The machine was worked out, and on June 15, 1594, he died, four months after the death of Palestrina, in Rome. He was the last as well as the greatest of the Netherland composers. Through him all the science and refinements of Flemish music were introduced into Germany.

To follow the course of music from the Netherlands to Italy, we must go back a little. One of the most noted of the Netherland composers was Adrian Willaert, born 1490, in Bruges. He was, in all probability, a pupil of Josquin Desprès, although the testimony on this point is not quite unquestioned. At any rate, we know that when he went to Rome he was not a little astonished to hear a six-voice motet of his own sung by the Pontifical choir, and highly esteemed as a fine composition of Josquin's. His pleasure was perhaps not quite so great when he told the papal singers that he was the real author, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers in the world, had been wasting their voices and enthusiasm on the music of an obscure Netherlander. Willaert had the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and when the leader of the choir of St. Mark's died, Gritti sent to Rome for Willaert, in spite of all opposition to the unknown

foreigner, and on December 12, 1527, Willaert entered upon the performance of the duties of his new office. The choice was a good one, and the vespers at St. Mark's soon became famous over all Italy. As a composer, Willaert was the legitimate successor of Josquin. He may be called the real father of the madrigal. Now he is principally famous as the founder of the great Venetian school and the master of Andrea Gabrieli.

Andrea Gabrieli was of a noble family, and was born in the Canareggio quarter of Venice, about 1510. He entered the duet choir as a singer in 1536, and was raised to the position of organist at St. Mark's after his master Willaert's death, in 1566. He died in 1586. Of his many pupils, two are especially famous — Giovanni Gabrieli, his nephew, and Hans Leo Hassler, who was a German, born at Nuremberg in 1564. He came to Venice in 1584 and studied with the elder Gabrieli until the latter's death. He then returned home, and in 1601 went to Vienna. His fame as an organist was almost universal, and as a composer he ranked very high as one of the glories of the Venetian school. The Emperor Rudolph II gave him a patent of nobility. In 1608 he entered the services of Christian II and Johann Georg, Electors of Saxony. He died of consumption at Frankfurt-on-the-Main, June 5, 1612. But it is in his fellow-pupil of old Andrea that we have the most shining light of the Venetian school. Giovanni Gabrieli was born in Venice in 1557. He became organist in St. Mark's in 1585. With two exceptions he was the greatest composer, not only of his day, but of his whole epoch. His peer was Orlando Lasso; his only superior was — but wait a little.

(To be continued.)

### THE HISTORY OF PIANOFORTE PLAYING.

#### III.

With the third lecture, delivered in the Lecture Theatre of the South Kensington Museum, Herr Pauer brought his chronological study of pianoforte playing as far as Beethoven. Commencing with the three educational writers, John Baptist Cramer, Ludwig Berger, and Carl Czerny, the lecturer said: — After the time of Clementi more attention was paid to the technical part of pianoforte playing. In Haydn's and Mozart's sonatas there are no stretches longer than an octave, and the figures consist mostly of scales and broken chords. But after their time the chords were widened, runs in thirds, sixths, and octaves were introduced, and the expression became more brilliant. Cramer was a pupil of Clementi for one year and profited by his instructions, but he inclined more to the school of Mozart. Clementi lacked grace, refinement, and warmth of feeling, and this absence of enthusiasm is found in all Italian authors for the piano. While noted for fire in their vocal music, in instrumental composition they are cold, conventional, and shallow. They possess, however, one good quality — clearness. By nature the Italians are practical, economical, and indolent, and these qualities appear in their music. Their writing is practical, for it is perfectly clear; it is economical, for the same matter is repeatedly used; and they show their indolence in not taking the trouble to work out their themes. But this thematic work, so distasteful to the Italians, was practised by Cramer, who is most celebrated for his 100 studies, which appeared in 1820. Far from seeming antiquated, they have not lost a charm, but are as fresh as when they first came out, being beautiful in form, harmony, and melody, ingenious and useful. Our young pianists incline to shirk studies, as if there were a royal road to learning, but they would be more patient did they but consider how much labor is involved in the writing of a single study, and the amount of time that must have been expended in the mastery of contrapuntal rules. They would perceive how

small in comparison is the labor of learning to that of composing. Cramer's Studies show the art of pianoforte playing in its best light, and exhibit every different style. It is said that Cramer intended his Studies as a preparation to Bach's Preludes and Fugues, and a better could not have been found. They put the technical machinery into working order, whence their great importance. Cramer was one of the best of pianists, his tone was very rich and round, his appearance while playing eminently gentlemanly. He combined the best qualities of the Mozart and Clementi schools, and Beethoven preferred his touch to that of any other player.

After playing a selection of Cramer's Studies Herr Pauer continued: — Ludwig Berger, born 1777, died 1830, is comparatively unknown in England. To some, however, he is familiar as the teacher of Mendelssohn. He wrote effective and interesting pieces, and was an excellent pianist, belonging to what is called the Eclectic School. Granted that the great geniuses make the strides in art, the minor talents consolidate, polish and round off the rough corners left by genius. Just so Berger did good service in accelerating the progress of pianoforte playing, and also as a teacher is deserving of esteem. His Studies are remarkable for their dreamy expression. Breitkopf and Härtel, of Leipzig, have published a very cheap collected edition of these most recommendable works.

Berger's Three Great Studies were then performed by way of illustration.

Among the most popular of pianoforte composers is Carl Czerny. His School for Velocity is known throughout the world, and our fair pianists still have to submit to the rules imposed therein. He is as much identified with this work as Handel is with the *Messiah*, Bach with his Preludes and Fugues, Weber with the *Frischütz*, and Beethoven with the *Moonlight Sonata*. Czerny aimed at great clearness, brilliancy, and a certain degree of elegance. Although musicians generally believe that Czerny wrote for money, he was in reality an accomplished and learned musician, understood the origin and growth of pianoforte playing, and contributed to its development. As a teacher he was unrivalled; Liszt, Döhler, Kullak, and Madame Belleville-Oury were his pupils. He showed his power as a teacher in his ability to recognize the deficiencies of his pupils, and at once to improvise remedies, and as a master displayed a painstaking attention rare at the present time. His admiration for the classics was unbounded, and in his later years (as Herr Pauer had himself heard him say) he followed a regular system of study. He used to play Bach in the quiet morning hours, Mozart as a preparation for Beethoven, and the afternoon he devoted to new composers. His appearance was that of a Roman Catholic village priest rather than a European celebrity. He was indeed a walking library, no matter, but full of accurate information. A thorough critic, he was well disposed towards every one, free from prejudice, and ready to recognize merit everywhere. His fertility as a composer was unparalleled. His great aim was to gain brilliancy, elegance, and correctness in execution, and a pleasing mode of general playing.

Czerny's Variations on Schubert's Walzes, Op. 12, served as an illustration.

Among the composers who have contributed to the progress of pianoforte playing, Hummel is one of the foremost. He occupies a peculiar position: as a pupil of Mozart he naturally followed his school; as an admirer of Clementi, he could not help adopting his method; and as a witness of Beethoven's achievements, he felt the necessity of a fuller style. But he came out of his difficult situation with honor and credit. He possessed talent, ingenuity, keen appreciation, energy, and industry; and these go a long way. Unexceptional smoothness, clever harmonies and graceful ornaments characterize his style. His playing was correct, certain, clear, and refined. What is called "le jeu perlé" took his name from him; his fingers were round and thick at the tips, and the tone he produced was clear, bright, full, and crisp, like a string of pearls. His speciality was the *portamento* touch. There are three recognized styles of touch, the *staccato*, marked by dotted notes, the *legato*, marked by

a slur over the notes, and the *portamento* (or carrying on), marked by dots with a slur over them, is a medium between the other two. The effect of it is very pleasing, it brings out the sweetest tone of the instrument, and will make even a very old piano sound agreeable. Hummel, who never demanded more than the instrument could give, was not so remarkable for fire as for evenness. His music is satisfying and pleasing, more refined and polished than Clementi's. He inclined to the gentleness and pliability of Mozart, in whose house he was at one time a boarder, rather than to the harsher, stricter character of the Italian. One of the most pleasing phases of pianoforte playing is therefore to be found in the works of Johann Nepomuk Hummel.

Having played the slow movement from this composer's Sonata in E-sharp minor, Op. 81, Herr Pauer devoted the remainder of his remarks to Beethoven: — We come (he said) to the centre of gravity in all that concerns pianoforte playing, to Beethoven, one of the greatest of executants, who possessed great muscular power, an iron will, lofty enthusiasm and unsurpassed self-command. He opened to pianoforte executants a hitherto unknown mine; when young he practised so energetically and industriously that he thought he had thereby flattened his fingers at the tips. Always independent, and determined to conquer obstacles, he would never yield till he had reached the goal of perfection. Before he became deaf his playing was marvellous. In character it was most fascinating and inspiring, earnest, manly, and full of intellectuality. There were no empty technical figures, but the themes developed naturally, every ornament was a necessity; in everything there was a loyal observance of law. Not only, however, is it the rules of order, the energy and force, but there is something more that satisfies our aspirations. It is the moral strength, a power to which we instantaneously yield. The object of these lectures being, however, not to discuss the merits of the composers, but the nature of pianoforte playing, it will be well to distinguish five points in his works suggest to the executant. First, the contrasts they display; second, the force of the subject; third, the richer treatment of harmony; fourth, the powerful rhythmical life; fifth, the natural and simple character of the modulation, the technical figures appearing as a logical consequence, not a supplement tacked on. Further, we notice a rare warmth of feeling, nobility, grandeur, and dignity, every capability of the instrument is brought into play, the shake, scale, arpeggio, octaves, firm chords — in short his works offer a field for the executant to appear to the best advantage. Like Haydn and Mozart, Beethoven's piano works were influenced by the orchestra, though in a greater degree. While Mozart showed a womanly tenderness, Beethoven's was the stronger gentleness of a man. More brilliant than Clementi, Beethoven added to that brilliancy invention and intellectual life. In early life he was influenced by Mozart, in later years he inclined to Clementi, and he had an admiration for Haydn. But he surpassed them all and produced works of imperishable beauty, which have never been surpassed or scarcely approached except by Weber's Sonata in A-flat, Schubert's in A-minor, and one of Schumann's. It would be unjust to make a comparison between the Sonatas of Mozart and Beethoven, for the former died in 1791, five years before the latter brought out his first work. After Beethoven the division between the intellectual and technical became wider, and he had himself apprehended that improved mechanical means would give that side of the art an absorbing influence.

Herr Pauer concluded by performing Beethoven's Andante and Variations in F, and Sonata in G, Op. 31, No. 1.

— **HANDEL RE-DIVUS.** Mme. Néruda made an extraordinary impression by her refined and masterly execution of Handel's violin sonata in D-major, one of a set of twelve works of the kind published in 1782 ("for violin or German flute") composed expressly. It is said, for the Prince of Wales. The pianoforte accompaniment to the sonata has been admirably arranged from Handel's own figured bass by Mr.



Charles Hallé. Mme. Néruda has never, perhaps, held the public more spell-bound than with this sonata, by what some of the "advanced school" would profanely call "a dried-up master." Let the apostles of the "advanced school" go, as Handel went, to the Pierian Spring, which never dries up, and they, possibly, may learn to know (and do) better. — *Graphic*, Jan. 8.

## Dwight's Journal of Music.

SATURDAY, FEBRUARY 12, 1881.

### MR. APTHORP'S LECTURES.

It is certainly one of the most striking signs of the growing interest in music as an art among our people, that the history of music, from the days of Ambrose and Gregory to Wagner, has found a place among the popular lecture courses of the conservative and practical old Lowell Institute; and that the audiences have been so large, following the lecturer, and his little choir of illustrating singers, with eager and intelligent attention through the whole. Mr. William F. Apthorp is one of the few young men of active mind and liberal culture who, after graduating at Harvard University, has devoted himself to music as a profession. As a teacher, especially of harmony and composition, and as a critic, he has for some years ranked among the best we have. Being called to deliver this course of six lectures on the historical development of his favorite art, he at once devoted himself with all his characteristic energy and eager love of knowledge to the work of preparation, which consumed a large part of the year. He studied not only all the important histories and beginnings of histories of music (like that of the lamented Ambros, cut off in the middle of his work, and before whom it would have been impossible to prepare such lectures); but he delved deeply also in the scores themselves of mediæval and more modern masters. He made more account of pointing out the significant steps of progress, the unfolding of the art out of the first rudimental germs and the first rude experiments into the full-fledged, free and amply-furnished art of our day, than of a comparative estimate of the genius and creations of the individual great composers; yet their styles, their merits, and their relative importance were happily, if briefly, characterized. The specimens (short, of course) given by a quartet choir with pianoforte of the first rude attempts at harmony (what we now call discord), of the quaint *duccant* and counterpoint of the works of the middle ages, of the more genial and inventive masters of the Flemish school, of Palestrina, Gabrieli, and so on, were well selected, and proved both amusing and instructive. The origin and history of Opera, from the first experiments of those noble Florentines in the year 1600, down to the "great claimant" of the present day, were traced with a sure hand.

These lectures were very fully reported in the *Boston Traveller*, and the reports were eagerly bought and read. Thinking that no matter can be better suited for the readers of a musical journal, we have begun the republication of them all in order, giving the *Traveller's* reports after a careful revision by the author. They will run through at least a dozen numbers of our Journal, and should make the Journal sought for by more readers than it has at present.

### THE NEW ORCHESTRAL CLUB.

For weeks the newspapers have teemed with communications, hints, suggestions, squibs, and airings of party grievances, in some way bearing upon what is called the "Orchestral Problem;" the main question being how to secure for Boston a "permanent," well-trained, sufficient orchestra, which can be kept

in practice all the year round, and ready for all fit occasions, whether "classical" or miscellaneous and "popular." The problem came up in this way; pardon a little history.

For a number of years, during our civil war, the sound of the Beethoven Symphonies—indeed of all orchestral music—had ceased in Boston. After the old Musical Fund, and the "Germania," Carl Zerrahn, for several seasons, gave "Philharmonic" Concerts, by subscription. Yielding at last to the popular cry for lighter music, he found that the subscriptions of the only sure nucleus of an audience, the real earnest lovers of the highest kind of music, began to come in more and more mistrustfully, and he finally gave up. Then the Harvard Musical Association, a purely private club, composed for the most part of musical and music-loving graduates of Harvard College, seeking to keep fresh the memories of college musical experiences, and at the same time to bring music into more respect with educated men than it enjoyed at that period (1837), hoping, also, to bring about in course of time, the establishment of a regular professorship of music in the college, conceived the idea of employing an orchestra and giving symphony concerts in Boston. The plan was to organize the audience, fit, however few. A hundred or more gentlemen of culture, with the social circles they could influence, would naturally form the nucleus of a refined, appreciative company of listeners, and form a genial sphere which would be likely to draw to itself others of like affinity. To do this, they had to keep the control of the programmes in their own hands, guaranteeing that they should be of the purest, highest kind of music; while the very nature and character of the Association was a guaranty of absolute disinterestedness, and that the enterprise was not to enter in any way to lower tastes in the interest of any speculating impresario or agent. This last named feature naturally made the speculators jealous, as they are, instinctively, towards all enterprises based purely on artistic motives, and offering no field of "business" for them to take a hand in. This worthy class of citizens and of commercial travellers have a rare gift for "managing the press." No wonder, then, that after a few seasons of remarkable prosperity, the Symphony Concerts began to be assailed in newspapers with murmurs about "exclusiveness," "close corporation," "aristocracy," etc., because the members and their friends, who guaranteed the concerts, were allowed to have the first choice of seats. Wishing to be magnanimous, the society unwisely and unfortunately yielded to this clamor, waived all privilege, and threw all open upon equal terms—"first come, first served." From that moment the audience began to dwindle; the grumblers, not eager to secure the fruits of victory, lost all desire to get in, and looked about them for some new source of discomfort to the Association, some new hole in its armor, some new weapon of attack.

This came in the nick of time with the first importation to our city of the Thomas Orchestra—a fine chance for the speculators! The admirable playing of this model orchestra was indeed a revelation to most ears; it made us all more sensitive to shades of tone, and more exacting as to quality and manner of performance. It was hard then not to perceive the "rust" upon the old machine so frequently disintegrated, and only put together now and then for fine symphonic work. Thomas gave us orchestral virtuosity, — an orchestra so perfect and as brilliant as the solo virtuoso playing which had before astonished us. Here was a machine all polished, bright and shining in every wheel and link and member, technically perfect. While it delighted every listener, while it taught us much, both public and musicians, spurring our own orchestra to higher aspirations, it also wrought some harm as well as good. So shining a machine drew too much attention to itself and away from the beauty and the meaning of the music. Manner got the upper hand of matter. Once we had enjoyed Beethoven keenly, deeply, feeling very near to the great heart of him, even through orchestras of far inferior technique; now we were enjoying Thomas. Did we know Beethoven any better in this faultless evening party dress? Must a man's gloves fit perfectly, must

everything be superfine in his presentment, before we can feel the man himself?

Now this,—this splendid externality of musical interpretation has, we venture to submit, ailed all the great pleasure and the great good the Thomas orchestra has brought us, tended also to the disadvantage and discouragement of our local efforts in the same line. It has made us all too critical and too exacting. We are impatient of the best we can do, and treat it as if it were hardly worth the doing. And it is just here that the orchestral problem comes up. Why cannot our orchestra play as well as that of Mr. Thomas? Simply because his is an orchestra devoted to this one line of occupation the whole year round, supported on salaries, and kept in continual daily practice; whereas our orchestra, while preserving year after year essentially the same identity of membership, finds only occasional employment in this capacity, playing the symphony the best it can after very inefficient rehearsal, and then scattering itself about in theatres, school-rooms, ball-rooms and street bands, that each individual may earn his bread by drudgery demoralizing to the artist. What can we do about it? And cannot we contrive some means of supporting and employing a permanent orchestra right here at home?

This, then, is the orchestral problem. The managers of the Harvard Concerts have done what they could toward solving it; they have been willing to give the musicians all the concert employment, with all possible rehearsals, which the public patronage enabled. This amount of employment, with more from the Handel and Haydn Society, the Cecilia, the Apollo and the Boylston Clubs, etc., is some beginning of the end desired. Our orchestral performances have steadily improved, so much so that during the past and present season the critics have found little to blame and all to praise after each concert. Still we want more. The ideal is by no means reached. The "Philharmonic" orchestra of Mr. Listemann for two seasons has done its chief good in giving more frequent practice to the very same musicians who compose the Harvard orchestra. Its original plan seemed excellent; it was to keep a conveniently small orchestra in constant practice and in readiness for outside engagements (for an oratorio in Salem, or in Worcester, for accompaniment to the Apollo or the Cecilia Club, etc.), and to give miscellaneous popular concerts in the city; in these ways it might sustain itself, while at the same time it would serve as a feeder to the standard Symphony Concerts. Why it barely escaped failure the first year we never understood; it was only when it stepped into the field of competition with the Harvard this year, giving programmes neither classical nor popular, but extremely "heavy" with excess of newness, that the result became disastrous to itself, while at the same time it probably abstracted some support from the older organization of its own self-same members under the older name!

And now comes forward this new movement, this new orchestral association ("club" we have called it, because it looks for its material support to the system of the vocal clubs, that of associate members, whose moderate subscription, entitling each subscriber to four tickets, will cram the biggest music hall with invited guests, and pay the orchestra fairly for five concerts). How much further they expect to go we know not. Five concerts are a short step toward "permanence," and the term "permanent orchestra" must long remain a phrase, an unknown algebraic quantity. But that phrase may have a practical meaning independently of time. A permanent orchestra is one which always is an orchestra so long as it lasts; one whose members make this their whole business, and are not drawn away from it by all sorts of extraneous engagements. If the new association can bring this about, then must all good music-lovers wish it God-speed. We have nothing to do with the motives out of which it sprang, and are bound to credit the sincerity of the one motive it professes, namely, to build up and support a proper orchestra, and to promote the cause of music in our city. We wish it well just so far as it means well. If there are any jealousies and animosities at the bottom of it, we will trust these to heal themselves under the sun-

shine of a new departure, and in the imaginary first taste of a sweet long-coveted autonomy. If none who have worked hard for the support of orchestral music in the older organization heretofore have been consulted in the new plan, why, perhaps it was well enough that there should be a new deal all round, and that the "outs" should be the "ins" exclusively, till they can show what they can do. If there is any hatred for the Harvard Association, that must react in time to its advantage, and we would rather be among the hated than the haters. If there is to be competition, open or concealed, that may be the very thing needed to arouse the old association from its fatal *laissez faire* (though we say it who should not), and inspire it with better plans and stronger, heartier efforts for another year. At all events the Harvard Musical Association quarrels with nobody, and will go on doing its own work as well and bravely as it can. Indeed, many of its members have cheerfully subscribed to the funds of the new enterprise, without losing any loyalty to their first love. Another year, perhaps, will solve affirmatively the riddle: Can a city which hardly sustains one set of concerts do any better for two?

Much more might be said, but we end here for the present, sure that we shall watch the working of the new experiment with interest, neither questioning its motives nor its methods. We only add the record of the organization, as we find it in the *Advertiser* of Feb. 3:

As a result of the vigorous efforts of a number of gentlemen conspicuous for their interest in music a new society has just been organized, called the Philharmonic Society of Boston, modelled in its form upon that of the Brooklyn association. The musical, financial, and executive control is vested in a board of twenty-five directors, who from their number elect their officers and their necessary working committees, these twenty-five directors being elected at an annual meeting of the subscription members of the society. The conductor, who is not yet selected, will be *ex officio*, a member of the music committee. The organization is as follows: Board of directors—Professor J. K. Paine, E. Pernbo, John Orth, Julius Elchberg, W. H. Sherwood, George L. Osgood, G. W. Chadwick, J. W. Tufts, Junius W. Hill, C. H. Morse, W. J. Winch, B. E. Woolf, E. H. Clement, Joseph Sawyer, H. D. Williams, W. O. Grover, J. T. Duryan, D. D., Dr. H. C. Angell, Weston Lewis, Oliver Ames, A. C. Farley, Alanson Higelow, Jr., Eugene B. Hagar, C. W. Sanderson, with the following named officers: Professor J. K. Paine, president; Dr. Henry C. Angell, vice-president; Oliver Ames, treasurer; Henry D. Williams, secretary. Music committee—George L. Osgood, B. E. Woolf, John Orth, J. W. Tufts. Finance committee—W. O. Grover, Joseph Sawyer, E. H. Clement.

Over six hundred persons have already signed as associate members, and the secretary reports that twice that number could be obtained if desired. The expense of five concerts proposed for the first year is thus already guaranteed. No tickets will be sold for the evening concerts, each member being entitled to four. Refunds will, however, probably be given in the afternoon, for which tickets can be purchased. No other details have yet been settled. The society is built upon a broad musical basis, though its immediate and present end is the formation and sustaining of a fine orchestra. It would be absurd to predict as to the success of the enterprise, but it seems as if such an object, supported by such men, ought not to fail and could not fail in Boston. There is certainly no danger from competition or over-stimulus in this matter. We have more than room enough for all the enthusiasm which can be engendered here on the subject of instrumental music, and any honorable scheme which results in making fifty good orchestral performers permanent residents of Boston is to be highly commended and warmly supported.

**CONCERTS.** We have a list on hand of fifteen or twenty concerts, most of them important ones, which we have neither room nor time now to review. The list includes Mozart's *Requiem* and Beethoven's *Mount of Olives*; Beethoven's *Ruins of Athens* and Dudley Buck's *Golden Legend*; four concerts, including two performances of the *Damnation de Faust*, by Theodore Thomas; two Apollo concerts, with Max Bruch's *Frithjof Saga*; Mr. Henschel's second Song Recital; concerts by the Harvard Musical Association, the Enterpe, Mr. Bendix, Mr. Arthur Foote (Trio), Mr. Adamowsky, etc., etc. We keep them all for one grand résumé at the end of the month.

—This afternoon Mr. Henschel and Miss Bailey give a third recital at the Melodeon, when, among other attractions, Mr. Henschel's music to a cycle of ten Servian Folk-songs (quartets, duets, solos), which he calls "Serbische Liederspiel," will be sung by Miss Lillian Bailey, Miss Homer, Mr. C. R. Hayden and Mr. Henschel.

—This evening Mr. Arthur Foote's second Trio

Concert at Chickering's. Charming occasions these. The programme includes Trins by Mozart in E, and Bargiel in F, the violin and 'cello parts played by Messrs. Dannreuther and Fries. There will be songs by Lotti, Franz, Brahms and Bennett, sung by Miss May Bryant.

—In the seventh Harvard Symphony Concert, next Thursday afternoon, the principal instrumental feature will be the first performance here of the "Sardanapalus" Symphony (described below) by Prof. F. L. Ritter, of Vassar College. The concert will open with Weber's *Oberon* Overture. Mr. and Mrs. W. H. Sherwood will play the Mozart Concerto for two pianos; Mrs. E. Humphrey Allen will sing the *Scena* from the *Frey-schütz*, and three short airs from Handel's *L'Allegro*; and Mr. Sherwood will play a Scherzo from Chopin's Sonata, Op. 35, etc.

—For the eighth Symphony (last of the season) the programme is essentially as follows: Eighth (short) Symphony of Beethoven; Aria, Miss Lillian Bailey; Piano Concerto (first time) composed and played by Herr Louis Mnas, from Leipzig; Aria, Mr. Henschel; Short Overture, "Hamlet," by G. Henschel; Duet, with Orchestra: "O, that we two were Maying," Henschel (Miss Bailey and Mr. Henschel); Overture to *Leonora*, No. 3, Beethoven.

—Mr. B. J. Lang will give two concerts at Tremont Temple on Thursday afternoons, Feb. 24 and March 10, at 3 o'clock. Only the floor and first balcony of the hall will be used. Mr. Lang will have the assistance of the Philharmonic and Beethoven clubs, and of Messrs. G. W. Sumner, A. W. Foote and J. A. Preston, pianists; as well as of Mrs. Humphrey Allen and Mr. F. Korby of New York, vocalists. The instrumental selections promised are the quintet, Op. 87, by Hummel, for pianoforte, violin, viola, violoncello and contrabass; the sinfonietta, Op. 188, by Raff, for two flutes, two oboes, two clarinets, two horns and two bassoons; the concerto by Bech for four pianofortes; the quintet, Op. 33, by Rubinstein, for pianoforte, flute, clarinet, horn and bassoon; and the octet, Op. 30, by Mendelssohn, for four violins, two violas and two violoncellos.

#### OPERATIC REMINISCENCES.

In the *Advertiser* of Jan. 6, under the heading "Operatic Chronicles" a correspondent, L. B. B., makes the following statement, to wit: "Signor Marti was the first impresario who had the honor of introducing Italian opera into this country, appearing here from Havana in 1847."

If this means that Italian opera was introduced into this country for the first time in 1847, then I think L. B. B. is in error.

Manuel Garcia, after having achieved a reputation in London and Paris as a finished singer and actor, conceived the idea of establishing upon this side of the water Italian opera. Accordingly, in 1825, accompanied by his wife, his son and two daughters, and bringing a company of more or less talent, he came to New York, and, if we may believe the accounts of the day, actually produced not less than eleven new Italian operas in that city in course of a year. Among the most distinguished of his performers, second only to himself in fact, was his daughter Maria Felicità, then a girl of 17 years. Her father becoming embarrassed in pecuniary affairs, she was induced to marry M. Malibran, a wealthy New York banker. This gentleman, however, soon became bankrupt; whereupon relinquishing to his creditors a considerable sum of money which had been settled upon herself, and leaving her husband behind, Maria returned to Europe, where, as Mad. Malibran, for the next ten years, she turned all musical heads in a marvelous career upon the operatic stage, in the concert-room, and in oratorio. She died at Manchester, in 1830, after a performance in oratorio, which will never be forgotten by those who heard it.

The opera, under Garcia's management, at New York, proving a failure, he betook himself to Mexico, with a portion of his company, in hopes to retrieve his fortunes. But on his return, between that city and Vera Cruz, he was waylaid by banditti, and robbed of nearly all of his possessions, including a large sum in gold, causing his return to Europe a poor man, his voice so impaired by age and fatigue as to compel him to resort to the teaching of vocal music. In this he was very successful.

His son, Manuel, has since become one of the most noted teachers of singing in Europe, numbering among his pupils Jenny Lind, Catharine Hayes, Adelaide Phillips, and many others of celebrity. He is at present, or has been within a short time, professor in the Royal Academy at London.

I very well remember the splendid Havana Troop, spoken of by L. B. B., nor shall I soon forget their appearance at the Howard Athenæum in *Ernani*, whereat the audience rose to their feet in the wildest enthusiasm. Tedesco took the part of Romeo in Bellini's opera, *I Montecchi ed i Capuleti* at the same place on the night of May 14, 1847. She was the prima donna *par excellence* of the company, but, in the estimation of many, there were others her equal, if not her superior, in genius and art. There are, among our old opera goers, those who believe, that the basso of this troop, Signor Novelli, has, on the whole, never been surpassed in his particular rôle up to this day.

Signor Perelli, one of the finest tenors we have heard, with a fresh voice of singular and beautiful quality, on leaving the stage, removed to Philadelphia, and for many years was there the leading teacher of vocal music. He lived till within ten years, if I mistake not.

On the 28th of May, in the same year, *Moses in Egypt*, so often heard here as an oratorio, was brought out as an opera. Those who were present might then have seen how effective towards removing the absurdity from the scene of the passage of the Red Sea was the introduction of the beautiful Prayer, sung by principals and chorus. The music to this, as is well known, was composed by Rossini, in ten minutes, sitting up in his bed, the words being written by the librettist in hopes thereby to "save the third Act," as he said, that part of which had always been received with shouts of derision whenever it was attempted.

On the 27th Dec., 1847, I heard, at the Astor Place Opera, in New York, Truffi, Benedetti, and Beneventano, in *Lucia di Lammermoor*. The first two, as L. B. B. observes, were, for a long time, and deservedly so, favorites in Boston. The latter, always a most valuable member of a troop, for he was seldom sick or indisposed for service, had a voice of enormous power. It was said, that singing at the Old Colony House, in Hingham, the following summer, he could be heard at the steamboat landing, perhaps an eighth of a mile distant. Some one called him the "bull of Bashan," his roaring being altogether different from that of Nick Bottom, who could "roar you gently as a sucking dove."

Bottesini, who came with Signor Marti as contrabassist, was quite young at the time (only 24 years old, I believe), and he subsequently appeared in the United States with Jullien's famous orchestra. In all the qualities which constitute a great artist, with a single exception, that of power, he is thought to have rivalled the celebrated Dragonetti on his giant instrument.

The above, as I understand it, is the way Italian opera began in this part of the country, and such was the breaking of the ground, or the sowing of the seed, which rendered possible the brilliant success awaiting Signor Marti and his troop on their arrival here in 1847. N. L.

CAMBRIDGE, Jan. 25.

#### PROF. F. L. RITTER'S SECOND SYMPHONY.

The symphony announced for the Harvard Concert of Feb. 17 is the second of four composed by the genial and accomplished musical professor of Vassar College,—author of the two excellent and popular series of lectures on the history of music, published a few years since by Oliver Ditson & Co. This second or "Sardanapalus" symphony was first performed by the New York Philharmonic Society, under the direction of Carl Bergmann, in March, 1872, and met with warm recognition among the most musical people. As evidence of this, we copy what was written by some of the critics the next day.

The *Tribune* of March 4 says:—

Prof. Ritter's symphony is a new work, and this was its first performance. It is a musical illustration of Byron's "Sardanapalus;" or to speak more correctly, it is supposed to have been suggested by the reading of the tragedy, and the spirit of its different movements corresponds with the frame of mind inspired by the poem. It is in no sense what is called "programme music," and Prof. Ritter remembers the great truth



which so many lose sight of, that the function of music is not to imitate, but to suggest, and that a composition which must be interpreted by an elaborate verbal description is music of a base and imperfect order. Without expecting us, therefore, to follow in his symphony the action of the drama, he has taken certain passages as texts, so to speak, and built upon them an *Allegro moderato* corresponding to the picture of the great king as he "lolls crowned with roses," a *Scherzo*, symbolical of the royal revels, an *Andante* suggested by *Myrrha's* soliloquy, and an *Allegro con spirito*, in which we catch the furious spirit of the final catastrophe. The orchestra, under Mr. Bergmann, gave a careful and refined interpretation of this work, and the impression produced by it was highly pleasing. If we say that it shows Prof. Ritter to have been a reverent and intelligent student of Beethoven, we do not mean to imply that he has borrowed anything from the great master except a method of treating his own ideas, and of course he could not have looked to a better model. The style of the first movement seems to us particularly good. It is simple, fluent, and forcible. With a single long-drawn note (the poet's "woe—woe to the unrivaled city!") it passes at once into the charming *Scherzo allegretto*. The *Andante* is plaintive and sombre. In the final *Allegretto* the composer has given a somewhat freer rein to his fancy, and made a little approach toward the exuberance of the modern school, but he never becomes either coarse or fantastic. The whole symphony is characterized by a sort of composure which indicates a writer sure of his resources and master of all his instruments. The scoring is solid and rich, without being showy, and abounds in beautiful touches. We doubt whether such a work would enervate the multitude, but it will earn the respect of connoisseurs and increase the reputation which Prof. Ritter already enjoys as one of the most accomplished and scholarly of our resident composers.

The *Weekly Review* says of the symphony:—

Prof. Ritter employs the wealth at his command with a free and liberal but not a lavish or wasteful hand. His moderation shows sound judgment and judicious taste, if not some self-denial, for it is easy to perceive that he is a thorough master of instrumentation and all the highly-colored appliances of the modern school.

The first movement of Mr. Ritter's symphony, *Allegro moderato*, in E-minor, 3-4 time, commences with a dash of austerity, which outburst gives way readily to a bright, clear, luxurious representation of jovial revel and enjoyment, full of sensuous elegance and attraction. This view closes with a severe warning blast and prescient wail of woe, and the next movement succeeds, without break, *Scherzo allegretto*, E-minor in 6-8 time, which carries out the glimpse of the royal reveler's spirit in the first movement with heightened effect; at first in a defiant strain, and finally in a softened and voluptuous mood, with a very successful endeavor to fix the sparks of beauty's heavenly ray, which gives a pearly lustre to the composer's melting and flowing rhythm.

After an interval of rest here a majestic *Andante* in A-minor, 2-4 time, depicts an introspective and saddened spirit such as we may well suppose to have actuated the beautiful Greek slave, *Myrrha*, who despoised her bonds, and yet loved her ensnared lord and possessor. The pensive humiliation breathed by the movement becomes soon charged with Greek fire and devotion, and by a masterly modulation, *piu mosso*, leads gracefully, without interval, to the final movement, *Allegro con spirito*, returning to E-minor, 4-4, which dashes into the martial vein, and draws freely upon the instrumental resources of the art. The coloring here is bold, rich, decided and striking, and even when the clamor of the conflict seems to have subsided, the lofty strain of kingly daring is still maintained and the hues and harmonies deepen and swell with the indomitable magnanimity of death-defying heroisms, till the fatal and sublime climax is reached, and, leaving their mortal ashes a prey to the flames kindled by their own hand, the two immortal spirits soar from earth on the wings of love to their eternal home.

Such is the outline of the instrumental drama, and its inarticulate thoughts and language are intelligibly and eloquently conveyed.

The symphony is remarkable for clearness and symmetry. It does not attempt to dive into the unfathomable, and yet its meaning is profound and replete with infinite suggestion. The means employed are all legitimate and yet novel, fresh and individual. We felt, it is true, the impress of preceding great masters on the work, as we see Shakespeare in Milton, and both in Byron, but that advancement on the progress of others does not affect the originality of the production, which, judging from a first hearing—and first impressions are often the most generally correct—stamps the composer as a writer of genius.

## OBITUARY.

LUCIEN H. SOUTHARD.

Mr. Lucien H. Southard, news of whose death at Augusta, Ga., is received, was formerly a resident of this city, and was well known here as a musician and composer. He was born at Nantucket in the year 1827, but removed from the island with his parents at an early age. A portion of his youth was spent in Vermont, but he came to Boston before attaining his majority. His education was gained in a very desultory way, but such was the force of his mind and the tenacity of his memory, that he became a respectable scholar and a man of wide reading. His aptitude for languages was surprising, but his natural inclination was toward music. Against the wishes of his father (who was an able physician), young Southard devoted himself to music as a profession, and began his career as a teacher with Mr. B. F. Baker. He had the usual fortune of change, and from time to time was organist in many churches. He was a natural improviser, having always a clear vein of melody in mind, with sufficient knowledge of harmony to make his musical thought interesting. Whether in music or in conversation, the movements of his mind were animated and strongly individual. He aided Mr. Baker in compiling several collections of music, and contributed many of his own compositions, generally under a pseudonym. He used to say that choirs would not sing a tune to which a Yankee name was prefixed, but would admire every one of foreign origin; and for that reason he printed the name of the composer as "Bernhard Schmidt." Many of these tunes are still sung.

His ambition was to compose an opera. His taste was wholly Italian as to vocalism, although he recognized the mastery of Berlioz and other Frenchmen in orchestration. Alone and unaided he pursued his studies in instrumentation, and he produced certain movements that, to say the least, were striking and beautiful. They might not have stood the test of modern criticism, but they were far from commonplace, and as we recall them in memory they seem as lovely as the dreams of youth. The files of *Dwight's Journal* give some notices of his early efforts. His librettos were not done by experienced hands. The English one was a faithful version of "The Scarlet Letter," done literally, and without proper knowledge of dramatic effects. The Italian one, entitled *Omme*, was founded upon Beckford's weird story of the "Caliph Vathek." This last contained some grand numbers, but it was wholly beyond the capacity of any American singers, and of course it was never represented. In a sketch like this, many things must be passed over. It may be mentioned, however, that he lived at one time in Hartford, Conn., and afterwards in Baltimore. In the latter city he had charge of the orchestra which is supported by the Peabody fund. The orchestra was a Babel of many tongues and of diverse views. *Tot Tentores, quid opinione*. It was a very hard place for any man, and Mr. Southard was only moderately successful in controlling the forces. He could "make the music go," but he could not harmonize the players. He had passed his best days. For his own happiness and success Mr. Southard was born about twenty-five years too soon. At present there is a chance for a native composer, if he has merit; formerly there was none. He had his faults; among them that of an impetuous temper; and he fretted himself with real and with imaginary difficulties. His life was one of struggle and disappointment. The great prize of fame for which he toiled was always just out of reach. As it was, he left a large number of compositions for church service, some songs (always indicating ability, but seldom widely popular), a treatise on harmony, and the two operas, both unfinished. A man of unusual intellectual power and acumen, with fine artistic taste and natural energy, he lacked only the indescribable something which is called *ballast* to have made him a striking figure in our time. His widow, who is a native of Cambridge, is residing with her son, an architect, in Charleston, S. C.—*Advertiser*, Feb. 7.

## MUSICAL CORRESPONDENCE.

NEW YORK, Feb. 7. The musical record for the last two weeks has not been particularly brilliant, and I have but two concerts to notice, one of them having been the third Recital of Mr. Henschel, which was a very successful affair, and in which Miss Bailey was genuinely satisfactory, within certain limits. The other was Dr. Dausch's fourth Symphony Concert, which occurred on Saturday evening, Feb. 5. The programme included the D-minor Symphony of Schumann (Op. 120), and the Mendelssohn violin-concerto, the

latter played by the young Brazilian, D'Angremon. It is a most marvelous thing to see a boy of 14 quietly standing before 2,000 people, and playing a composition (from memory) which is considered sufficiently formidable by experienced artists. This he did, and did it exceedingly well, barring the lack of weight (so to speak) which is a natural concomitant of his youth. His grace, dexterity, staccato passages and double stopping, are all truly admirable, and all point to a magnificent future for this gifted and precocious lad. But these beer-garden engagements ought to be stopped at once; no talent can stand an indiscriminate forcing process; and the boy's guardians ought to understand the fact: there is yet time, soon it will be too late.

Mr. Rummel announces four Recitals in February, and a second series of three in March. Josephy announces three ditto within a few days; these latter are to be given for charitable purposes. The May Festival is in process of preparation, and Dr. Dausch is working himself thin over the chorus and orchestra rehearsals. The chorus will comprise 1200 select and well-trained voices. For the rest, I add an extract from Vol. 1, No. 1, of the *Music Festival Bulletin*, for February.

The Festival orchestra will comprise 250 selected musicians, including the orchestra of the Symphony Society and the best instrumentalists that can be found, who will be drilled and directed by Mr. Dausch.

The solo parts will be allotted to artists of great eminence and popularity; and probably so many renowned singers have never before been gathered together on any occasion in this country, as will appear before the public at the festival. A complete list of their names will appear in our next issue, and cannot but prove an attractive item for the public.

Above and back of the stage will be built a Roosevelt organ—one of the largest and best instruments ever made by that celebrated organ-builder, and one unexcelled for richness and power.

The Festival will take place during the first week of May, 1881, and will comprise three afternoon and four evening performances. The programme will include choral compositions of different styles and of varied length; purely orchestral works; ensemble pieces and solos. The principal choral compositions selected are:—

The *Dettingen Te Deum*. One of Handel's most celebrated works, and the standard Te Deum.

The *Tower of Babel*, by Rubinstein. This work is a composition of dramatic interest and picturesque grandeur, and in Europe has met with the highest success.

The *Grand Requiem*, by Hector Berlioz. A gigantic work, which requires immense choral and instrumental forces for its proper presentation. Each movement is a revelation of the spirit and the pathos embodied in the well-known and time-sacred words, and the whole combines the severe simplicity of the old Italian school with the sensational elements of modern romanticism. The chorus and orchestra vie with each other in giving expression to the composer's thoughts. In some movements of this work, four accessory orchestras are combined with the grand orchestra, the latter forming the continuous foundation.

The *Messiah*, by Handel, for soli, chorus, and orchestra.

The Ninth Symphony, by Beethoven, for soli, chorus, and orchestra.

CHICAGO, Feb. 5. "Her Majesty's Opera Company" is in Chicago. We have great respect for the Queen of England, for we have every reason to suppose that she is a truly good and noble woman. Yet, although by nature and right she may be called noble, and the glitter of royalty surrounds all that she does, I must as frankly state, that "Her Majesty's Opera," when in this country, seems to forget its august name-sake. For the royal in name should be royal in act. That "Her Majesty's Company" should so forget their royal name as to represent second-rate works either indicates that in taste and aim they have fallen from a high standard, or that they are not what they seem. From the great in name, one would have a right to expect works worthy of the great. But with Her Majesty's Opera we have to deal with a paradox, and we are forced to acknowledge once more the truth of the old adage, that by any other name they would appear just as great. Last year, when this celebrated company came to us, they offered us the following operas: *Lucia*, *Marta*, *Sonnambula*, *Aida*, *Il Trovatore*, and the rest of the much time-honored works. This season our musical feast is made up of the very same operas. But again we are forced to acknowledge that royalty never changes, but is the same, yesterday, to-day, and forever. In Chicago we are somewhat a wide-awake people, and our very hand-organs have been driven off the streets for offering us the sweet melodies of these very operas. And the only reason that Her Majesty's Opera does not share the same sad fate, is that we have great respect for the Queen in this city, and we try to be polite even when inclination has to be held in subjection. Madame Gerster is a lovely



singer, but why she should try to rival our music-boxes in the time-worn character of her songs, is something of a mystery. Signor Campanini is an artist of fine powers, but it seems unfortunate that he should so humble his greatness, as to forever sing the old round of roles. Doubtless he is a martyr to royal commands. Our noble contralto, Miss Cary, has also to show her good nature, and sing the old songs, again and again. Of course an artist of Signor Galsani's taste would prevent the ill use of all this great talent if he had influence enough. Even the good natured and most gentlemanly conductor, Signor Arditi, must tire of *Lucia*, *Sonnambula*, and *Marta*, and I half fancy his endurance is almost provoked into a state of remonstrance. But of course Col. Mapleson is not responsible for this constant reproduction of the old operas. Oh, no! for he is but a faithful servant of Her Majesty, and but graciously obeys her queenly wishes. But cannot something be done? We are getting old in Chicago, and as we have not many hundred years to live, and as we have familiarized ourselves with these time-worn works until we know them all by heart, we can but long for something fresh, even while the power of enjoyment is left us. Thus we humbly pray Her Majesty that she will graciously give us something different another year. We will not presume to suggest, but if she should desire a hint of our taste in the matter, we would respectfully inform her royal Majesty, that Mozart, Beethoven, Von Weber, and Wagner have written works that it would help our musical progress to hear. I asked a gentleman friend to-day if he had been to the opera, and heard the lovely voice of Madame Gerster. My friend is a great lover of music, and has plenty of money with which to pay the royal price that is asked for seats at Her Majesty's Opera. But he is also a plain-spoken man. So he answered me, "No! and I shall not go until they give something besides the hand-organ opera." As my friend is a true republican, and belongs to a new country, I humbly hope that his disrespect to Her Majesty may be overlooked. Justice bids me state that the company have offered us one so-called novelty, in the *Mefistofele* of Hottot, but I am also forced to admit that we have not been able to discover the greatness in the work, and apart from the shock that a new opera gave our nerves, we are not much the happier from the performance.

But let me write of a subject more humble, yet I trust, fully as worthy of mention, in a journal devoted to the interests of art. Not long since I made the acquaintance of a young girl who is working faithfully to perfect herself as a pianist. She is thoughtful, and endeavors to cultivate her talents with an energy that is under the control of reason. She is a pupil of Mr. W. S. B. Mathews, and has given herself most enthusiastically to the study of her chosen instrument, under his thoughtful instruction. To her, the study of music was no simple task, but rather a life-work that demanded one's best powers. Thus for some years she has lived the quiet life of a hard-working student. But lately her development has reached such a state of maturity, that she has been called upon to give a number of recitals, and it is thus that I became acquainted with her wonderful progress. Miss Lydia S. Harris was announced to play the following programme, which was devoted to the illustration of some of the works of Liszt.

- a. Polonaise Heroique, in F.
  - b. La Campanella (Concert Study after Paganini).
  - c. Splendeur, from Wagner's "Flying Dutchman."
  - d. March from Wagner's "Tannhäuser" . . . . . Liszt
  - e. Schubert's "Wanderer."
  - f. Schubert's "Erl King."
  - g. Waldesrauschen ("Forest Murmurs" Concert Study).
  - h. Thesen from Gounod's "Faust" . . . . . Liszt
  - i. First Concerto in E-flat: I. Allegro Maestoso.
  - II. Quasi Adagio. III. Allegretto Vivace.
  - IV. Allegro Marziale . . . . . Liszt
- (Orchestral part on a second pianoforte, by Mr. W. S. B. Mathews.)

When I mention that this programme was played from memory; and that in interpretation, and in finish of performance, that this young lady indicated the feelings of an artist, I have given her, not praise, but her just due. Of course it is not for a moment to be conceded that this young lady is a finished player, for she would be the first one to resent the flattery. But that she is rapidly becoming one, and that she has great talent, I am glad to acknowledge. It will be interesting to many musical people to watch the progress of this Western girl, for when the real art-spirit is present, it will manifest itself in such delightful ways, that the observer cannot fail to be charmed by its grateful influence. Thus all true musicians will wish this young lady a most hearty God-speed in her chosen art.

C. H. BRITTON.

## MUSIC ABROAD.

The *London Figaro* (Jan. 21) says: Mr. Gye will announce in the prospectus he will shortly issue, that the Royal Italian Opera season will commence on Tuesday, April 19. In addition to the works of the ordinary repertory, M. Rubinstein's opera, "The Demon," will be produced on a scale of great splendor. M. Rubinstein has undertaken to come to London to superintend the rehearsals, and to personally conduct the first two performances, and the chief parts will be sung by Madame Albani and M. Lassalle. Mr. Gye will likewise announce that, in place of Signor Vinelli, whose connection with Covent Garden has been severed, he has engaged as conductor, in conjunction with Signor Besigiani, M. Joseph Dupout, the well-known *chef d'orchestre* of the Royal Opera and Concerts Populaires of Brussels. The services of the leading artists of the past season, including Madame Patti, Madame Albani, Madame Valleria, Madame Sembrich, Madame Benlchi, MM. Nicolini, Gayarre, Cotogni, Lassalle, etc., have been retained, and, in addition, Mr. Gye will announce that he has concluded engagements with the following new artists: Madame Furech-Madier, the popular prima donna of the Théâtre de la Monnaie, Brussels, who will make her first appearance in June; Mdlle. de Reszke, the well-known soprano of the Paris Grand Opéra; Mdlle. E. Warnot, a light soprano of Brussels; M. Mierwinski, a tenor of the Paris Grand Opéra; and Mr. Perugini, a *tenore di grazia*, and a native of the United States. Other arrangements are pending, and Mr. Gye will, as usual, promise the "best two out of three" further novelties.

Herr Jean Becker has not appeared in this country for so many years that he has been accepted even by constant Popular Concert goers almost in the light of a new artist. Yet he was one of the earliest artists engaged at the Monday Popular Concerts. He was, when he first appeared in this country, two-and-twenty years ago, a great favorite. He is now a man of forty-five years of age, with a full, round tone, which suggests the influence of his first and last professor, Kestemus—a player, we are told, of the broad German school now best exemplified by Professor Joachim—than of Alard, under whom he studied in Paris. Similarly, too, his fifteen years' leadership of the famous Florentine quartet have rendered him a past-master of the art of playing in concerted music, and if the feeble violin sonata in D-minor by F. W. Eux, which he played on Jan. 15, be taken as a test, he is likely to shine here far less as a soloist than as the leader of a quartet. In this capacity Herr Becker's happiest efforts have been his leadership of the great Schubert quartet in D-minor on Jan. 15, and of the Schumann quartet in A-minor, No. 1, on Jan. 17, while the excellent playing by himself, Miss Krebs, and Signor Platti of Mendelssohn's piano trio in D-minor, Op. 49, on Jan. 15, gave unalloyed pleasure to those to whom it must have been very familiar. Miss Krebs chose for her solo on Jan. 15, Beethoven's sonata, "Les adieux, l'absence, et le retour"; and for Jan. 17, the "Variations sérieuses" in D-minor, of Mendelssohn playing also, with Signor Platti, Schumann's "Stücke im Volkston." The vocalists at these concerts were Mr. Edward Lloyd and Fräulein Friedländer, the gentleman singing, "For native worth" and Signor Platti's charming song, "Awake, awake," and the lady being heard in songs by Mendelssohn, Bach, Grieg, and Rubinstein. — *London Figaro*.

At a meeting of the directors of the Philharmonic Society (Messrs. W. G. Cousins, Francesco Berger, H. Leslie, G. Mount, C. E. Stephens, John Thomas, and T. H. Wright), on Tuesday last, the subjoined resolutions were unanimously adopted:—Six concerts to be given during the season; the orchestra, with Mr. W. G. Cousins as sole conductor, to consist of eighty performers; two rehearsals to be held instead of the traditional one (a manifest improvement); subscribers, members, and associates, as in the old time, to be admitted to rehearsals on the Wednesday preceding each concert; no member of the directorate to have any of his own works performed; the *Romeo and Juliet* of Hector Berlioz to be given in its entirety, as well as a new orchestral suite by Mr. F. H. Cowen, etc. Mdlle. Albani has accepted an engagement, and M. Scharwenka is to introduce a new pianoforte concerto of his own composition. The Guarantee Fund already exceeds £1,750; Mr. Henry Herve, who succeeds Mr. Stanley Lucas as Secretary, has subscribed a whole year's salary. Dr. Francis Hueffer replaces Professor G. A. Macfarren, of the Cambridge University, as writer of the analytical programmes—so that the Wagnerian theory and doctrines will now be more fearlessly and emphatically championed. Herr Johannes Brahms did not, we learn, decline to co-operate with Mr. Cousins

as conductor, but pleaded his inability to arrive in England soon enough. The proposition to Brahms, on the part of the Philharmonic Society, we are given to understand, was made with the hearty approval and concurrence of Mr. W. G. Cousins himself. — *Graphic*.

EDINBURGH. A correspondent of the *London Musical Standard* writes:

The management of the Choral Union will not be wise if they let slip the very evident lesson taught by Monday's concert. Not only was it the best house the series of concerts has had; but what speaks more plainly, the tickets were sooner taken up than on any other occasion. The programme consisted entirely of pieces by Beethoven, which seems very clearly to point out that the public are at least more eager to hear what they are persuaded is good music if brought forward to their notice in an orthodox manner, than any quantity of novelties or miscellaneous programmes of all sorts of schools of art jumbled together.

The orchestra throughout played with all their usual finish. The various numbers of the programme entrusted to them were as follows:—Overture "Prometheus," Violin Concerto in D, Op. 61; Concerto, piano, and Orchestra, No. 5 in E-flat; Symphony, No. 8 in F, and Overture "Leonora," No. 3.

The solo vocalist of the evening was Mr. Henry Guy, who sang "Adelaide" and "O beautiful daughter of the happy race," the latter, at any rate, with much feeling, gaining a hearty encore. The solo violinist was Miss Agnes D. Hamilton, a young lady belonging to a well-known local musical family, and who is deservedly in high repute for her great finish of style in playing. Miss Hamilton's clearness of tone and certainty of intonation were most observable in both the pieces she played, although in the second (Variations for piano and violin from the "Kreutzer Sonata") a want of power was evident; the pizzicato passages particularly, being nearly inaudible from many parts of the hall.

Herr Pauer's appearance again before an Edinburgh audience, after so long an absence was an event fully appreciated by the public. To criticise his performance seems almost out of place; but in perfect fairness the chromatic passages for the left hand in the concerto lacked clearness; in other respects his playing was only what a master can be.

PARIS. The Société des Concerts of the Conservatoire had for its programme on Sunday, Jan. 23 Mendelssohn's "Italian" Symphony; Fragments from Spontini's *Fernando Cortez* (Introductory Chorus, Recitative of the High Priest, March of the Mexicans and Chorus); Schumann's Piano Concerto (Mme. Vignier); Trio and Chorus of the *Parce, from Rameau's Hippolyte et Aricie*; Overture to *Leonora*, Beethoven. Conductor, M. Deldevez.

—At the Concert Populaire (Pudeloup, director) Symphony in C, Mozart; Barcarolle and March, Balbi-Saëns; Air from Gluck's *Armide*, sung by M. Capoul; Fragments from the *Symphonie Romantique* by Joachim; Romanza of Beethoven for violin (M. Marsick); Airs from the ballet of *Spirita*, by Léon Delibes; Romance from "La Déesse et le Berger," by Duprato (Capoul); Carnival, by Guiraud.

—At the Châtelet: Seventh Symphony of Beethoven; "Crépuscule et Danse Galiléenne" by Massenet; second Piano Concerto, composed and played by L. Diemer; "Ride of the Walkure," Wagner; Concert-Stück for violin, composed and played by Camille Sivori; Dance and Rhapsodie from *Sansou et Dalila*, Saint-Saëns; Wedding March, Mendelssohn. Conductor, M. Colonne.

LEIPZIG. The ninth Gewandhaus Concert, Dec. 9, offered an Overture to "Prometheus," by Hergel (first time, the composer conducting); Rec. and Aria from Gluck's *Orpheus*, by Fr. Schauenburg of Crefeld, Violin Concerto, Brahms (Joachim); Aria from "Samson and Delilah," opera by Saint-Saëns; Variations for Violin (first time) composed and played by Joachim. Eighth Symphony, Beethoven. Tenth Concert: Overture, Scherzo and Finale, Schumann (received with great favor); Rec. and Air from Handel's *Aras and Delilah* (Mme. Regan-Schönau); MS. Concerto for violoncello, composed and played by Herr Julius Krieger, of the orchestra; Song: a. Arietta by Paradis (1710); b. Romance by Isouard (1775-1818), c. Malled by Carl Reinecke; Solo pieces for Cello; Beethoven's *Eymont* music. Eleventh Concert (Jan. 1): Overture, "Wells des Hauses," Beethoven; Aria from Gluck's *Iphigenia at Tauris* (Frau Sachse-Hofmeister); Mendelssohn's Violin Concerto (Fr. Babette Lobach, of Königsberg); Sonnet and Aria from *Freyshütz*; Adagio from Spohr's ninth Concerto (Fr. Lobach); Symphony in C, Schabert.

## Musical Instruction.

## MISS EDITH ABELL.

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

## MR. TIMOTHEUS ADAMOUSKI.

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 A Tremont Street.

## CHARLES N. ALLEN,

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompanying lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DUTTON & Co., Boston.

## MR. WILLIAM F. APTHORP,

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 3 OTIS PLACE (off Brimmer St.), Boston.

## MME. BERTHA JOHANNSEN,

Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

## GEORGE T. BULLING.

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

## MR. G. W. CHADWICK,

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
140 (A) TREMONT ST., ROOM 02.

## C. L. CAPEN,

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLLS ST. CHURCH. At Messrs. Chickering & Sons'.

## MADAME CAPPANI,

(Late Prima Donna of "La Scala" in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

## T. P. CURRIER,

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

## MR. ARTHUR FOOTE, Piano-forte Teacher,

3 West Cedar Street, Boston.

## MR. CHARLES R. HAYDEN,

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

## MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is qualified in his Ensemble Lessons for Piano, Violin, and Cello by Messrs. C. N. ALLEN and WOLF FARR.

## MADAME CONSTANCE HOWARD,

PIANIST.

218 East Tenth Street, New York City.

## BERNHARD LISTEMANN

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

## MISS HELEN D. ORVIS.

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANE, J. B. DWIGHT.

## MR. JOHN ORTH

RECEIVES PUPILS ON THE PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Elgelow, Kennard &amp; Co.

## GEORGE L. OSGOOD,

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

## EDWARD B. FERRY,

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 108 TREMONT ST., BOSTON.

## CARLYLE PETERSILEA,

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBIA AVENUE, BOSTON, MASS.

## BRAIN AND NERVE FOOD.

## VITALIZED PHOSPHITES,

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves laminitis, neuralgia, and neuritis, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSSBY 664 &amp; 666 Sixth Ave., New York

## MR. JOHN A. PRESTON,

TEACHER OF THE PIANO-FORTE.

149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

## MADAME RUDERSDOFF,

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MARI.

## J. B. SHARLAND,

PIANO FORTE, VOCALCULTURE, READY

READING AND CHORAL CONDUCTING.

## C. A. SHAW, Madison, Wis.

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

## WILLIAM H. SHERWOOD,

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

## G. W. SUMNER

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

## CHARLES F. WEBER,

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing

## S. B. WHITNEY,

ORGAN, PIANO-FORTE, AND HARMONY,

115 TREMONT STREET, BOSTON.

## MYRON W. WHITNEY,

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

## WILLIAM J. WINCH,

149 (A) TREMONT STREET,

BOSTON, MASS.

## GERMANIA BAND.

As a Military Band, Serenade Band, Grand or Small

Orchestra.  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

## TUNING DEPARTMENT, INSTITUTION

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

## DWIGHT'S JOURNAL OF MUSIC.

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

## JOHN S. DWIGHT, EDITOR.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents,—varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN &amp; COMPANY, BOSTON.

## CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and THE ATLANTIC MONTHLY.....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE.....3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 West St., and A. K. LORING'S, 369 Washington St., Boston.

Price but \$22.

**BABY ORGAN**

NEW STYLE NO-TUNE AND A QUARTER OCTAVE, in BLACK WALNUT CASE, decorated with GOLD BRONZE. Length, 20 inches; height, 20 inches; depth, 14 inches.

This novel style of the MASON & HAMLIN CABINET ORGANS (ready this month) has sufficient compass and capacity for the performance, with full parts, of Hymn Tunes, Anthems, Songs, and Popular Sacred and Secular Music generally. It retains to a wonderful extent, for an instrument so small, the extraordinary excellence, both as to power and quality of tone, which has given the MASON & HAMLIN Cabinet Organs their great reputation and won for them the HIGHEST DISTINCTIONS at EVERY ONE of the GREAT WORLD'S INDUSTRIAL EXHIBITIONS for THIRTEEN YEARS. EVERY ONE who has seen them is fully warranted. CASH PRICE \$22; on receipt of which it will be shipped as directed. *ON EXCHANGE AND TRIAL IT DOES NOT SATISFY THE PURCHASER, IT MAY BE RETURNED AND THE MONEY WILL BE REFUND*

**EIGHTY STYLES** of Organs are regularly made by the MASON & HAMLIN CO. from the BABY ORGAN at \$22, to large CONCERT ORGANS at \$300, and upwards. The great majority are at \$100 to \$250 each. ILLUSTRATED CATALOGUES, CIRCULARS and PRICE LISTS free.

**MASON & HAMLIN ORGAN CO.,**  
124 Tremont St., BOSTON; 46 East 42d St., NEW YORK  
140 Wabash Ave., CHICAGO.

**A REMARKABLE BOOK.****ON THE THRESHOLD.**

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence; it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN &amp; CO., Boston.

## The Carpenter Organ Action.

### ATTENTION TONE CRITICS!



In all the essential qualities of the Reed Organ this Action is unrivalled. Hence, in purity and sweetness of tone, in volume, variety, and in the general brilliancy of the united effect, these Organs are beyond all competition. Accordingly, the first position is always awarded them by judges at every exhibit, and the highest acclamations are bestowed upon them by eminent musicians in Europe. Though their unapproachable excellence has been recognized by the trade for years, it is only recently that I have been able, in consequence of the great increase of my manufacturing facilities, to comply with an urgent demand and offer the

**CARPENTER ORGAN**

To the general public

Send for list of Manufacturers and Dealers using the Carpenter Organ Action.

Agents wanted in every part of the Country. These Organs range in price from only \$18 to \$2000. Organs for easy payments only \$2.50 per month and upwards.

New Catalogues sent to any address on application.

**E. P. CARPENTER,**  
Worcester, Mass., U. S. A.

**Mrs. Whitney's Writings.**

Mrs. WHITNEY has succeeded in domesticating herself to a great number of American homes. The purity, sweetness, shrewdness, tenderness, humor, the elevated, but still homely Christian faith, which find expression in her writings, endear her to thousands.—*E. P. Whipple*.

**ODD, OR EVEN? \$1.50.**

Mrs. WHITNEY is a strong writer, and in this book has given us some of her very best work.—*Chicago Tribune*.

Faith Gartney's Girlhood. Illustrated.....	\$1.50
The Gayworthys.....	1.50
Leslie Goldthwaite. Illustrated.....	1.50
Patience Strong's Outings.....	1.50
Hitherto. A Story of Yesterdays.....	1.50
Real Folks. Illustrated.....	1.50
We Girls. A Home Story. Illustrated.....	1.50
The Other Girls. Illustrated.....	1.50
Sights and Insights. 3 vols.....	3.00
Parables: A Volume of Poems.....	1.50
Just How: A Key to the Cook-Books.....	1.50

"Such books as these should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it.—*Boston Commonwealth*."

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN &amp; CO., Boston, Mass.

**NEW EDITIONS OF STERLING BOOKS.****LONGFELLOW'S WORKS.**

New Cambridge Edition. Revised and completed to 1890.

The *Poetical Works* comprise all of Mr. LONGFELLOW'S Poems published up to 1890, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine portrait. In 4 vols. crown 8vo, cloth, gilt top, \$9.00; half calf, \$18.00; morocco, \$24.00.

The *Prose Works* comprise "Hyperion," "Kavanagh," "Outre-Mer," and "De-fit-Wood." In 2 vols. crown 8vo, cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

This edition of LONGFELLOW'S Works is peculiarly desirable for libraries and for households, being printed on large type, and in printing, paper, and binding being altogether worthy of the permanent and beautiful character of the literature it embodies.

**WHITTIER'S COMPLETE WORKS.**

New Cambridge Edition, uniform with the Cambridge edition of Longfellow's Works.

The *Poetical Works* comprise all of Mr. WHITTIER'S Poems yet published. In 3 vols. crown 8vo, cloth, gilt top, \$6.75; half calf, \$13.50; morocco, \$19.00.

The *Prose Works* comprise "Literary Recreations," "Old Portraits and Modern Sketches," and "Margaret Smith's Journal." In 2 vols. crown 8vo, cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

**HOLMES'S WORKS.**

New Uniform Edition, including

THE AUTOCRAT OF THE BREAKFAST-TABLE. ELIAS VENNER: A Romance of Destiny.  
THE PROFESSOR AT THE BREAKFAST-TABLE. THE GUARDIAN ANGEL.  
THE POET AT THE BREAKFAST-TABLE. POEMS. Household Edition.

6 vols. 12mo, in box, \$10.00.

A very desirable edition of these wise, thoughtful, suggestive, witty, and every way delightful books.

**BRET HARTE'S POEMS. (Diamond Edition.)**

An entirely new edition of Mr. Harte's Poetical Works, from new plates, and containing his "Poems," "East and West Poems," and "Echoes of the Foot-Hills." 16mo. \$1.00.  
A very desirable and cheap edition of Mr. Harte's unique poems.

**"GLOBE" HAWTHORNE.**

A new edition of the Complete Works of Nathaniel Hawthorne. Uniform with the "Globe" COOPER, DICKENS, and WAVERLEY, which have proved so widely popular. It contains all of Hawthorne's Works,—Novels, Short Stories, Travel Essays, Note-Books, and Books for Children. 6 volumes, with 34 illustrations. Sold only in sets. Price of sets, in cloth, \$10.00; half calf, \$23.00.

**"GLOBE" COOPER.**

Complete Works of James Fenimore Cooper. Including his famous Novels of the Indians and the Revolution, and Stories of the Prairie, Woods, and Sea. With new and valuable Introductions to each volume by SUSAN FENIMORE COOPER, and 32 full-page illustrations drawn expressly for this edition by Darley, Diehlman, Fredericks, Sheppard, and Waud. In 16 volumes, 16mo. Sold only in sets. Price in cloth, \$20.00; half calf, \$43.00.

**"GLOBE" DICKENS.**

Works of Charles Dickens. Printed in large type, on good paper, and containing 33 excellent illustrations by Darley and Gilbert. With an Index of Characters. 15 volumes, 16mo, \$1.25 a volume; the set, in cloth, \$18.75; half calf, \$40.00; half rusia, \$43.00.

**"GLOBE" WAVERLEY.**

The Waverley Novels of Sir Walter Scott. Complete in 13 volumes, 16mo. Printed from excellent type, on good paper. Illustrated with 109 engravings by Darley, Diehlman, Fredericks, Low, Share, Sheppard, and other famous artists. The introductions which appeared in the sumptuous Abbotsford Edition, and the illustrative notes inserted in subsequent editions, are reproduced here, furnishing all needed explanation of the novels and the history of their production. There are also a glossary and a very full index of characters. Sold only in sets. Price, in cloth, \$16.25; half calf, \$35.00.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1040.

BOSTON, SATURDAY, FEBRUARY 26, 1881.

VOL. XLI. No. 5.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now, an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," etc.; GEORGE F. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Aroostook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HANNEY BROOKER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUDMAN, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director.

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'oeuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## Contributions to the History of the Development of the Human Race.

By LAZARUS GEIGER, author of "Origin and Evolution of Human Speech and Reason." Translated from the German by DAVID ASHER, Ph. D. Vol. 20 in the English and Foreign Philosophical Library. 8vo, gilt top, \$2.50.

An important work by one of the most original of German thinkers. It discusses Language, Tools, Color-Sense, the Origin of Writing, the Discovery of Fire, and the Primitive Home of the Indo-Europeans.

For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers,

HOUGHTON, MIFFLIN AND CO., BOSTON.

**Music Publishers.**

**MUSIC BOOKS FOR SCHOOLS!**

**Song Bells.** (50 cts.) The latest book for Common Schools. By L. O. EMERSON. Has a great variety of cheerful, genial, musical songs, such as the girls and boys must like, and also a good elementary course.

Among our older and Standard School Song Books, that are still favorites and in constant demand, we mention **Whip-poor-will**, (50 cts.) **Mocking Bird**, (50 cts.) and **Golden Robin**, (50 cts.) all by W. O. PERKINS.

**Welcome Chorus.** (\$1.00.) The latest book for High Schools, Academies and Seminaries. By W. N. TILDEN. Is of the best character, and well fitted to follow those most successful books, the **High School Choir**, (\$1.00) and the **Hour of Singing**, (\$1.00) both by EMERSON and TILDEN, and the **Laurel Wreath**, (\$1.00) by W. O. PERKINS. We also mention Emerson's **Quartets and Choruses for Male Voices**, (50 cts.) just out, as a good book for practice in High Schools, Academies and Colleges.

**OPERETTAS AND CANTATAS FOR SCHOOL EXHIBITIONS.**

**Coronation**, (50 cts.) **Ungrit Pay**, (\$1.00) **Fairy Bride**, (50 cts.) **Flower Queen**, (new, 75 cts.) **Guardian Angel**, (50 cts.) **Hour in Fairy Land**, (50 cts.) **Miracle of Roses**, (50 cts.) **Little Bo Peep**, (50 cts.) **Mind Training**, (50 cts.) **New Year's Eve**, (50 cts.) **Three Little Kittens**, (50 cts.) **Quarrel among Flowers**, (35 cts.) **Spring Holiday**, (50 cts.) and **Cinderella**, (50 cts.) are all lively and pretty Cantatas.

OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 343 Broadway, New York.

**KNAPP'S THROAT CURE.**

**Harmony Taught by Mail.**

**BULLING'S SIMPLE and UNIQUE METHOD.** Address, G. T. BULLING, 21 Union Square, New York

**Harvard Musical Association.**

**EIGHTH SYMPHONY CONCERT.**

Music Hall, Thursday, March 3, 1881, at 3 P. M.  
CARL ZERRAHN, Conductor. B. LISTEMANN, Violin Leader.

**PROGRAMME.**  
Eighth Symphony, *Beethoven*; *Aria from Gounod's Fra-di-cello* (Miss ILLIAN HATLEY); *Piano Concerto* (new), composed and played by Mr. Louis M. A. de, Solo Professor in the Royal Conservatorium at Leipzig; *Aria*: "Reverend! Timotheus Cries," from "Alexander's Feast," *Handel*, (Mr. THOMAS HENSECHEL); *Concert Overture* (MS. 1870), *Henschel*; *Duet*, with Orchestra, "O that we too were Maying!" *Henschel* (Miss BAILEY and Mr. HENSECHEL); *Overture to "Leonora," No. 3, Beethoven*.  
Admission, \$1.00; with reserved seat, \$1.25.

**Handel and Haydn Society.**

SIXTY-SIXTH SEASON.

April 15, Passion Music.

April 17, "St. Paul."

Secured seats for either now for sale at Music Hall.

**Calendar of the Musical Season.**

MARCH, 1881.

1. First Concert of Maurice Degenmont, Music Hall.
2. Fifth (last) Chamber Concert, Sever Hall, Cambridge.
3. Eighth (last) Harvard Symphony Concert.
4. Second Concert of Maurice Degenmont, Music Hall.
5. Matinee of Maurice Degenmont.
- 6, 11, 19, and 28. Mr. Arthur Foots's 5th, 6th, 7th and 8th Trio Concerts.
10. Mr. B. J. Lang's Second Concert, Tremont Temple, 3 p. m.
10. First Philharmonic Orchestra Concert.
14. Third Cecilia (Probably).
- 15, 22, and 29. Chamber Concerts of Messrs. Adamowski and Preston, at Chickering's.
16. Third Concert of the Boylston Club.

APRIL, 1881.

15. (Good Friday). Handel and Haydn: Bach's Passion Music.
18. (Easter Sunday). Handel and Haydn Society: "St. Paul."

MAY, 1881.

2. Fourth Cecilia Concert (Probably).
18. Fourth Concert of the Boylston Club.

**NEW SONGS.**

BABIES EYES.....A. F. Rogers.  
BREAK BREAK.....J. F. Rodolph.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Aycock.  
STAY AT HOME.....J. Barnes.  
SPRINGTIME.....B. Becker.  
THE OWL AND THE FUSSEY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

**MUSIC AND MUSICIANS.**

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK.—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Rev.* London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as Florestan's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madam Clara Schumann, accompanies the volume. — *World*, New York.

**VASSAR COLLEGE,**

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

**The Bernhard Listemann Concert Party.**

B. LISTEMANN, F. LISTEMANN,

E. M. HEINDL, ALEX. HEINDL,

JOHN MULLALLY, H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

**MADAME SEILER'S SCHOOL**

—OF—

**VOCAL ART & INSTRUMENTAL MUSIC.**

1104 Walnut St., Philadelphia, Pa.,

Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught: Cultivation of the voice, Style and Expression in singing, Piano-Porte, Violin, and all other orchestral Instruments, Acoustics, and Physiology of the Vocal Organs, *Æsthetics* and History of Music, Oratorio, Church Choir Singing, and Operatic Training, Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information,

Address, MADAME EMMA SEILER,

1104 Walnut St., Phila., Pa.

**THE**

**EDINBURGH AND QUARTERLY REVIEWS.**

Messrs. HOUGHTON, MIFFLIN & Co. take pleasure in announcing that, beginning with the present year, they will publish American editions of the two leading British Quarterlies, namely:—

THE QUARTERLY REVIEW (published by JOHN MURRAY).

THE EDINBURGH REVIEW (published by LONGMANS & Co.).

These will be published by special arrangement with the British Publishers, and printed from the same plates as the British Editions. We doubt not there is a large class of cultivated readers in America who will be very glad to secure these two great Quarterlies in the excellent typography which will distinguish these Editions. Of the character of the Quarterlies themselves there is little need to speak.

THE EDINBURGH REVIEW, which was begun in 1802 by Sydney Smith, Lord Jeffrey, and Lord Brougham, was for years the leading Review of the world, and has always maintained an exceedingly creditable rank in the world of periodicals. It was the organ of the best thought in the Whig party in politics, in England, and has always been distinguished by its able treatment of historical and literary subjects.

THE QUARTERLY, which was begun in 1809, has uniformly been recognized as the organ of the best section of the Tory party, and has treated with marked ability the various political and social questions which have arisen in the past seventy years. Its articles on literary topics have also been of unquestionable ability and great influence.

We doubt not the American public will heartily approve and support an enterprise which offers these sterling Quarterlies in their original elegant typography at the same price at which they have been heretofore offered in cheap reprints. The price of each will be \$4.00 a year; the price of single numbers, \$1.00.

**CLUBBING RATES.**

- For the QUARTERLY REVIEW and the EDINBURGH REVIEW together.....\$7.00
- For either of these Reviews and THE ATLANTIC MONTHLY..... 7.00
- For both of the Reviews and THE ATLANTIC.....10.00
- For either Review and the BOSTON MEDICAL AND SURGICAL JOURNAL (which is \$5.00 a year)..... 8.00
- For both Reviews and the MEDICAL AND SURGICAL JOURNAL.....11.00
- For either Review and THE REPORTER (which is \$10.00 a year).....13.00
- For both Reviews and THE REPORTER.....16.00

N. B. — Persons who have already remitted directly to the publishers the full yearly subscription price of THE ATLANTIC, the BOSTON MEDICAL AND SURGICAL JOURNAL, or THE REPORTER, can procure either or both of the Reviews by sending the difference between the amount remitted and the amounts above named.

Remittances should be sent in checks on New York or Boston, postal money-orders, or registered letters, to

HOUGHTON, MIFFLIN AND COMPANY,

4 PARK STREET, BOSTON, MASS.

JANUARY NUMBERS NOW READY.

BOSTON, FEBRUARY 26, 1881.

Entered as the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FRIEDER, 50 West Street; A. WILLIAMS & Co., 231 Washington Street; A. K. LORING, 100 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 35 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

MR. PEPYS THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFER.

It is proposed in the present paper to consider our dear old friend Mr. Pepys in a somewhat new capacity. We all know him as the most delightful gossip that ever put pen to paper in this or any other language. The value of his information as regards manners, morals, and politics of the Restoration epoch is also generally acknowledged, and students of the history of the drama are apt to look with much leniency on his native admiration for Nell Gwyn and other frail heroines of the stage. His relations to the art of music, on the other hand, have hitherto been strangely disregarded, especially by musicians themselves. It is known in a general way that Pepys was fond of singing and playing on different instruments, also that he invented a new method of musical notation, which he, like all inventors of similar systems before and after, considered to be perfect. But as to the almost inexhaustible fund of valuable facts and dates relating to an important period of English musical history that may be found in his pages, considerable ignorance seems to prevail, to judge at least by the all but total neglect with which the Diary has been treated by some of our latest historians of the art. It, therefore, may not be an altogether ungrateful task to point out the wealth of this mine of information. To work it thoroughly and systematically would require more leisure than I have, at present, at my disposal.

Music with Mr. Pepys was a passion, one amongst several it is true, but nevertheless all-engrossing at times. He loved it and he dreaded it. "Played on the vial," he writes, February 17, 1663, evidently after a long interval of virtuous abstinence, "which I have not done this long time before upon any instrument, being fearful of being too much taken with musique for fear of returning to my old dotage thereon, and so neglect my business as I used to do."

Never was vow more seriously meant and more frequently broken. Here is another specimen of remorseful confession, as quaint and as "like human nature" as, perhaps, only Mr. Pepys could have penned. This time the entry is dated March 9, '66, and the reader will perceive that the moral progress made during the three intervening years was of the slenderest description. "Mrs. Knipp coming," he writes, "we spent the noon together very merry. She and I singing, and, God forgive me! I do still see that my nature is not to be quite conquered, but will esteem pleasure of all things; though yet in the middle of it, it has reluctance

after my business, which is neglected by my following my pleasure. However, musique and women I cannot but give way to, whatever my business is." "Wine," Mr. Pepys might have justly added to complete Luther's celebrated triad of "Wein, Weib und Gesang," to which he also was unflinchingly attached. It must, however, by no means be thought that to him the art was merely the solace of a leisure hour, or a welcome pretext for a quiet flirtation. Music, as I said before, was his passion. Under its influence the innermost fibres of his heart were shaken to harmonious vibrations. It acted on him even with physical force, and to this influence he confesses with a naïve simplicity which belongs to his age no less than to his individuality. What clerk to the Admiralty would now-a-days venture to commit, even to the most secret pages of his diary, such a passage as the following:—

"Feb. 27, 1668. With my wife to the King's House to see the 'The Virgin Martyr,'<sup>2</sup> the first time it hath been acted a great while, and it is mighty pleasant; not that the play is worth much, but it is finely acted by Beck Marshall. But that which did please me beyond anything in the whole world was the wind musique when the angel comes down; which it is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then nor all the evening, going home nor at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did upon me; and makes me resolve to practice wind musique, and to make my wife do the like."

The passage is strikingly illustrative of the man's nature; a curious mixture of unsophisticated, not to say coarse, realism and of the most refined sensibility to the beauties of art and literature. For, be it said, parenthetically, that in literature also Mr. Pepys was a sound judge of genuine merit, who, to name but one instance, in an age of studied politeness was able to appreciate the racy force of the old popular ballads of England and Scotland. It was, indeed, on his extensive collection of such treasures that Bishop Percy drew when he published his famous "Reliques," and thus prepared a healthy revolution in English literature against the stiltedness and pompousness of eighteenth-century poets.

But, to return to our immediate subject, Mr. Pepys was not only an enthusiastic amateur of the ordinary kind. The collector's turn, developed in him to a degree little short of genius, stood him in good stead in musical as in other matters, and with it he combined that marvellous sense of order which enabled him to put some system into the disgracefully muddled navy accounts of Charles II's reign. The impression of perfect order and neatness is forcibly conveyed to one's mind as one enters the room of Magdalen College, Cambridge, where the Pepysian collection is kept. Here the cases are filled with rows of ancient tomes solidly bound and carefully arranged;

and, so as to make reference to each volume a matter of perfect ease, Mr. Pepys has catalogued, and at a later period recatalogued, his books and music; the different entries being distinguished by the colors of the ink. On the tables there are various curious-looking instruments, some evidently of a musical kind, the nature and uses of which a better mechanical genius than the present writer can boast of might perhaps still discover. Here also is the most precious of Mr. Pepys's treasures, his Diary, containing over three thousand pages, carefully written in Rich's system of short-hand, and extending over the first ten years of the Restoration from January, 1660, to May 31, 1670. On that day the Diary closes for the melancholy reason which Mr. Pepys had better state in his own words:—

"Had another meeting with the Duke of York at Whitehall on yesterday's work, and made a good advance, and so being called by my wife, we to the Park, Mary Batelier and a Dutch gentleman, a friend of hers, being with us. Thence to 'The World's End,' a drinking-house by the Park, and there merry, and so home late. And thus ends all that I doubt I shall ever be able to do with my own eyes in the keeping of my journal, I being not able to do it any longer, having done now so long as to undo my eyes almost every time that I take my pen in hand; and therefore whatever comes of it I must forbear, and therefore resolve from this time forward to have it kept by my people in long-hand, and must be contented to set down no more than is fit for them and all the world to know, or if there be anything, I must endeavor to keep a margin in my book open to add here and there a note in short-hand with my own hand. And so I betake myself to that course, which is almost as much as to see myself go into my grave, for which, and all the discomforts that will accompany my being blind, the good God prepare me!"

In spite of the ominous name of the drinking-house and the lugubrious tone of the entry, the "world's end" had not yet come for Mr. Pepys. From a humble retainer of the Earl of Sandwich he rose by his own industry and integrity to be Secretary of the Admiralty and one of the Barons of the Cinque Ports, in which capacity he assisted at the coronation of James II. Although at heart a sincere admirer of Cromwell's genius, he was by political opinions and bent of mind a Royalist, and the last two Stuarts held him in high honor. It is said that James was sitting to Sir Godfrey Kneller for a portrait intended as a present to Mr. Pepys, when the news of William's landing in England reached Whitehall. The Revolution deprived Mr. Pepys of his office, but his busy mind found congenial occupation nevertheless. He continued his collections, dabbled in science, and lived to be President of the Royal Society. Neither did he lose that keen eyesight of his, although, unfortunately for us, he was never again able to commit his thoughts and observations and little peccadilloes to that trusty confidant of many years, his Diary.

To that Diary we must now refer for the immediate purpose of this article, such refer-

<sup>1</sup> From the *London Musical Times*.<sup>2</sup> Massinger's tragedy of that name.



ence being fortunately made possible by the careful and, as far as the nature of the materials would allow, complete edition which the Rev. Mynors Bright has recently published. Looking at these volumes, one is almost embarrassed by the wealth of valuable historic fact and amusing anecdote which they offer to the musical historian. One does not know where to commence—where to stop. As a beginning, however, has to be made, it will be best, before coming to personal matters, to look for such information on the general state of music in England as Mr. Pepys vouchsafes. Here we meet at once with a complaint which most likely had been made long before the seventeenth century, and will no doubt be made in the twentieth, the neglect of English music in favor of the foreign article. The old saying of the prophet, despised in his own country, applies to the musician perhaps more than to any other public man—painter, poet, statesman or preacher; and it is somewhat comforting to find that some of the leading musical nations in the world showed at first the same disbelief in their own art production of which English musicians so justly complain at present. More especially the upper classes seem everywhere determined to ignore as long as possible any independent movement in the music of their own country. The battle of French music was fought in the Paris of the *ancien régime* by two foreigners—Lulli, an Italian, and Gluck, a German; and perhaps the latter would never have had his operas accepted but for the protection of the royal lady who had been his pupil as the Archduchess Marie Antoinette. In the struggle between French and Italian music, Rousseau, an aristocrat in taste, although the founder of modern democracy, ardently espoused the cause of the latter. He demonstrated that French music not only did not exist, but never by any chance could exist, the language itself being wholly unfit for the purposes of the singer. “*Le chant françois*,” he winds up his violent diatribe, “*n'est qu'un aboyement continuel, insupportable à toute oreille non prévenue; l'harmonie en est brute, sans expression et sentant uniquement son remplissage d'écolier; les airs françois ne sont point des airs; le récitatif françois n'est point du récitatif.*” A similar contempt of national music, although never expressed with equal force of language, runs through the history of the rise of the art in Germany. The petty princes had each their court theatre and their court concert, at which Italian singers sang Italian airs, accompanied by French or Italian instrumentalists; the native element, if tolerated at all, being looked at with more or less open contempt. How Mozart, how even Weber, had to suffer from this condition of things is too well known, and it was not till the voice of the people became supreme in matters of art that the great German composers gained the acknowledgment justly due to them.

Under such circumstances it is not a matter for surprise that in the early days of the Restoration, English music was not the art the king delighted to honor. Charles II, when he came to his own again, was to all in-

tents and purposes a foreigner. His tastes, his politics, his vices, and even his virtues and graces were foreign. Moreover, he had that dangerous “little knowledge” of music which enabled him to beat the time correctly during the anthem at church, and to find unreasonable fault with imperfections too fully accounted for by the circumstances. No wonder, therefore, that he seems to have taken an actual delight in humbling English musicians at the expense of their foreign competitors. One of the earliest entries in the Diary (October 14, 1660,) refers to a visit of Mr. Pepys to Whitehall Chapel, “where one Dr. Croft made an indifferent sermon, and after it an anthem, ill sung, which made the king laugh.” Neither did profane music find favor with Charles II. For a little more than a month after the last entry (November 20) we find that “at a play the king did put a great affront upon Singleton’s musique in bidding them stop, and made the French musique play, which, my lord (Sandwich) says, do much outdo all ours.” That the example set by the court and followed in other classes of society was countenanced by the English musicians returning from abroad, and that Mr. Pepys had sense enough to have his own opinion on the subject is proved by the following extract, dated six years after those last quoted:—

“June 18, 1666. To my Lord Bellassia, by invitation; . . . and at dinner there played to us a young boy, lately come from France, where he had been learning a year or two on the viallin, and plays finely. But impartially I do not find any goodness in their ayres (though very good) beyond ours when played by the same; I observed in several of Baptiste’s (the great composer) and our Bannister’s. But it was pretty to see my lord’s daughter loves musique the most that I ever saw creature in my life.”

The “Bannister,” whom Pepys here compares with Lulli—for he evidently is meant by Baptiste—is the John Banister, well known in the history of English art as the composer of “Choice Ayres and Songs,” and the incidental music to several “masques,” tragedies, and plays, including Shakespeare’s “Tempest.” He was, in 1663, appointed first violin to the king, which post he is said to have lost owing to his upholding, within the hearing of his Majesty, the superiority of English over French players. A few months after the above entry, Pepys mentions a rumor that “the king’s viallin, Bannister, is mad; that the king hath a Frenchman come to be chief of some part of the king’s musique.” Fortunately the first part of this information taken in its literal meaning proved incorrect, or, if true, Banister must soon have recovered from his insanity, for he lived to start successful concerts in London “over against the George Tavern, in Whitefriars, and died in 1679, at the age of forty-nine, leaving a son the inheritor of his name and his talent.

There were, it is true, many things to drive a king’s fiddler out of his senses in the time of the Merry Monarch, who had not even the good grace to pay his musicians after having insulted them. In a private chat “of the

King’s family with Mr. Hingston the organist (December 19, 1666),” Mr. Pepys ascertained that “many of the musique are ready to starve, they being five years behindhand for their wages; nay, Evans, the famous man upon the harp, having not his equal in the world, did the other day die for mere want, and was fain to be buried at the almes of the parish, and carried to his grave in the dark at night without one link, and that Mr. Hingston met it by chance, and did give 12d to buy two or three links.” On the other hand Tom Killigrew could boast that “he hath gathered our Italians from several courts in Christendom for the King, which he do give 200l a-year a-piece to,” an amount which, considering the value of money in those days, would not be despised by many modern players.

(To be continued.)

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP’S LECTURES BEFORE THE LOWELL INSTITUTE.<sup>1</sup>

II. (Concluded.)

While Andrea Gabrieli (the uncle) was intoxicating all Venice, the Pontifical choir in Rome was rich in great composers. Their school, and what may be called their musical pedigree, is not to be so clearly traced as that of the great Venetians, who could prove their direct descent from Ockenheim and Binchois. But one of them, Jacques Arcadelt, was born somewhere in the Netherlands about the beginning of the sixteenth century. Another was Christofano Morales, a Spaniard, born in Seville, who was very like Arcadelt in his style. Then there was the famous Frenchman, Claude Goudimel, who now claims our attention for more than one reason. Goudimel was born at Vaison, in the district of Avignon, between 1500 and 1510. He came to Rome and entered the Pontifical choir in the reign of Paul III. He was especially noted as a teacher. As a composer he showed the most refined sense of beauty. Ambros says: Goudimel’s works have a peculiar charm, a graceful loveliness and a delicate, almost girlish grace, which is especially to be felt when we compare them with the more manly works of Morales or of Arcadelt. Goudimel formed many excellent pupils who added lustre to the Roman school. As one of those pupils was so very great, and so royally overtopped all his contemporaries, I will mention only him. You have already suspected his name. It was Giovanni Pierluigi da Palestrina, born at Palestrina, a little town about sixteen miles south-east of Rome. It can be seen from the top of the Palatine on a clear day. There is some doubt as to the date of his birth, but the latest researches point to the year 1514. His family name was Sante. He passed his early childhood as a little street rag-muffin, being supported mainly by voluntary contributions from the charitably inclined public. So runs one story. Another account says that he was sent to Rome by his parents to enter the music school of Claude Goudimel. At any rate we know that he did study under the French master. Palestrina’s life does not furnish the biographer with very exciting material. He was too hard and constant a worker to have led a life full of incident. His career as a musician began upon his graduating from Goudimel’s school, about 1544. He lived quietly in Rome during his whole lifetime, saw fifteen Popes—from Leo X to Clement VIII—ascend the throne and pass away, and died at a very advanced age, Feb. 2, 1594.

<sup>1</sup> Revised by the author from the Boston *Traveller’s* report.

His biographer, Cicerchia, says that he was very rich, owning three houses in the Lungana, giving his daughters handsome dowries and investing largely in real estate. But this is far from probable. In the preface to his volume of *Lamentations*, dedicated to Sixtus V, in 1588, he complains bitterly of his life-long poverty, even of his want of the bare necessities of existence. Sixtus V was by no means the man to swallow any story of that sort if it were not true, and Palestrina must have known the pontiff's temper too well to try to bring down such a very wily bird with a long bow. It is too evident that, like many other great men of genius, he was miserably poor during the greater part of his life. But to return. Palestrina's first official post was that of leader of the choir of the Vatican Basilica, now known as the St. Peter's choir. His first published work, a book of masses, appeared in 1554, three years after his appointment. Julius III, to whom it was dedicated, was so pleased with it that he invited him to try to pass the rigid examination imposed upon candidates for the leadership of the Pontifical choir, which he accordingly did in 1555, giving up his old post in the St. Peter's choir to Giovanni Animuccia. When Paul IV ascended the throne, his well-known furious reforms in church matters gave Palestrina an unlooked-for blow. He, with two other musicians, was expelled from the Pontifical choir because he was a married man. This happened July 30, 1555, when he had been only four months in office. But on the first of October he obtained the position of leader of the choir of San Giovanni in Laterano. While holding this post he wrote his famous *Improperia*, which so pleased Paul's successor, Pius IV, that he offered him the more gainful position of leader of the choir at Santa Maria Maggiore, which he accepted, March 1, 1561. This post he held for ten years, during which period of his life he performed that much-extolled exploit of "saving the art of music." The story of this remarkable feat, divested of the accumulated fiction of centuries, is simply this: The munificent patronage of the fine arts under Julius II and Leo X was by no means continued under Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michael Angelo's frescoes in the Sistine Chapel, "Tell me, is this the house of God, or a public bath-house?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save the fresco from destruction. Music, in so far as it had to do with the church, came in for a thorough reforming. The florid counterpoint of the great composers and the still more florid singing of the papal singers, together with their utterly careless treatment of the sacred text, seemed a scandal not to be borne by pious churchmen. The Council of Trent at one time bade fair to carry out the reform with a high hand, and a return to the plain, ungarnished Gregorian chant in bare unison seemed inevitable. The church was about to wipe out seven centuries of musical growth, and begin all over again. But among the many non-possessumuses of the church there is one which is quite as true as it is unsuspected by the church itself. It cannot stop the world from turning on its axis; much less give it a permanent twist in a backward direction. At the twenty-second sitting of the Council of Trent, September 11, 1562, the question of music came up. Several bishops were strongly in favor of a return to the unison chant; but luckily many Roman cardinals were present who were great music lovers, and the movement was warmly opposed. The passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint. The conclusion of the council was, that whenever anything "lascivious or impure" was mixed with the ritual music, it should be banished. The question of

music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions of this twenty-fourth sitting were given to the papal legate to the imperial court on August 1, 1563, and were by him handed to the emperor, Ferdinand I, on the tenth of that month. The proposition referring to music was sent back by Ferdinand, with the answer that it would be well not to exclude figural music, i. e., the counterpoint, as it often awakens the spirit of piety. This reply, coming from such a source, had great weight, and the whole conclusion arrived at on the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

Palestrina was not drawn into the affair till the Council of Trent was over—it ended in 1563. Pius IV, intent upon carrying out the decrees of the council, put the matter into the hands of a board of eight cardinals, which appointed two of its members—Cardinal Vitellozzo Vitelli, then only thirty-three years old, and an enthusiastic dilettante in music, and Cardinal Carlo Borromeo—as a committee on music. The two cardinals called in eight singers of the Pontifical choir as experts. The main question to be decided was, Could the text be plainly heard in elaborate contrapuntal music? This was long discussed without any satisfactory conclusions being arrived at. At last it was decided, probably at the instigation of Borromeo, who was nephew of Pius IV, to refer the question to Palestrina, who was high in favor with the Pope. Palestrina was ordered to put the question to the test, and was earnestly besought to do his utmost to prevent the Pope and cardinals from withdrawing their protection from music. You see what the animus of the committee was: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will and wrote three test masses instead of one. The last of these was the famous *Missae Papa Marcelli*, written in memory of Pope Marcellus II. On the 28th of April, 1565, the three masses were performed at Vitellozzo's palace in presence of the board of eight cardinals. The result was an unanimous vote that the true church style was at last discovered, and Borromeo reported the decision to his uncle, the Pope. Pius IV was all anxiety to hear the Marcellus mass; so it was performed at the *Te Deum* in the Sistine Chapel, in honor of the alliance between the papal Chair and the Swiss Confederates, June 19th, 1565, Carlo Borromeo officiating at the altar, the Pope and all the dignitaries of the church being present. The words which Pius spoke to the cardinals were: These are the harmonies of the New Song which the Apostle John heard sounding from the heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem.

He appointed Palestrina composer to the Pontifical choir and raised his previously monthly wages of \$5.87 to \$9. The best of the story is that the good cardinals could not hear the words of the text any more plainly than in the greater number of masses from the time of Josquin down; but the music was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand I can divide the title of Savior of Music between them.

There is another big-sounding title which people are fond of bestowing upon Palestrina, but which has absolutely no sense at all. We hear of him as the Father of Music. Now Palestrina was several things, but one thing he absolutely was not, and that is, father of music in any possible sense of the term. He stood upon the culminating point of a whole musical epoch. Through

him modal counterpoint virtually spoke its last word: he closed the era. A new musical epoch indeed began to dawn during his lifetime, but he had as little to do with it or its principles as possible. He was a musical reformer in a certain sense. The musical principles that had come down from Guillaume Dufay to his time were carried to their highest expression by him. He purified the art and brought it to its most sublime pitch of perfection. But he was in no sense the founder of a new school or the pioneer in a new direction. He was greater than his predecessors and contemporaries, not so much by his originality of genius as by his uniting in himself the finest qualities in all of them. There is one side of Palestrina's genius which we find quite equalled by Orlando Lasso; another in which Giovanni Gabrieli is indisputably his peer. It was in his many-sided perfection that he surpassed them both. Still it is probably true that the greater spiritual depth and intellectual vigor was on the side of Palestrina. Of the three mighty composers of the last period of this great epoch, Lasso, Gabrieli and Palestrina, it may be said that Gabrieli was somewhat the inferior of his rivals in technical skill. He was not so expert a contrapuntist. But his gorgeous brilliancy of style, the warm Venetian glow of his harmonies, his admirable sense of beauty, and his peculiar power of charming, amply atone for his now and then shirking a severe task, and cutting his way through it. Lasso was more of a contrapuntist, and if his specific sense of the beautiful was less striking than Gabrieli's, his easy command over his material and the grand vigor of his style make him quite Gabrieli's equal. Palestrina was all in all. I am sorry that I cannot present to you this evening any characteristic composition by Gabrieli. Like the rest of the Venetian school, he delighted in writing music for a vast number of voices. I have not three full choruses at command; but we will listen reverently to something by Palestrina.

The lecture was then concluded with two extracts from Palestrina, given by the quartet.

## TWO NEW OVERTURES BY JOHANNES BRAHMS.

At the Gewandhaus Concert of the 12th ult., the chief feature of interest was the performance of two new concert overtures in MS., by Johannes Brahms. Although both works are written in strict classical overture form, their distinctive characteristics are in such marked contrast that any monotony that might possibly be felt at their juxtaposition is entirely done away with. The first, in D-minor, entitled *Tragische Overture*, is full of passionate dramatic expression, and justifies its name by presenting to the mind, even of the most casual hearer, the clear idea of two contending forces—the human or pathetic struggling against, and finally subdued by, an overpowering and irresistible fate. The first of these two tragic elements, whose contest forms the groundwork of the overture, is represented by the wood wind, in which the oboe takes a prominent part, accompanied by the strings, somewhat analogous to the effect at the opening of Schubert's unfinished symphony; the second by the brass instruments. The use of the trombones and tuba throughout is strikingly original, the latter instrument taking what might almost be described as an obligato part. After the opening bars, the brass is entirely silent for some time, during which the wood and the strings seem to recover hope and courage, and even to be on the point of gaining the victory, when the brass enters again with a derisive cry, and, after a brief conflict, bears all before it with resistless force. Before and after this dramatic part of the overture there are short passages for the whole orchestra, of an impassioned and emo-

tional character, fitly introducing and concluding this central portion of the work.

The second, or *Akademische Fest Overture*, in C-minor, is, as its name implies, founded on students' songs, and might almost be called a fantasia, were it not in strict sonata form throughout. It is not so much remarkable for any emotional character as for its extraordinarily original instrumentation. From the *pianissimo* cymbals in the opening bars, leading into a solemn and devotional strain, given out by the brass with striking effect, to the genuine and irresistible fun of the last student song, which enters on the bassoons, and is then taken up by the rest of the wood band, the treatment of the orchestra is entirely new, and unlike any previous work of the composer. Another remarkable point occurs about the middle of the overture, where the closed notes of the horns are introduced alone with a strange and weird effect, and at the end of the whole the triangle appears upon the scene as a pendant to the treatment of the cymbals at the opening. The imaginative hearer may picture to himself the clinking of glasses at some student festivity, but it is right to add that so-called "programme music" forms no part of the work.

Both the overtures, but more especially the second, are clear in form, easy to follow, and enjoyable even at a first hearing; in this they resemble the other works of the master's later style, such as the *Viola Sonata*, or the *Rhapsodies* for pianoforte solo.

The *Akademische Fest Overture* was written in recognition of the degree conferred upon the composer by the University of Breslau, and was first performed in that town privately on the 4th ult. A few days later both the overtures were played at a Philharmonic Concert in Vienna, where they were very coldly received. Their reception at the Gewandhaus was scarcely more enthusiastic, but taking into consideration the strict conservatism of this audience, it is scarcely to be wondered at. It is, however, surprising that the first overture should have been accused of being incomprehensible, and the second of being vulgar; yet such was the opinion of the hereditary stall-holder in the Gewandhaus, whose musical prejudices are as great as his critical capabilities are small. Far different was the warm reception accorded to the works at the rehearsal, when the seats were open to all comers, and an audience of genuine lovers of music was assembled.

The remainder of the programme at this concert was also interesting; it included that masterpiece of exquisite workmanship, Mozart's *Symphony in E-flat*, perfectly interpreted by the orchestra, and besides two vocal pieces, a pianoforte concerto by the conductor, Carl Reinecke, a well manufactured composition, with which it is difficult to find fault. The overtures were conducted by Brahms in person, whose capabilities as leader of an orchestra would probably be more renowned than they are, if his powers as a composer did not outweigh them.

No public, perhaps, is more overrated by the outer world than that of the Gewandhaus! In order to secure a seat, which may in twenty years become vacant, the names of children of two years old are often put down on the list of candidates (it is needless to say without reference to their musical capabilities, dormant or otherwise), and the result naturally is an audience, one out of thirty of which is, perhaps, musical, and the rest entirely the reverse. The latter, however, unfortunately do not feel called upon to keep discreet silence, but express opinions which only too often expose their inherent ignorance. No better instance of this can be found than the reception at the Gewandhaus of Brahms's *Serenade* for small orchestra in A, when first performed there. The

writer had the advantage of being present on that occasion, very shortly after hearing it at its first performance by the Philharmonic Society of London. At the latter performance he recalls with pleasure mixed with satisfaction that no fewer than two movements were enthusiastically encored, and the remainder as warmly applauded; at the former it can be said with literal truth that not a single hand was raised to applaud from beginning to end. After this instance it will be needless to enlarge further upon the taste of the Gewandhaus public. In fairness, however, it must be added that in no respect can it be called the Leipzig public, which is both discriminating and sympathetic. At present, however, the only musical performances to which they can obtain admittance are those of the theatre; but the building, which is now progressing, of a larger room for the Gewandhaus Concerts, will, we trust, go far to provide a public which can appreciate the real excellence of these now historical musical performances.—*London, Mus. Times, Feb. 1.*

### THE HISTORY OF PIANOFORTE PLAYING.

Herr Ernst Pauer delivered the fourth of his interesting course of lectures on the above subject, in the lecture theatre of the South Kensington Museum, on the 3d Dec. The lecturer said:—

It will be recollected that in our last lecture we spoke of Ludwig Van Beethoven, whose genius cast all his predecessors and contemporaries into the shade. In all historical studies, it is desirable to follow the chronological order as closely as possible; but in this case it was purposely departed from in order distinctly to represent the three valuable educational composers, Berger, Clementi, and Cramer, whose studies present some analogy to the technical part of Beethoven's sonatas. Müller, Dussek, Steibelt, and Woelfl belong to a school which has no affinity with Beethoven, and their works, with the exception of Müller's, are now almost forgotten. Yet it cannot be denied that they deserve honorable recognition. Dussek was praised as a performer for his pathos and grandeur, not unmixed however with some sentimentality. Like John Field, he could boast of a beautiful singing touch, and, having large hands, played tenths and elevenths with ease. He used the pedals with effect and judgment. As compared with Clementi's sonatas, Dussek's contain sweeter melodies, and display a greater wealth of harmony and polyphony, but they produce a sense of satiety which Clementi's do not; this sentimentality it is which deprives them of our sympathy now. His works, however, present some new technical figures, and a short collection of them will be beneficial to the student.

Joseph Woelfl obtained through industry and practice a wonderful power of manipulation, and played runs in thirds as easily as other performers could simple scales. But there is no interest or intellectual charm in his works, and he soon lost his hold on the attention of the public, so much so that, although he died in London, the date of his death cannot be certainly ascertained.

Daniel Steibelt was a clever executant, and in that respect at one time a dangerous rival to Beethoven. But Steibelt was a great charlatan, and it was said would use a powerful tremolo in the left hand to hide its weaknesses. Everything he did was for show, and having, when in London, married a very handsome lady, he gave concerts at which his comely spouse accompanied him on the triangle or tambourine. He wrote descriptive pieces of various historical events, but which were deficient both in taste and artistic refinement.

*La Consolation* by Dussek and *The Storm Rondo* by Steibelt were taken as illustrations.

Herr Pauer continued:—Before coming to Schubert and Weber we must speak of two composers who considerably furthered the development of pianoforte playing—Kalkbrenner and Moscheles. Dussek, Steibelt, and Woelfl made an advance in technical execution, Kalkbrenner and Moscheles elaborated, consolidated, and refined what had al-

ready been done. Both exhibited elegance and taste, and the former excelled in a systematic and pure technical execution; his scales were like strings of pearls, and during all what Beethoven would have called his gymnastic evolutions, Kalkbrenner preserved a perfectly quiet position of the hands and body, captivating his hearers by his neatness and elegance. Moscheles was superior as an ingenious composer, and very clever in putting his talents to the best account. Although the concertos offer much that is interesting, it is in the *Studies*, Op. 90 and 95 that the newest effects are to be found. Moscheles was a real bravura player, had studied every point of technical execution, all his ornaments were neat, and he may be taken as a model for promptness and decision. What he lacked was warmth and feeling. As the studies of Moscheles and Kalkbrenner contain some of their best work, a selection of them will form a satisfactory illustration of the composers and their playing.

Resuming his remarks, Herr Pauer said:—We come now to two composers, who introduced into pianoforte playing the new features of romantic charm and lyrical expression. As a performer Weber ranked much higher than Schubert, who never played in public; but from the knowledge of the pianoforte which his sonatas and smaller works display, it may be assumed that he was an expert performer. Weber was one of the most brilliant performers of his own or any age, and he treated the piano like an orchestra, so that it was no longer simply a chamber instrument. Another of his innovations was the complete independence he gave to the left hand, as for instance in the introduction to the famous *Invitation to the Waltz*, while in some of his works quite a duet is carried on between the two hands. Then there is the romantic and dramatic feeling which he introduced. His works demand great muscular power, and their importance cannot be overrated. Later composers profited greatly by what he had done, and while Dussek, Steibelt and Woelfl are forgotten, Weber is as popular as ever. Now, when feeling and enthusiasm are eschewed, and a natural modulation laughed at as child-like simplicity, Weber's chivalrous fresh feeling is very pleasing by contrast.

The *Andante* from the 2d Sonata, and *Rondo in E-flat*, Op. 62, having been played by way of illustration, Herr Pauer resumed:—It has been said that we have no account of Schubert as a pianist, and his biographies say nothing of his ever having been a teacher; we cannot, however, omit his name from among the composers who advanced pianoforte execution. Several important facts are to be noted: first, that Schubert was influenced by the Vienna School and its technical treatment, for he was born and educated in the Austrian capital; secondly, that as regards form, he took Beethoven as his model; thirdly, we note the lyrical expression of his melodies; and lastly, all his pianoforte pieces show healthy, vigorous, spontaneous feeling. He understood the effects of the key-board, and his *Impromptus*, *Rondos*, and *Moments Musicaux*, are full of grace and charm. Schumann says: Schubert will always be the favorite of youth, for his music shows all the qualities dear to that age; he relates romantic episodes, and is full of wit and humor, never leaving from the foreground a sincere and warm feeling. All these are represented in the Sonata in A-minor, No. 42, which is finished with greater care than the others. His fault is prolixity and he shows an absence of self-judgment and self-abnegation, qualities which Beethoven possessed in an unparalleled degree. Were it not for the charm and sincerity of Schubert's material, we should get tired of his works.

Herr Pauer next played the *Impromptu in B-flat*, and *Moments Musicaux*.

As it is necessary, the lecturer said, to observe a careful economy of time, and as so many influential composers have to be treated of, we must find room in this place for Mayer and Herz. Neither has any great merit as a composer, but they were distinguished pianists. Mayer, born 1792, died 1862, was a pupil of John Field, and in his earliest nocturne strikingly exhibited the influence of his teacher. Charles, not to be confounded with Leopold Mayer, was one of the best executants of the century, but



cool and prosaic. He was much influenced by Thalberg and Henselt, and though his compositions were, it must be confessed, uninteresting, the modulations were natural and effective, and Mayer is much to be recommended to students.

Henry Herz, born in Vienna, 1805, studied first at Coblenz, then in Paris, where he now lives, and is still an efficient teacher. He was a very brilliant performer, but after a time the publicity of his elegant phrases, and his works lost all their popularity. Yet it cannot be denied that much is to be learned from his studies and variations, which are useful towards acquiring elegance. The public taste inclined more and more to technical excellence; cyclical forms became rarer; concertos and even chamber quartets were excluded, and the piano reigned supreme. It is a considerable tax on the ingenuity of a performer to play for an hour or two alone, but this monopoly has caused the present extra development of pianoforte playing.

Herr Pauer concluded with a performance of Mayer's *Romanza* and *Grand Study*, and Herz's variations on *La Violette*. — *Land. Mus. Standard*.

### ONE IN FIFTY MILLION.

To the Editor of the Musical and Dramatic Courier, New York:

In the Scriptures we find this question: "Can there any good thing come out of Nazareth?" Among most amateur and even some professional violinists we find a somewhat similar inquiry: Can any good violins be produced by American makers? This is generally accompanied by a shake of the head and a deprecating tone of voice, implying pity and disgust for the efforts and results of our resident makers.

In an article in the January number of *Harper's Magazine* several statements are made which, bowing to the apparent research and knowledge of the author, I would like, with all proper respect, to question.

His article opens with a graceful allusion to Paganini, and gives a fine and true enumeration of the qualities both mechanical and mental that are requisite in a fine violin maker, stating that "there are but four people to-day in the world who can turn you out such an instrument," namely, a *chef d'œuvre*; but he neglects to state who they are, and consequently the reader is not greatly benefited by the information.

He then, in a conversational and pleasant manner, gives the description and history of several ancient instruments, among them Ole Bull's Gaspar di Salo, an Amati and a Stradivarius, which latter, he asserts, is the only genuine Stradivarius in New York. This city is of fair size, and there are many violins in it; but the author has evidently searched it through, and knows the whereabouts of all the valuable instruments, or he would not have ventured such a statement.

Mention is made of Guarnerius and Vuillaume, and then he comes to the real pith and essence of his subject. I quote as follows: "Some years ago, however, I insisted that we had a very wonderful violin maker in the United States. Such an announcement caused some little surprise, and, although not held then exactly to task for such an opinion, what I had written was much commented upon." He then states that since that time his judgment has been fully sustained by distinguished foreign instrumentalists and all the experts who know what they write about.

Feeling very happy in discovering this hidden diamond, and pluming himself on his superior sagacity in being the one able to point out the only man among a population of some 50,000,000 able to make a good violin, he proceeds to give his name, but forgets to give the address, which would make the advertisement better. After a delicate tribute to his prototype he spoils it all by stating a moral lack, which I sincerely deplore, namely, that this maker dared not put his instruments upon the work "unless they looked as old as time," but inside "he refused to tamper with them."

The author then gives what he regards as a true test of an instrument, that is to say, the being able to determine the quality of its tone when played in

competition with others of known value and pedigree; and I fully agree with him, merely adding that it is as well to blindfold the listener, if he is at all interested in the experiment. He follows with sketches of different interviews with the late Ole Bull, which are very pleasant.

Illustrations are given of violins of ancient make that he has referred to, and also of a violin manufactured by the great American maker whom he discovered. He then relates the method employed by an American amateur, who it is to be supposed is not distantly connected with the great American maker, of discovering the secret of the old Italian varnish. A graphic description is given of his labors, his reading musty tomes in antique libraries, his purchasing old tables, bedsteads, and furniture generally, and scraping, scraping away, until at last he found it—begging the author's pardon, the man must have been an "inspired idiot" to expect to obtain from the scraping of furniture 300 years old a correct analysis of the varnish applied. Any chemist, and better yet, any experienced practical varnish manufacturer, could have told him, that in a much shorter lapse of time the rays of the sun alone would have extracted many of the acids, gases, etc., that entered into its composition; and, while traces of certain acids might be found, it would be impossible to tell whether they originally existed in lard, linseed oil, or some other ingredient, while the particles of wood that would necessarily adhere to his scrapings would have their chemical influence on the whole, and destroy any value he might otherwise ascribe to his precious dust. Nevertheless, the author says he found it; so it matters little how he made the great discovery.

In the first part of this article I stated that I would like to call in question some of the writer's statements; and I have already spoken of the varnish, and any one acquainted with the nature of paints or varnishes will readily agree to the absurdity of such a discovery.

In stating that there was only one good American violin maker, the author must either have a very limited acquaintance with our makers, or else has ignored them from motives of his own. Does he know that George Gemünder, of Astoria, sent a quartet of instruments to the Paris Exposition of '07, consisting of two violins, a viola and a cello, and obtained a medal over all competitors, and that Mr. Gemünder has the medal in his possession? Does he know that König, of New York, although at present not manufacturing, has made instruments that have received the plaudits of "the most distinguished foreign instrumentalists?" Does he know that August Gemünder, the brother of George, besides imitating the old masters, has the courage to make violins of his own model, coloring and finish? Does he know that the Patent Violin Company, the youngest of all the makers, has an autograph letter from Ole Bull (whom he represents as his intimate and "fidus Achates" in violin matters) endorsing and commending its new sounding board and instruments?

And does he know that the instruments of his great American maker are very little known, and that his clever imitations show the hand of the amateur, in comparison with some of those makers I have mentioned?

Does he realize that such makers as Hamlin and White, of Boston, exist? If not, he has much to learn before he asserts that only one person in the United States has the genius and skill to produce an instrument that will compare with any foreign make.

F. M. BROWNING.

LOTTING. Several instances have recently occurred in which English music has been accepted and performed with success in Germany. It is known that an opera from the pen of Mr. Villiers Stanford, of Cambridge, was to be mounted at the Hanover Open House, and the date fixed for the first performance was Feb. 6. Herr Alfred Blume is now in Hanover reading the parts with several of the artists; and he informs me that Herr Schott, who will play the chief part, will introduce a beautiful aria from the opera at the next subscription concert. Mr. F. Cordor's "In the Black Forest" suite was produced for the first time in Germany, at the Gürzenich concert at Cologne, last Tuesday, Jan. 11, the work being conducted by Professor Ferdinand Hiller. — *Figaro*.

## Dwight's Journal of Music.

SATURDAY, FEBRUARY 26, 1881.

### MUSIC OF THE PAST MONTH.

#### I. CHORAL WITH ORCHESTRA.

THE HANDEL AND HAYDN SOCIETY'S second concert of the season revived two famous works, most interesting in themselves and in their contrast. Mozart's *Requiem* had not been heard here (in the concert hall) for twenty-four years; and the last previous performance of Beethoven's early and only oratorio, *The Mount of Olives*—excepting two or three renderings of an absurd adaptation of the music, out of regard for pious English prejudice, to another text and subject, under the title of *Engedi*—dates back twenty-eight years.

Mozart's *Requiem* was indeed refreshing after our ears had several times been scorched of late years by the sensational, devouring flames of Verdi's intensely lurid and appalling picture of eternal torment. Mozart also can command appalling harmonics; he has appropriate accent and tone-color for the *Dies Ira*, *Tuba mirum*, *Confutatis*, etc., but he treats them with a few vivid touches, making them most impressive. He does not turn the whole *Requiem*, the prayer for rest, into a tremendous picture of the terrors of the Judgment Day. Sweetness, tenderness, repose are the prevailing key with him; it is music, not to startle and to frighten, but to please, to comfort, edify, sustain and bless. How reposeful the broad, tranquil opening: *Requiem Eternam*, and the majestic fugue: *Kyrie Eleison*! How beautiful the *Recordare*! How divinely full of deepest, tenderest emotion, and how wonderful in rhythm, climax, harmony and expressive, ceaseless modulation the *Lachrymosa*, which hardly finds its equal unless we turn to Bach! And then the lovely *Benedictus*, the *Agnus Dei*, etc. (whatever Susmayer may have had to do with them, they are Mozartean in spirit)! It is these things, out of the sweetest, inmost heart of music, that leave the permanent impression of the work, and not a haunting nightmare dream of terrors, as with Verdi.

The interpretation of this immortal music was very satisfactory on the part of orchestra and chorus. The quartet of soloists was composed of Miss Hattie Louise Simms, of whom later, Miss Ita Welsh, Mr. Courtney and Mr. Clarence Hay.

*The Mount of Olives* has never ranked among Beethoven's greatest works. He was not satisfied with it himself, the music being for the most part too operatic for the lofty theme, and much of it too light and florid. Yet we are glad to have heard it again, for it impressed us as a whole much more than it had ever done before. The genius, the divine fire, the consummate art of Beethoven, shine out in it repeatedly. It has a noble and impressive orchestral introduction, which one can hear with interest even after that to the prison scene in *Fidelio*. All the instrumentation of the work, indeed, is thoroughly Beethovenish, both beautiful and striking. The choruses are few. There is only one of much importance—a brilliant, joyful one, with very florid soprano solo—before we come to the exciting, graphic little choruses (or *turbs*), first, of the soldiers seeking Jesus, which is march-like, pianissimo, staccato; then the disciples: "What means this crowd and tumult?" alternating with "Then seize and bind him fast," "Haste, and seize upon the traitor," etc. Beethoven shows his true imaginative power in these exciting little scenes; they are not weak even after Bach. Of course there is no need to speak of the majesty and breadth, in fact, sublimity, of the well-known final Hallelujah Chorus, which is one of the great things of Oratorio. The recitatives and arias in the part of Jesus (tenor, Mr. Courtney, who sang in his usual chaste, expressive style) fall far short of the tenderness, the realizing sense of Bach. The arias of the Seraph (soprano) are too much in the style of brilliant, ornate concert arias, though sometimes justified by the exaltation of the text. Miss Simms, who sang them, a pupil of Mr. Courtney, was an agreeable surprise to all; her voice is a singularly pure and fresh soprano, good and even throughout its large compass, and

soaring to the high C with perfect ease; her phrasing intelligent; her execution and expression faultless, and her manner free from any affectation. Mr. May sang the small part of Peter with good taste and judgment. There is no contralto rôle. It has the merit of being a short oratorio, and is so much more interesting than we had all been told it was, that we trust it will not be laid upon the shelf so long again. It made an enjoyable contrast with the *Requiem*, though not so great of its kind as that is.

—THE CECILIA, B. J. Lang, director, gave its second concert, fifth season, Jan. 24. The larger half of the evening was occupied with Mr. Dudley Buck's cantata, "The Golden Legend," which was preceded by liberal and splendid extracts from Beethoven's *Ruins of Athens*, and by Grieg's very dramatic and pathetic duet, "At the Cloister Gate," between a heart-broken maiden and a nun, and finely sung by Mrs. Hooper and Miss Ita Welsh. It was hardly giving a fair chance to Mr. Buck's work to place it in such immediate contrast with these wonderful inspirations of a giant like Beethoven. By itself it would have commanded closer attention and have been more appreciated.

The numbers from *The Ruins* were partly familiar ones, such as never lose their freshness, they are so finely imaginative and strong in local color, like the Turkish March and the whirling chorus of Der-vishes; partly new or nearly so to Boston audiences. A very original, quaint, suggestive little overture, nicely played by a good orchestra, was heard here for the first time. The chorus to Minerva chanted: "Daughter of high-throned Jove," was impressive. The plaintive little duet between a Greek man and woman, slaves, "No End to Sorrow," giving in a simple way a sad picture of the Moslem oppression, had been sung here once before in a famous concert for the Cretans. This time it was well sung by Miss Fisher and Mr. Dudley. Then the triumphal march and final chorus of priests and maidens, "Twine ye the Garlands," with its exultant rhythm, its splendor of harmony and color, and the glorious crescendo of its ever swelling volume, left an impression which survived throughout the concert and long after. The chorus singing was admirable.

We have no time to enter into any analysis of Mr. Buck's cantata. It is certainly a musician-like, elaborate, ingenious production, showing easy mastery of vocal and orchestral means, and wearing gracefully the fetters of approved form. Great judgment too is shown in the selection and adaptation of the most available portions of Longfellow's poem. There is exciting power and grandeur in some numbers, beauty and pathos in others; but the spark of inspiration by no means pervades the work, which sometimes labors to keep up the interest. Perhaps the most original and most bold and striking portion is the prologue, with its stormy instrumental introduction, where Lucifer vainly urges on his spirits to throw down the spire of Strasburg Cathedral, and they are continually balked by the sound of the holy bells, and the chanting of the old Latin hymn. The drinking chorus of monks, the sailors' chorus, and the epilogue: "O beauty of holiness," are severally characteristic and felicitous. The solo pieces (*Elsie*, Miss Lucie Homer, *Bertha*, Miss Welsh, *Lucifer and Friar Paul*, Mr. G. W. Dudley, *Prince Henry*, Mr. C. B. Hayden, and *Gottlieb*, Mr. A. F. Arnold,) though quite well sung, made a vanishing impression on us; but that may be our own fault. Some scenes in the middle of the work, which are treated purely as orchestral pictures, we found rather tedious. If with all his talent, learning, savoir faire, and power of clever workmanship, the multifarious composer could only burst the bonds of commonplace! Yet sometimes he seems almost original. We hope some time to hear the cantata performed again when there will be no Beethoven to overshadow it, or forestall the freshness of the listening faculty.

—THE APOLLO CLUB, also, in its last pair of concerts (Feb. 4 and 5) brought out a noble work with orchestra: Max Bruch's setting of scenes from the *Frithjof Saga* of Bishop Tegner. It is for male choruses, solo voices (Frithjof and Ingeborg), and orchestra. Though dark and tragical in its pervading tone, it is grand, poetic, deeply impressive,

wildly romantic and imaginative music throughout; full of old Norse tenderness and passion, blended with heroic fire. The orchestral introduction and the entire instrumentation is rich in harmony and color, highly imaginative, and always interesting. Most of the male choruses are superb and were superbly sung. A very striking piece is the second scene, "Ingeborg's bridal procession to King Ring." With all its pomp, the march is like a dirge; there is an ominous and terrible sadness in it, and Ingeborg's soliloquy is the wail of a heart-broken victim—another Lucia who has signed a fatal contract. This, as well as Ingeborg's Lament (Scene V), was sung with beautiful simplicity and considerable pathos by Miss Simms, confirming the fine impression she had made in oratorio. The scenes of Frithjof's revenge and burning of the temple, and Frithjof on the sea, are wonderfully graphic and exciting. In the fourth scene "Frithjof going into exile," there is a very beautiful quartet of male voices, which was finely sung. The part of Frithjof (bass) was nobly given by John F. Winch.

The second part of the concert contained an agreeable miscellany. Three part-songs ("Far away," by Engelsberg; "The Alpine Fay," with cornet obligato by Kremser; and "Dearest, awake," quartet and chorus, with accompaniment of strings, by Storck) delighted the crowd, and the last-named had to be repeated. Miss Simms, with pure, fresh voice, and easy, finished execution, sang the page's song: "Nobil Donna," from the *Huguenots*, and the florid song, "The soldier tired," from Dr. Arne's *Artaxerxes*. The orchestra, well controlled by Mr. Lang, played the third movement from Moszkowski's "Joan of Arc" symphony. It represents a coronation procession, and is a massive, stately movement, more interesting for its instrumentation than for anything original in idea. The concert ended with a remarkable arrangement, with expressive, ever-varying orchestral accompaniment, by Hector Berlioz, of the "Marseilles Hymn," which was sung with great spirit and exciting effect.

## II. ORCHESTRAL.

THEODORE THOMAS, with a portion (less than half) of his "unrivalled" New York orchestra, under the impresario-ship of Mr. Peck of the Music Hall, gave two miscellaneous Orchestral Concerts, followed by two performances of the *Damnation of Faust*, in the last week of January, the latter to crowded audiences. The first concert we were obliged to lose. It contained a Suite (No. 3) called "Roma," by Bizet, the lamented author of *Carmen*, which we would gladly have heard. Also the Piano Concerto by Henselt, wonderfully played, it is said, by Joseffy; Introduction to the third act of Wagner's *Meistersinger*; Overture to *Oberon*; Aria from Bach's orchestral Suite in D; some Hungarian Dances by Brahms; a Strauss Waltz, "Autumn Roses"; and Liszt's Fantasia on Beethoven's *Ruins of Athens*.

The second concert, which we did hear, opened with a remarkably fine performance of that model Symphony by Mozart in G minor. There was also a splendid rendering of the *Tannhäuser* Overture, almost renewing the freshness thereof; and, for the last piece, some excessively noisy and extravagant, though brilliant and exciting, "Scenes Napolitaines" by Massenet. Mr. Joseffy gave an extremely fine and delicate rendering of Chopin's F-minor Concerto,—almost too delicate; we could hardly hear his pianissimo—and a brilliant one, of course, of Liszt's Hungarian Fantasia. A new singer, Miss Amy Sherwin, of New York, made a very pleasing impression by her beautiful voice and her artistic, tasteful, and expressive rendering of the Aria: "Oh, del mio dolce," from Gluck's *Paris and Helen*, and the *Freyshuts* scene.

The two interpretations of Berlioz's *Faust* were in some respects superior, in others not equal to those by Mr. Lang in Tremont Temple. The chorus singing was not so effective, though there were good voices and well trained by Mr. Sharland. The orchestral work was sometimes singularly beautiful and almost perfect; the violins particularly sounding together like a single instrument. But sometimes the wind instruments were far from faultless, and indeed it was not precisely the identical old

Thomas orchestra. A few pieces hitherto omitted here, were given, making the work complete. On the other hand,—why we cannot tell—neither the Raccockey March nor the Ride to Hell electrified the audience as they have done before; perhaps it was the deadening influence of too big and miscellaneous a crowd. Mr. Henschel, the more we hear him in the part of Mephistopheles, seems peculiarly fitted to the part; even the imperfections of his voice help him, while he conceives and renders it in such a subtle, gentlemanly, truly Goethian and nineteenth century satanic spirit as hardly any other man could match. Mr. Tower's robust, rich tenor voice, still in the rough-diamond state, was conscientiously exerted and rather successfully in the part of Faust, but it lacked tenderness. Miss Fanny Kellogg, however, achieved a decided triumph in the difficult part of Margaret.

—HARVARD SYMPHONY CONCERTS.—The sixth of the series (sixteenth) took place Feb. 3, with a rather larger audience than usual. The *pièce de résistance* was Prof. Paine's elaborate and masterly "Spring" Symphony, which more than confirmed the fine impression it made last year. The melodic themes seemed more distinct, more pregnant and suggestive. Those of the charming Scherzo were clear enough at first, and a fresh grace and fragrance, and a dreamy ecstasy pervades the movement; it shows a keen and tender love of Nature. This time we were struck by the beauty and the fitness of the first Allegro theme, as it soars aloft with vigor and uncontrollable spring longing, after the wintry Adagio and the flutter of expectancy in the persistent violin figure, which is ever and anon felt in the pauses and interstices of the richly developing movement, like a sort of *Wald-musik*. The earnestness and depth of the Adagio commanded close and satisfying attention. And the joyous life of the Finale, rising into a large, majestic hymn of gratitude and praise, showed inventive power and energy not easily exhausted. The orchestra took to it warmly and gave a clear and conscientious rendering on the whole, although a few more rehearsals might have improved the light and shade and certain points of phrasing.

The concert began and ended with two first-class Overtures, finely contrasted: Schumann's moody and impassioned one to *Manfred*, and Mendelssohn's romantic and most lovely one to Tieck's *Fair Melusine*. Both were well interpreted. Miss May Bryant, who seemed less under the influence of stage-fright than usual, although her eyes were too much fastened to her notes, sang in a rich, large, sympathetic voice, and with true, simple feeling and expression, the Aria: "Doh, per questo istante solo" from Mozart's *Tito*; also a delicious, most original little love-song: "Willst du dein Herz mir schenken," by the dear old John Sebastian, and Sadeika's second song, by Schubert, with tasteful piano accompaniment by Mr. J. A. Preston.

—The seventh Symphony Concert, with the fine symphony composed and conducted by Dr. F. L. Ritter, with the admirable piano playing of Mr. and Mrs. Sherwood (who kindly volunteered their services), and with the delightful singing of Mrs. E. Humphrey Allen, offers more matter for comment than we can command room for now. In our next we shall try to do justice to the two closing concerts of the season.

## III. CHAMBER CONCERTS AND RECITALS.

EUTERPE. The third concert (Feb. 2) was given at Mechanics' Hall, by the Beethoven Club, composed of C. N. Allen and Gustav Dannreuther, violins, Henry Heindl, viola, Wulf Fries, cello, assisted by Julius Akeroyd and Henry Buck, violins, D. Kunst, viola, and Wm. Rietzel, cello. The programme presented two entirely new works, and one of them as strange as new, which we will not attempt to analyze, or even to appreciate, after a single hearing on the coldest night of the winter. The first was a Quartet by Grieg, Op. 27, in G-minor. The first movement, starting with what seemed to us a very ugly theme, which in its numerous returns and Protean costumes grew no lovelier, was strangely wild and freakish in its continual change of tempo. The other movements were perhaps more attractive, but still puzzling to the uninitiated

A simple list of the successive parts and movements will be found curious:—

1. Un poco Andante, Allegro molto ed agitato, G-minor, 4-4  
Pia mosso, G-minor, 4-4  
Presto—Prestissimo, G-minor, 4-4
  2. Romanze: Andantino, Allegro agitato, B-flat major, 6-8
  3. Intermezzo: Allegro molto marcato, G-minor, 3-4  
Vivo e scherzando, G-minor, 2-4
  4. Lento, G-minor, 4-4  
Prestissimo Saltarello, G-minor, 6-8  
Presto, G-minor, 3-4, 4-4; G-major, 3-4, 2-4  
Un poco Andante, Presto, G-major, 4-4
- The Overture by Raff, Op. 176, was more enjoyable; clear and regular in form and rich in harmony. Both works were finely played.

—Mr. ARTHUR FOOTE's Trio Concerts have proved so far a great success. The large and select audience presents a very sociable and genial aspect as it groups itself about the performers in the long room at Chickering's. In the interpretation of the music, Mr. C. N. Allen and Mr. Fries are the young pianist's comrades, and so far everything has gone off without flaw or weakness. The ensemble has been excellent and the playing spirited, artistic and expressive. The first concert (Feb. 5) gave us a fine rendering of Beethoven's "Geister Trio" (in D, Op. 70), so called from its weird and mysterious, and wonderfully beautiful slow (*Large*) movement; and a very strong, bright, interesting Trio (Op. 16, No. 1) by Rubinstein. Between the two, Miss May Bryant sang with much feeling and expression, though cold timidity of manner, a fine group of songs: "Tutta raccolta," from Handel's *Esse*; "Suleika," Schubert; "Marie am Fenster," Franz; and "Es blinkt der Thau," Rubinstein. Her German pronunciation is excellent.

The second concert (Feb. 12) opened with a delightful Mozart Trio in E-major, full of grace and naïve charm, and it was beautifully played. Miss Bryant sang "Parl'ciesti," by Lotti; "Dein Herz," Ed. Lassen; "Wiegenlied" (Op. 49, No. 4), Brahms; and "Dawn, gentle flower," by Bennett. A Trio in F, Op. 6, by Woldemar Bargiel, was full of originality and fire, and made a lively impression.

The third programme offered Trios in E-minor, Op. 33, (first time) by Carl Goldmark, and in D-minor (the fine old favorite) by Mendelssohn. Miss Bryant's songs were Schubert's "Aufenthalt," Lassen's "Mit deinem blauen Augen," Schumann's "Mit Myrthen und Rosen."

This evening there will be a second hearing of Mr. Chadwick's String Quartet in C, and a piano quartet in G-minor, Op. 25, by Brahms.

—Mr. HENSEL gave his second and third Vocal Recitals on Monday evening, January 31, and Saturday afternoon, February 12,—the first in Tremont Temple, the other in the Melodeon. The audiences were very large; in the Melodeon every seat was bought and occupied in spite of the drenching rain-storm. There is no need to tell how admirably both Mr. Henschel and Miss Bailey sang, how splendidly the former played all the accompaniments, or how full of character and charm were his own numerous compositions both for the voice and for the pianoforte. To dwell upon each captivating and inspiring item of the two feasts would take a whole number of our journal. We must content ourselves with the bare enumeration of their titles, which to those who were present will be full of meaning. The first programme was as follows:

- I. a. Sei nur still. Sacred Song (1639) . . . J. W. Franck  
b. "Mentre il lacio" . . . . . Mozart  
c. Air, "Revenge, Timothy's cry," from "Alexander's Feast," . . . . . Handel  
Mr. Henschel.
- II. a. "Du bist die Ruh," . . . . . Schubert  
b. Suleika, . . . . .
- III. PIANO SOLO.  
Three canons from Op. 9 and 18, . . . . . Henschel  
Mr. Henschel.
- IV. Air from "Le roi de Lahore," . . . . . Massenet  
Mr. Henschel.
- V. Two duets from Op. 28, . . . . . Henschel  
Boharrische Liebe, — Trennung, . . . . .  
Miss Bailey and Mr. Henschel.
- VI. a. In questa tomba, . . . . . Beethoven  
b. Lied des Hartmann am Goethe's Wilhelm Meister, . . . . .  
c. Ganyemed, . . . . . Schubert  
d. Gustavus, . . . . . Schumann  
Mr. Henschel.
- VII. Three Songs from Chas. Kingsley's Water-babies, (MS), . . . . . Henschel  
The river sings — "When all the world is young, lad," — "I once had a sweet little doll, dears," . . . . .  
Miss Bailey.
- VIII. Homage to Handel.  
Duet for two Pianos, . . . . . Moscheles  
Messrs. Lang and Henschel.

- IX. a. Mainacht, . . . . . Brahms  
b. Nottags, . . . . . Rubinstein  
c. Verschiedenes Lied, . . . . . Schumann  
d. Die beiden Grossmutter, . . . . .  
Mr. Henschel.

And this for the Matinée, yet more remarkable:—

- I. a. Air from "Il Maestro di Musica," . . . . . Pergolesi  
b. Recitative and air from "Susanna," . . . . .  
c. Air, "Sibillar" from "Rinaldo," . . . . . Handel  
Mr. Henschel.
- II. a. Cavatina, "Porgi Amor" from "Kosce di Figaro," . . . . . Mozart  
b. L'abbellire, . . . . . Weber  
Miss Bailey.
- III. Two Songs, words by Hans, Op. 34, . . . . . Henschel  
Mr. Hayden.
- IV. Piano Solo: a. Notturmo in A-flat, from Op. 35, . . . . . Henschel  
b. Polonaise, . . . . .  
Mr. Henschel.
- V. a. Memento, . . . . . Schubert  
b. Zwei weltliche Liedchen, . . . . . Schumann  
c. "There was an ancient King," — Ballad (MS), . . . . . Henschel  
d. Vulcan's song, from "Philemon et Baucis," (Gounod) . . . . .  
Mr. Henschel.
- VI. Duet, "Fae me vere," from a Stabat Mater (MS), . . . . . Henschel  
Miss Bailey and Mr. Hayden.
- VII. Serbisches Liederpiel, — Ten old-Servian Folk-songs, composed for one and more voices and piano-forte, Op. 32, . . . . . Henschel  
Miss Bailey, Miss Homer, Mr. Hayden and Mr. Henschel.

We would fain speak of Mr. Henschel's rare and uncommonly interesting first group of arias: of Miss Bailey's beautiful delivery of "Porgi Amor," of the delicate aroma of the Hafiz songs, which Mr. Hayden sang with fervor; of Mr. Henschel's strong dramatic setting of "the old, old story" of the queen and the jester; and more especially of the Servian folk-songs, truly original and characteristic compositions, with an antique flavor, finely conceived and sung, and of which we hope to have an opportunity to speak some day in full.

—The list of arrears is not yet exhausted; the unique and charming concert of Mr. Adamowski, recitals of Mr. Bendix, etc., etc., still claim notice.

#### MUSICAL CORRESPONDENCE.

NEW YORK, Feb. 21. On Tuesday evening the Philharmonic Club gave its fourth concert in Chickering Hall, with this programme:—

- Quartet (string), C, Op. 1 . . . . . Mozart  
P. F. Trio, F-sharp, Op. 1 . . . . . Scharwenka  
(Mr. Hoffman, piano.) . . . . . Schumann

String Quartet, F, Op. 41 . . . . . Schumann

Each concert given by this club seems better than its predecessor. The Mozart quartet was played with a delicacy and smoothness that were simply admirable. Add to these characteristics a complete unity of sentiment, and fine artistic execution, and the ensemble may be imagined.

The Scharwenka Trio is a charming work and received full justice at the hands of Messrs. Hoffman, Arnold and Werner. The Allegretto was so exquisitely rendered that the delighted audience insisted upon a repetition, which was kindly accorded.

The Schumann Quartet, an exacting work, was perhaps less cleverly performed; but one must remember that artists are not superhuman, and that a whole evening of such close application and arduous effort is exceedingly fatiguing; consequently, as may well be supposed, the last piece on the programme suffers a little. However, this is almost a matter of hypercriticism. The entire performance was excellent and furnished a most delightful entertainment to the appreciative subscribers. In behalf of all musical people, I heartily thank the Club for its yearly endeavor to open the ears of the New York public to the beauty of those works which, while less grand than those in symphonic scores, are still wonderfully charming and full of interest.

Mr. Henschel's fourth (and last) Recital took place on Thursday, Feb. 10, and was enjoyed to the utmost by a very large audience. Mr. Henschel produced several lovely songs of his own, many of them worthy of Robert Schumann himself. He outdid himself both as a vocalist and as an accompanist. But indeed that word is a misnomer; his songs (like those of Schumann) are simply duets for voice and piano, and each is so thoroughly a part of the other that separation would be literally impossible. Mr. Henschel, in playing his own *secondo*, has an immense advantage over those who are compelled to submit themselves to the tender mercies of ordinary machine pianists. Miss Bailey knows how much she is indebted for her success to the exceedingly careful and artistic piano work of Mr. Henschel. The little lady has a winning voice, full of dewy freshness, and when she confines herself to selections within her capacity, achieves very satisfactory results. Her rendering of Mr. Henschel's "Lullaby" (in response to an encore) was delicious.

And thus terminated this interesting series of Recitals which has ended all too soon, but which may be supplemented by another before the close of the season.

On Saturday evening, Feb. 12, occurred the fourth

concert of the N. Y. Philharmonic Society. This was the programme:—

- Cantata, "A Stronghold Sure" . . . . . Bach  
Ninth Symphony . . . . . Beethoven  
Chorus of about 600 voices.  
Soloists: Miss Ida Hubbell, Soprano,  
Miss Emily Winant, alto,  
Mr. C. Fritsch, Tenor,  
Mr. F. Kemmerts, Bass.

This was a very good performance in the main. Of course the chorus was not quite so effective and powerful as Dr. Damrosch's band of drilled singers, but the former are comparatively new in the harness and will undoubtedly achieve desirable results in the near future. Miss Hubbell sang cleverly, although her organ is scarcely robust enough to fill the Academy. Miss Winant's glorious voice was heard to advantage in all that was allotted to her; while Mr. Fritsch and Mr. Kemmerts did probably as well as they knew how; the former insisted upon singing (in the cantata) about a quarter of a tone below pitch; and the latter—the nobility of whose voice no one can question—seemed to have no idea of refinement or repose in his manner of singing. There were two special excellencies in the performance that deserve mention. At the close of the cantata is a chorus: "That word shall still." This was unaccompanied by the orchestra, and was sung with a precision and unity of purpose deserving of emphatic commendation. The second feature was the performance of the Scherzo in the Ninth Symphony; this was played marvellously well, and the gentleman who presides over the *timpani* handled his sticks in a most artistic way. It would seem almost impossible to get any expression out of a pair of drums; but this gentleman certainly did it, and did it capably, too.

The audience was a very large one, and the fourth concert may well be deemed the distinctive one of the series so far.

On Tuesday evening, Feb. 15, I attended a chamber music concert at Steck Hall. The programme included a String Quartet by Beethoven, a String Quartet by Mozart, and a pianoforte and cello duo by Rubinstein. The artists were Mr. Von Inten (piano), Mr. Brandt (violin), Mr. Matzka (violin), Mr. Schwarz (viola) and Mr. Berguer (cello). This was the third of a series of six concerts. As they are semi-private in character, I will not enter into any criticism of the performance, but will merely say that the entertainment was an enjoyable one, and that it was fully appreciated by a large and attentive audience.

On Wednesday evening, Feb. 17, Mr. Carl Feininger gave the third of a series of chamber concerts at Steinway Hall; the programme included a Piano Quintet by Raff (Op. 107), three songs sung by Mr. Henschel, and a Romance for violin played by Mr. Feininger. This proved to be a pleasant concert, and Mr. Feininger was warmly applauded for his rendering of his own Romance, as well as for his careful and musicianly leading of the string portion of the Quintet. Mr. Henschel sang superbly, as he almost always does, and received two enthusiastic recalls. How satisfactory he is, to be sure, and how aggravatingly cool and insouciant! It isn't likely that he ever knew the meaning of *stage-fright* or nervousness.

Miss Copleston—the pianist of the evening—seemed to have excellent intentions, and her musical conceptions far surpasses her technical dexterity. Yet, she will, no doubt, develop into a very good pianist at some future day.

Mr. Feininger gives his Fourth Soirée early in March, and an interesting programme is promised.

Herr Joseffy is just now giving a series of three Recitals for benevolent purposes, and two of them have been very successful both artistically and pecuniarily.

Mr. Rummel gave the first of his series of Recitals on Thursday, Feb. 17, with a programme which included a Sonata by Mozart; a Sonata (Op. 28), by Beethoven; the *Faschingschnecke*, (Op. 26), by Schumann; two Improvisos and Nocturns by Chopin; three Liszt selections, and a *Fantasia-Stück* by O. Hornheim, the latter being an exceedingly clever composer now living in New York, who is emphatically the most competent and accomplished musical critic in the city; and this without any reservation whatever.

Mr. Rummel is an earnest pianist and an intelligent musician, with an entirely mistaken opinion with regard to the piano. His theory is obviously that you must "imitate an orchestra" as closely as possible. How this is to be done Heaven only knows, and Mr. Rummel has not yet found out. I speak of his theory; in practice he sometimes forgets himself and plays admirably. A conscientious critic would be compelled to admit that his first Recital was verily a fair test of his real ability. To begin with, he lost his place two or three times in the Mozart Sonata [he played the entire



programme from memory), and wandered vaguely about before finding his cino. In one of the Chopin Impromptus, (Op. 29), he managed to get his base tangled in the second phrase (F-minor); and in fine he was either careless or forgetful (or both), with a very exasperating frequency. *Per contra*, he played a Prelude and Fugue (Bach-Liszt) grandly; he gave Horshelm's lovely *Pantale-Stück* very tenderly and poetically; and the performance of the *Waldeinschnecken* (Liszt) was admirable.

In fine, Mr. Rumel—who has an exceedingly brilliant technique and a very excellent conception of a composer's intentions—needs *toning down* in some respects. He has improved greatly since last winter, and I do not doubt that his future progress will be still greater, for he is a hard worker and an assiduous student. But if he should fall into the error of considering adverse criticism as inimical to him personally he will commit a mistake, which will, in many ways, be utterly irreparable.

On Saturday evening occurred the Fourth concert of the Brooklyn Philharmonic Society, with the same programme which was given in the N. Y. Philharmonic Society's Concert. Of course with the advantage for additional rehearsals the performance acquired additional smoothness, and the entertainment was therefore a successful affair in every way. The audience was a large one; indeed the inhabitants of our sister city always turn out en masse on these occasions; there is a far more united musical sentiment across the river than can be found in New York. F.

CHICAGO, Feb. 19. The last week of "Her Majesty's Opera" was slightly varied by a performance of Mozart's *Don Giovanni* and Wagner's *Lohengrin*. I regret to state that the performances of these operas were very far from satisfactory. In *Don Giovanni*, Mme. Swift took the rôle of Donna Anna, and her voice, method, and acting were not at all fitted to the part. In the first place the lady has not a musical voice, and although she has plenty of power; it seems more like noise than vocal sounds. It was a great mistake to give the part into such inadequate hands. Then, too, the rôle of Zerlina was sung by Miss Cary, which made it necessary to transpose all the music. The bright, and graceful motion of the instrumentation was made to suffer by lowering the keys, and the pretty songs lost their beauty by this change. Of course Miss Cary did her best to please in the character, but it was not at all suited to her powers. Mme. Vallerin sang the rôle of Donna Elvira very finely, and the *Don Giovanni* of Signor del Puente was very pleasing. The new tenor, Sig. Ravelli, was not the ideal Ottavio, for much of the beauty of his music was lost by a faulty conception. In the air "Il Mio Tesoro," the tempo was taken far too fast. When Mozart wrote an Andante, he doubtless knew his own intentions, and the idea ought to be carefully considered by every thoughtful singer, before he interprets it to an audience. The orchestra was not always in tune, and the chorus was simply wretched.

In *Lohengrin* the performance was not more satisfactory. Mme. Gerster, who took the part of Elsa, was not able to make herself heard in many portions of her music. She has not the voice for the rôle. Sig. Campanini was able to illustrate something of the Wagner idea, but one singer cannot produce an opera, notwithstanding a great talent. Our season of opera did not do anything for the progress of music. It gave society an opportunity to display itself, but, apart from this, was not of any service to art. Col. Mapleson did not bring as good an orchestra or chorus as those of a year ago. The management seemed disposed to work upon the credulity of our fashionable people, rather than to furnish splendid performances of good works. Another year, if the same management is to rule, there will be an open resentment on the part of the people. Many letters written to the daily press, exposing the blindness of the management during this season indicated that our public is beginning to understand its own rights. If managers take money for a good performance, they should be forced to furnish it.

The Beethoven Society gave its second concert of the season, with this programme:—

Mass in C, . . . . . Beethoven  
Concerto for violin, . . . . . Mozart

Master Michael Bannor.  
Reverie, (arranged for chorus), . . . . . Schumann  
Wanderer's Song, (arranged for chorus), . . . . . Schumann  
March and chorus from "The Queen of Sheba," Goldmark

In many respects the programme was interesting, although not as much so as others given by the same society. The orchestra and chorus did the best of the work, while the solo quartet was hardly well balanced enough to do justice to their part of the Mass. Master Bannor is an interesting led, and gives every indica-

tion of becoming a very fine player. Yet, I question the wisdom of allowing him to appear very often in public. The flattery that is extended to a youth is often a retarding influence, and prevents true progress. The public praise, and extend what is seemingly encouragement; but modesty is often killed by an early contact with the world, and the very applause is taken as a judgment upon talent, which in reality should be allowed to mature before it comes to the concert stage.

Our Central Music Hall has been given into the charge of Mr. Milward Adams, who takes the place of the late Mr. George B. Carpenter as manager. Mr. Adams was associated with Mr. Carpenter for many years, and will endeavor to carry out the plans and enterprises of that gentleman; from his past experience he will be fully able to manage the hall successfully.

Mr. Remenyi appeared in three concerts at the above mentioned hall, during last week. I regret to state that on the evening that I heard him play, his performance was far from satisfactory. He seemed to try to impress the audience by making all kind of so-called effects with his violin, and was extremely sensational in his playing. Yet, notwithstanding this aim, his intonation was faulty, and at times very disagreeable to listen to. It has been two years since I have heard Mr. Remenyi, and I must confess that his playing seems to me to have degenerated. Perhaps travelling so much and playing before country audiences have made him careless; but, whatever may be the cause, the fact remains the same. Sensationalism seems to be the one influence that controls his playing.

Mr. Liecegang has been giving some pleasant concerts of orchestral music. The last one I heard was devoted to Beethoven's music. Mr. Emil Liebling played the first movement of the Concerto in C-minor, Op. 27, and the Sonata, Op. 27, No. 2. Mr. Helmsdahl the Romance in F, for violin, while Mr. Knorr sang the beautiful "Adelaide." The concert closed with the Pastoral Symphony.

Next week Mr. Thomas comes to conduct some performances of the Apollo Club, when *The Damnation of Faust* will be given. Mr. Thomas will also direct some orchestral concerts. The orchestra will be composed of our home players, with additions from Cincinnati. Of these in my next letter. C. H. BRITTON.

BALTIMORE, Feb. 14. The first two of our five Symphony Concerts for this season were given on the 24th ult. and 12th inst., with the following programme:—

a. *Sinfonia Drammatica*, D-minor, No. 4, work 93.  
b. Songs with piano, "The dew it shines,"  
"The lark," "Gold rolls here beneath me," "The Asa." . . . . . Rubinstein

Mr. Frank Remmert.  
Norwegian Folk-Life, No. 19, for piano, "On the mountains," "Rustic bridal process-alon passing by," "Carnival scene." . . . . . Grieg

Mme. Teresa Carreno.  
Norwegian Rhapsody, C, . . . . . Svendsen  
Symphony, B-flat, . . . . . Beethoven  
Suite E-flat, work 200, for piano and orchestra,  
Minuet. — Gavotte and Musette. — Cavatina.  
— Finales, allegro, . . . . . Raff

Mr. B. Courlander.  
Songs with piano, "My haunt," "The haunted man," "The Inquisitive," "Impatience." . . . . . Schubert  
Mme. Antonia Henne.

Overture to "The Secret Avengers," work 3, . . . . . Berlioz

Of these selections the novel features are the Rubinstein "Sinfonia Drammatica,"—truly a dramatic symphony and abounding in a wealth of tone-color that would have astonished the old masters,—and the Berlioz Overture, the third *opus* of this talented and spirited composer of the new French school, likewise full of dramatic vigor and powerful instrumental effects. Our orchestra this season consists of forty pieces; and if objection may be made to the material here and there, it is but just to speak praisefully of the careful attention to detail on the part of the director, evident in everything he undertakes with his forces, possibly too careful at times for the comfort of the solo forces. What gives greater pleasure, however, is the manner in which the audience is being brought, with each successive season, to a higher appreciation of what is performed and the manner in which it is performed. There is an evident increase in that reverence for the art, and respect for its exponents as necessary to make the good efforts of such concerts permanent in their elevating influence. It is a positive pleasure to notice how earnestly they sit through a symphony, and when a Rubinstein or Schubert song is sung, which always speaks more directly to the heart of the average concert-goer than orchestral music, how respectfully they wait until the accompaniment has completely died away before they venture to move a muscle. This could not be said of us even last year; and there will be few audiences in this country ten

years hence of whom the same remark will be truthfully made.

The eleventh Students' Concert took place on the 14th inst., with this programme:—

String-Quartet, B flat, work 74, No. 1, . . . . . Haydn  
Messrs. Allen, Pincke, Schaefer and Jungnickel.  
a. Scene and Air from the opera "Figaro's Wedding."

b. Piano-Trio, E major, work 18, No. 2, for piano, violin and violoncello, Allegro, Andante grazioso, Allegro, . . . . . Mendels  
Songs transcribed for piano solo by Fr. Liszt, Ave Maria, work 34, No. 4, Eliza King, work 1, . . . . . Schubert

The Oratorio Society Chorus has swelled to six hundred voices; not that six hundred people standing up to sing Handel's *Messiah* necessarily makes a good chorus; but it goes to show what interest, at least from one important quarter, is taken in the movement. The other important quarter, the pecuniary, has yet to be heard from.

## NOTES AND GLEANINGS.

WELLESLEY COLLEGE. The eighty-second concert (sixth series), under the direction of the musical professor, Charles H. Morse, was given (Feb. 7) by Mr. E. B. Perry, the blind pianist, Mr. F. E. Morse, vocalist, and Mr. C. H. Webster, accompanying pianist. The programme was as follows:—

Piano Solo—

a. Gavotte in E-flat, Op. 7 . . . . . Beethoven  
b. Menuetto Capriccioso, from Sonata in A-flat, Op. 10 . . . . . Weber  
c. Aus Schöner Zeit, Op. 34 . . . . . Hofmann  
d. Toccata, Op. 31, No. 2 . . . . . Kayer  
Song: "Naxoseth" . . . . . Gossard

Piano Solo: Harmonies Poétiques et Religieuses, No. 3 . . . . . Liszt  
Piano Solo—

a. Prelude in A . . . . . Sherrard  
b. Les Nourissiers, "I would dream, not weep" . . . . . Ferry  
c. L'orage, Etude, Op. 2 . . . . . Heiseck  
d. Etudes, Nos. 1 and 11, from Op. 25 . . . . . Chopin  
Song, "Only to love," . . . . . Santley  
Concerto in F-sharp minor, Op. 69: a., Allegro; b., Andante; c., Finale . . . . . F. Hiller  
Orchestral parts on a second piano by Mr. Webster.

PROVIDENCE, R. I. The following is the programme of a Song Recital given in Amateur Dramatic Hall, Jan. 18, by Mrs. Grace Hiltz Gleason, assisted by Mr. Win. H. Sherwood and Mr. Victor Hammett, accompanist:—

1. a. "My Heart ever Faithful," . . . . . Bach  
b. Recitative and Aria, "As when the dove," from *Aida* and *Galatea*, . . . . . Handel  
c. "Sympathy," . . . . . Haydn

2. March, from Op. 17, . . . . . Schumann

3. Five Songs, from "Fest's Love,"

a. "Twas in the lovely month of May,"

b. "Where fall my bitter tear-drops,"

c. "The Rose and the Lily,"

d. "When gazing on thy beautiful eyes,"

e. "A young man loves a maiden," . . . . . Schumann

f. "Love's Message,"

g. "Margaret at the Spinning Wheel," . . . . . Schubert

4. Scherzo, from Sonata Op. 26, Nocturne, Op. 15, in F-sharp, Scherzo, Op. 38, in C-sharp, . . . . . Chopin

5. Nine Songs.

a. "Dance Song in May," Op. 1, No. 6,

b. "In rain," Op. 10, No. 6,

c. "Two faded Roses," Op. 13, No. 1,

d. "May Song," Op. 33, No. 2,

e. "The Lotus Flower," Op. 1, No. 3,

f. "Rosemary," Op. 13, No. 4,

g. "Slumber Song," Op. 1, No. 10,

h. "O tell me, is my wandering Love?" Op. 40, No. 1,

i. "The Woods," Op. 11, No. 3, . . . . . Franz

6. Grand Polonaise, in E, . . . . . Liszt

7. a. "O Golden Moment,"

b. "Night in Spring," . . . . . Jonson

c. "Morning," Op. 33, No. 1,

d. "Spring Song," Op. 32, No. 2,

e. "Spring Song," Op. 32, No. 3, . . . . . Rubinstein

f. "The Character," Op. 47, . . . . . Mendelssohn

VASSAR COLLEGE, Poughkeepsie, N. Y. On the 15th of December last, Prof. F. L. Ritter delivered a lecture on "Chamber Music, in its historical and æsthetic development." The illustrations were played by a string quartet consisting of Messrs. Hermann Brandt, Max Schwartz, George Matska, and F. Berger, and consisted of:—

1. Canon & Quatro—1883 . . . . . Macchere

2. Symphonica a Quatro—1880 . . . . . Allegri

3. Sonata for violin and violoncello—1880 . . . . . Torelli

4. Sonata da Chiesa, for two violins and 'cello—1885 . . . . . Hummel

5. Sonata da Camera, for two violins and 'cello—1865 . . . . . Corelli

6. Adagio, from a sonata for violin—1780 . . . . . Corelli

7. Gavotte, from a sonata for violin—1681 . . . . . Lully

8. Andante, from a sonata for viol da tiorba—1720 . . . . . J. S. Bach

9. Allegro, from a sonata for violin—1752 . . . . . Handel

10. Largo, from a trio for two violins and 'cello—1782 . . . . . C. Ph. E. Bach

11. String quartet, No. 1—1755 . . . . . Haydn

N. B.—The thorough bass accompaniments to Nos. 3, 5, 8 and 10 were arranged by Dr. Ritter.

**Musical Instruction.**

**MISS EDITH ABELL,**  
After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOUSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 169 a Tremont Street.

**CHARLES N. ALLEN,**  
VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 3 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING,**

TEACHER OF PIANO AND HARMONY.  
Harmony lessons satisfactorily given by mail. Address, care  
AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 156 TREMONT ST.,  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863).

PIANO, THEORY, AND ENSEMBLE LESSONS  
MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WELF FRIED.

**MADAME CONSTANCE HOWARD,**

PIANIST,  
213 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS**

TEACHER OF THE PIANO-FORTE.  
Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 14 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 126 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.  
Address: PETERSILEA'S ACADEMY OF MUSIC,  
570 and 281 COLUMBIA AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves laminitis, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 4 P. M.

**MADAME RUDERSDORFF,**  
30 BOYLSTON STREET, BOSTON  
Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MARY.

**F. B. SHARLAND,**

PIANO-FORTE, VOCAL-CULTURE, READY  
READING and CHORAL CONDUCTING.

**C. A. SHAW, Modernism, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**  
CONCERT PIANIST.  
AND TEACHER OF THE PIANO-FORTE,  
137 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.  
Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Sergeant Band, Grand or Small  
Orchestra.  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: (Military Band).....JULIUS K. NICHLER.  
(Orchestra).....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,  
SOUTH BOSTON, MASS.**

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, Editor.

In the twenty-seven years since it began, the JOURNAL OF MUSIC has gained a reputation for its high tone; for the independence and considerate justice of its criticism; for the solid value of its contents, — varied, readable, instructive; for its earnest and not wholly unsuccessful efforts to raise the musical taste and standard of our people, and to make the master works of genius more appreciated; and for its impartial survey of the whole field of Musical Art. It is much quoted and respected as an authority in Europe and at home.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature; including from time to time:—

1. Critical Reviews of Concerts, Oratorios, Operas; with timely analyses of the notable works performed, accounts of their composers, etc.
2. Notices of New Music published at home and abroad.
3. A Summary of Significant Musical News, from English, German, French, Italian, as well as American sources.
4. Correspondence from musical persons and places.
5. Essays on musical styles, schools, periods, authors, compositions, instruments, theories; on musical education; on music in its moral, social, and religious bearings; on music in the Church, the Concert-Room, the Theatre, the Parlor, and the Street.
6. Translations from the best German and French writers upon Music and Art.

The JOURNAL is issued fortnightly; price of subscription, \$2.50 per year, in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN AND COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC and "THE ATLANTIC MONTHLY".....\$5.75 per annum.  
DWIGHT'S JOURNAL OF MUSIC and THE BOSTON MEDICAL AND SURGICAL JOURNAL 6.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE REPORTER.....11.75 " "  
DWIGHT'S JOURNAL OF MUSIC and THE U. S. OFFICIAL POSTAL GUIDE..... 3.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., and A. K. LORING'S, 369 Washington, St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## The Carpenter Organ Action.

ATTENTION TONE CRITICS!



In all the essential qualities of the Reed Organ this Action is unrivalled. Hence, in purity and sweetness of tone, in volume, variety, and in the general brilliancy of the united effect, these Organs are beyond all competition. Accordingly, the first position is always awarded them by judges at every exhibit, and the highest eulogiums are bestowed upon them by eminent musicians in Europe. Though their unapproachable excellence has been recognized by the trade for years, it is only recently that I have been able, in consequence of the great increase of my manufacturing facilities, to comply with an urgent demand and offer the

### CARPENTER ORGAN

To the general public

Send for list of Manufacturers and Dealers using the Carpenter Organ Action.

Agents wanted in every part of the Country.  
These Organs range in price from only \$18 to \$2000.  
Organs for easy payments only \$2.00 per month and upwards.

New Catalogues sent to any address on application

E. P. CARPENTER,  
Worcester, Mass., U. S. A.

### A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. HALLOW. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$3.00 to \$1.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

### LIST OF NEW BOOKS.

Pearls of Thought. Edited by M. M. HALLOW. 16mo, gilt top.....\$1.25

The Servant Girl Question. By HARRIET PRESCOTT SPOFFORD. 16mo, "Little Classic" style 1.00

Contributions to the History of the Development of the Human Race. By LARSEN OGDEN. Translated from the German. Vol. 30 in the English and Foreign Philosophical Library. 8vo, gilt top.....2.50

A Treasury of Thought. By M. M. HALLOW. New Edition. 8vo. Price reduced to.....4.00

On the Threshold. By T. T. MUNGER. 16mo, gilt top.....1.00

The Lord's Prayer. By WASHINGTON OLIVER. 16mo, gilt top.....1.00

Ballads and Other Verses. By JAMES T. FIELDS. 16mo, gilt top.....1.00

Tennyson's Poems. Illustrated Crown Edition. Revised and completed to date. With 45 full-page illustrations. 2 vols. 8vo, cloth, tastefully stamped, \$6.00; half calf, \$10.00; full morocco.....12.00

New Guinea. What I Did and What I Saw. By L. M. D'ALMEIDA, Officer of the Order of the Crown of Italy, etc. 2 vols., 8vo. With portraits and many illustrations.....10.00

The Life and Correspondence of Sir Anthony Panizzi, K. C. B., Late Principal Librarian of the British Museum. By LOUIS FAGAN, of the Department of Prints and Drawings, British Museum. With portrait of Panizzi, and other portraits. 2 vols., 8vo.....6.00

Thirty Years. Being Poems New and Old. By the author of "John Halifax, Gentleman," etc. 1 vol., 16mo, gilt top.....1.50

Life and Correspondence of the Right Reverend SAMUEL SEABURY, D. D., first Bishop of Connecticut, and of the Episcopal Church in the United States of America. By E. EDWARDS SEABURY, D. D., LL. D. With steel portrait. 1 vol., 8vo.....4.00

Bret Harte's Poems. Red Line Edition. Comprising "Poems," "East and West Poems," and "Echoes of the West Hills." Printed on United paper, with red-line border, and containing 16 full-page illustrations. Small 4to, full gilt, cloth, \$2.50; half calf, \$4.00; morocco, or tree calf.....6.00

Sam Lawson's Fireside Stories. By HARRIET BEACHER STOW. New and enlarged edition. Illustrated. 12mo.....1.00

Wild Roses of Cape Ann, and Other Poems. By LOUIE LARSON. 16mo.....1.25

Under the Olive. Poems by MRS. ANNIE FIELDS. 12mo.....1.25

Historical Sketches of Andover, Mass. By SARAH LOUISE BAILEY. Illustrated. 8vo.....2.75

My Winter on the Nile. New Edition, revised. By CHARLES DUDLEY WARDER. 12mo.....2.00

In the Wilderness. By CHARLES DUDLEY WARDER. New Edition, enlarged. 12mo......35

Edgar Allan Poe. An Essay by E. C. STEDMAN. With red-letter title and a portrait of Poe. Bound in vellum. 12mo.....1.00

XXXVI Lyrics and XII Sonnets. By T. B. ALDRICH. Selected from "Cloth of Gold" and "Flower and Thorn." With red-letter title. Bound in vellum. 16mo.....1.00

Ultima Thule. A new volume of Poems. By H. W. LONGFELLOW. With new portrait. 16mo.....1.00

The Iron Gate, and Other Poems. By OLIVER WENDOL HOLMES. With new portrait on steel. 12mo.....1.25

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With the steel portrait. 1 vol. 16mo, gilt top, \$1.50.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable lore of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

Stories and Romances. By HORACE E. SCUDDER. 16mo.....\$1.25

Bret Harte's Poems. New Diamond Edition. Complete. 16mo.....1.50

Dramatic Works. By HATARD TAILOR. Including "The Prophet," "The Masque of the Gods," and "Prince Deshaillon." Uniform with the Kenneth Faust. Crown 8vo, gilt top.....2.25

"Modern Classics." Tasteful little books, made up of combinations of the First Pocket volumes.

- |  |                         |
|--|-------------------------|
| 1. Evangeline.   |                         |
| The Courtship of Miles Standish.   | H. W. LONGFELLOW.       |
| Favorite Poems.  |                         |
| 2. Culture, Behavior, Beauty, Books, Art, Eloquence, Power, Wealth, Illusions. | R. W. EMERSON.          |
| 3. Nature.   |                         |
| Love, Friendship, Domestic Life.   | R. W. EMERSON.          |
| Success, Greatness, Immortality.   |                         |
| 4. Snow-Bound.   |                         |
| The Tent on the Beach.   | J. G. WHITTIER.         |
| Favorite Poems.  |                         |
| 5. The Vision of Sir Launfal.  |                         |
| The Cathedral.   | J. E. LOWELL.           |
| Favorite Poems.  |                         |
| 6. In and Out of Doors with Charles Dickens.                                   |                         |
| A Christmas Carol.   | J. T. FIELDS.           |
| Berry Cornwall and some of his friends.  | CHARLES DICKENS.        |
| 7. The Ancient Mariner.  |                         |
| Favorite Poems.  | S. T. COLERIDGE.        |
| Favorite Poems.  | WILLIAM WORDSWORTH.     |
| 8. Undine.   |                         |
| Sintram.   | F. SCHLEGEL.            |
| Paul and Virginia.   | ST. PIERRE.             |
| 9. Bab and his Friends; Marjorie Fleming.                                      |                         |
| Thackeray.   | DR. JOHN BROWN.         |
| John Leach.  |                         |
| 10. Favorite Poems.  |                         |
| Shook Arden.   | ALFRED TENNYSON.        |
| In Memoriam.   |                         |
| 11. Elizabeth Barrett Browning.  |                         |
| Lady Geraldine's Courtship.  | AN ESSAY BY E. C. BEND. |
| Favorite Poems.  | MRS. BROWNING.          |
| 12. Goethe.  | ROBERT BROWNING.        |
| The Tale.  |                         |
| Favorite Poems.  | AN ESSAY, BY CARLISLE.  |
| 13. Schiller.  |                         |
| The Lay of the Bell, and Fricolin.   | AN ESSAY, BY CARLISLE.  |
| Favorite Poems.  | SCHILLER.               |

12mo. Flexible cloth, 75 cents each.

The Stillwater Tragedy. By T. B. ALDRICH. 12mo.....1.50

Mr. Bodley Abroad. The "Bodley" book for 1880. Fully illustrated, ornamental cover.....1.50

Holmes's Works. Uniform edition, including The Autocrat, The Professor, and The Post at the Breakfast-Table, Elsie Venner, The Guardian Angel, and Poems. 6 vols. 12mo.....12.00

The Undiscovered Country. By W. D. HOWELLS. 12mo.....1.50

The Tragedy of the Unexpected, and Other Stories. By HENRY PERCY. "Little Classic" style. 12mo.....1.25

Every-Day English. By RICHARD GRANT WHITE. 12mo.....1.00

Words and their Uses. By RICHARD GRANT WHITE. New Edition. 12mo.....1.50

Little Classics: Nature, and Humanity. Edited by ROBERTSON JOHNSON. 12mo. Each.....1.00

The two in one volume. Square 12mo.....1.25

HOUGHTON, MIFFLIN & CO., Publishers, Boston.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1041.

BOSTON, SATURDAY, MARCH 12, 1881.

VOL. XLI. No. 6.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE F. LATHROP, author of "A Study of Hawthorne"; W. H. BAKER, author of "Detmold"; W. D. HOWELLS, author of "The Lady of the Aroostook," "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENNIMORE WOODSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FIERKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. BRIDGEMAN, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 26, 1880.

## Contributions to the History of the Development of the Human Race.

By LAZARUS GEIGER, author of "Origin and Evolution of Human Speech and Reason." Translated from the German by DAVID ASHER, Ph. D. Vol. 20 in the English and Foreign Philosophical Library. 8vo, gilt top, \$2.50.

An important work by one of the most original of German thinkers. It discusses Language Tools, Color-Sense, the Origin of Writing, the Discovery of Fire, and the Primitive Home of the Indo-Europeans.

For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN AND CO., BOSTON.

## Music Publishers.

FOR SUNDAY SCHOOLS!

## The Beacon Light

"The True Light, which lighteth every man that cometh into the world."

The Beacon Light is an unusually attractive and beautiful SUNDAY SCHOOL SONG BOOK, by J. H. Tenney and Rev. E. A. Hoffman, who have had a very successful experience as song writers and composers. Their book is one of the best ever made. THE BEACON LIGHT has many noble hymns, and the sweetest of melodies. Specimen copies mailed for 30 cents. Liberal reduction for quantities.

**Cantatas.** Choirs and Societies will do well to end the musical season by performing either a Sacred Cantata, as *Buck's 66th Psalm*, (\$1.) or *Madrick's splendid Joseph's Bondage*, (\$1.) or *Butterfield's Belshazzar*, (\$1.) or try the very easy *Easter* (50 cts.) or *Rhod's* always popular *Haymakers*, (\$1.) or *Buck's* classical *Don Animo*, (\$1.50).

**The Emerson Method for Reed Organ.** (2.50.) By Emerson and Mathews, is among the very best, and has a good collection of instrumental and vocal music.

Any book mailed, post-free, for retail price.

OLIVER DITSON &amp; CO., Boston.

C. H. DITSON &amp; CO., 843 Broadway, New York.

## KNAPP'S THROAT CURE.

SCHOOL, SEMINARY, OR COLLEGE.

A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: MUSIC STUDY, care of *Dwight's Journal of Music*.

## Harvard Musical Association.

## EIGHTH SYMPHONY CONCERT.

Music Hall, Thursday, March 3, 1881, at 3 P. M.  
CARL ZERNHANN, B. LISTEMANN,  
Conductor. Violin Leader.

## PROGRAMME.

Eighth Symphony, Beethoven; Aria from *Gross's Passion* (Miss LILLIAN BAILEY); Piano Concerto (new), composed and played by Mr. LOUIS MAAS, late Professor in the Royal Conservatorium at Leipzig; Aria: "Revenge," Timotheus Cries, from "Alexander's Feast," Handel; (Mr. GEORGE HENSCHL); Concert Overture (MS. 1870, Henschel); Duet, with Orchestra, "O that we too were Maying!" Henschel (Miss BAILEY and Mr. HENSCHL); Overture to "Leonora," No. 3, Beethoven.  
Admission, \$1.00; with reserved seat, \$1.25.

## Handel and Haydn Society.

SIXTY-SIXTH SEASON.

April 15, Passion Music.

April 17, "St. Paul."

Secured seats for either now for sale at Music Hall.

## Calendar of the Musical Season.

MARCH, 1881.

10. First Philharmonic Society Concert.
- 12, 19, and 25. Mr. Arthur Foote's 6th, 7th and 8th Trio Concerts.
14. Third Cecilia (Probably).
- 15, 22 and 29. Chamber Concerts of Messrs. Adamov, ski and Preston, at Chickering's.
16. Third Concert of the Boylston Club.
- 22 3 P. M. Public Rehearsal of Philharmonic Society.
24. Second Philharmonic Concert.

APRIL, 1881.

1. 3 P. M. Philharmonic Public Rehearsal.
2. Third Philharmonic Concert.
13. Philharmonic Fourth Rehearsal.
14. Philharmonic Fourth Concert.
15. (Good Friday). Handel and Haydn Society: Bach's Passion Music.
18. (Easter Sunday). Handel and Haydn Society: "St. Paul."
- 22 and 25. Fifth and Sixth Apollo Concerts.

MAY, 1881.

2. Fourth Cecilia Concert (Probably).
3. Philharmonic Fifth Rehearsal, 3 P. M.
5. Philharmonic Fifth Concert.
18. Fourth Concert of the Boylston Club.

## NEW SONGS.

BABIES EYES.....A. E. Ryan.  
BREAK BREAK.....J. F. Rudolphson.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Cogood.  
STAY AT HOME.....J. Barnes.  
SPRINGTIME.....E. Becker.  
THE OWL AND THE PUSSEY CAT.....Wm. F. Apshery.

Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Even*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## The Bernhard Listemann Concert Party.

B. LISTEMANN,

F. LISTEMANN,

E. M. HEINDL,

ALEX. HEINDL,

JOHN MULLALY,

H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

## MADAME SEILER'S SCHOOL

—OF—

## VOCAL ART &amp; INSTRUMENTAL MUSIC.

1104 Walnut St., Philadelphia, Pa.,

Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught:

Cultivation of the voice, Style and Expression in singing. Piano-Forte, Violin, and all other Orchestral Instruments, Acoustics, and Physiology of the Vocal Organs, Aesthetics and History of Music, Oratorio, Church Choir Singing, and Operatic Training. Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information.

Address, MADAME EMMA SEILER,  
1104 Walnut St., Phila., Pa.THE  
EDINBURGH AND QUARTERLY  
REVIEWS.

Messrs. HOUGHTON, MIFFLIN & Co. take pleasure in announcing that, beginning with the present year, they will publish American editions of the two leading British Quarterlies, namely:—

THE QUARTERLY REVIEW (published by JOHN MURRAY).

THE EDINBURGH REVIEW (published by LONGMANS &amp; Co.).

These will be published by special arrangement with the British Publishers, and printed from the same plates as the British Editions. We doubt not there is a large class of cultivated readers in America who will be very glad to secure these two great Quarterlies in the excellent typography which will distinguish these Editions. Of the character of the Quarterlies themselves there is little need to speak.

THE EDINBURGH REVIEW, which was begun in 1802 by Sydney Smith, Lord Jeffrey, and Lord Brougham, was for years the leading Review of the world, and has always maintained an exceedingly creditable rank in the world of periodicals. It was the organ of the best thought in the Whig party in politics, in England, and has always been distinguished by its able treatment of historical and literary subjects.

THE QUARTERLY, which was begun in 1809, has uniformly been recognized as the organ of the best section of the Tory party, and has treated with marked ability the various political and social questions which have arisen in the past seventy years. Its articles on literary topics have also been of unquestionable ability and great influence.

We doubt not the American public will heartily approve and support an enterprise which offers these sterling Quarterlies in their original elegant typography at the same price at which they have been heretofore offered in cheap reprints. The price of each will be \$4.00 a year; the price of single numbers, \$1.00.

## CLUBBING RATES.

For the QUARTERLY REVIEW and the EDINBURGH REVIEW together.....	\$7.00
For either of these Reviews and THE ATLANTIC MONTHLY.....	7.00
For both of the Reviews and THE ATLANTIC.....	10.00
For either Review and the BOSTON MEDICAL AND SURGICAL JOURNAL (which is \$5.00 a year).....	8.00
For both Reviews and the MEDICAL AND SURGICAL JOURNAL.....	11.00
For either Review and THE REPORTER (which is \$10.00 a year).....	13.00
For both Reviews and THE REPORTER.....	16.00

N. B.—Persons who have already remitted directly to the publishers the full yearly subscription price of THE ATLANTIC, the BOSTON MEDICAL AND SURGICAL JOURNAL, or THE REPORTER, can procure either or both of the Reviews by sending the difference between the amount remitted and the amounts above named.

Remittances should be sent in checks on New York or Boston, postal money-orders, or registered letters, to

HOUGHTON, MIFFLIN AND COMPANY,

4 PARK STREET, BOSTON, MASS.

BOSTON, MARCH 12, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFF, 30 West Street, A. WILLIAMS & Co., 283 Washington Street, A. K. LORING, 360 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

MR. PEPPYS THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFER.

(Continued from page 31.)

To do King Charles justice, English music at the beginning of his reign was not at its best, not in a condition, for instance, to rival the art as practised in Italy and France. There had been a time when this country could compare favorably with the two just named, when music was known to and practised by king and peasant; and it is a significant fact that the period when this was the case marked also the acme of English literature. That Shakespeare wrote for a public thoroughly imbued with the love of music one could tell, if there were no other sources to attest the fact. There are, indeed, many such sources. Queen Elizabeth, whom we may consider as the representative English lady of the period, was, as every one knows, a zealous and accomplished votary of the divine art, and proud of her musical talent no less than of her beauty. An ambassador of Queen Mary to her court has left it on record how he flattered Elizabeth by acknowledging her superiority on the virginals over her Scotch rival, his conscientious opinion in this respect for once coinciding with his diplomatic convenience; and it need not be said that the example of the great queen was followed by her people, and more especially by her courtiers, with more or less vocation. Music towards the end of her reign had become a fad, even as the fashion for Japanese fans and blue china is at the present day; the very desirable tendency towards beautifying human life being in both cases frequently made all but unrecognizable by the pranks of fashionable taste. When M. D'Olive (in Chapman's comedy of that name, printed in 1606), a fop of the period, intends to furnish his lodging in the proper style, this is how he goes to work: "Here shall stand my court cupboard, with its furniture of plate; here shall hang my base viol, here my theorbo, and here will I hang myself."

Unfortunately the early spring flowers of English song had been nipped in the bud by the political troubles which soon ensued. Music was on the losing side; it inspired the Royalists with heart-stirring Cavalier songs, and smelt evil in the nostrils of preaching Ironsides and canting Puritan parsons. For a quarter of a century its public action was confined to the nasal piety of psalm-singing; and when at last Cromwell, more enlightened than his followers, wished to grant a license for a kind of Italian opera, he had to lay stress on the foreign language which made at least any seduction by gentle words of love

impossible. But although artistic music was in exile with the king over the water, religious and political fanaticism had not been able to extinguish the innate love of music amongst the English people. King Charles might have some reason to abuse English fiddlers and choristers, but it would have been difficult to find on the Continent a match to one of the examples of untutored musical skill which Mr. Pepys describes in the following idyllic picture. The incident belongs to one of the diarist's pleasant trips to Epsom Wells, where, in his usual fashion, he has an eye and ear for everything, "riding through Epsom the whole town over, seeing the various companies that were there walking, which was very pleasant to see how they are there without knowing what to do, but only in the morning to drink waters. But, 'Lord,' to see how many I met there of citizens that I could not have thought to have seen there; that they had ever had it in their heads or purses to go down thither." After having observed and moralized his fill, Mr. Pepys goes to have a breath of fresh air on the common, and there was "at a distance, under one of the trees, a company got together that sang. I at a distance took them for the Waytes, so I rode up to them and found them only voices, some citizens met by chance, that sung four or five parts excellently. I have not been more pleased with a snapp of musique, considering the circumstances of the time and place, in all my life anything so pleasant." This happened on July 27, 1663. One is inclined to ask what company of Englishmen, *met by chance* under the trees at Epsom on that or any day of the year 1881, would be able to perform four or five, or, for that matter, one-part songs, in excellent tune and time?

As to how this knowledge was acquired by the middle classes, Mr. Pepys also affords us ample information. With his accustomed unconscious skill, he describes how he, Mr. Hill ("my friend the merchant,") and two other gentlemen used to meet and discourse all varieties of sweet music in their quiet, unassuming way. There was no display, no audience, merely the four men worshipping the divine art in their simple way, and doing no doubt excellent work of its kind. By the special desire of Pepys the professional element was strictly excluded. At one time his friends had engaged an Italian master, one Signor Pedro, "a slovenly and ugly fellow," to superintend their studies once a week; but Mr. Pepys, with true tact, observed at once that this innovation would materially impair the character of these meetings. "I fear," he writes, "it will grow a trouble to me if we once come to bid judges to meet us, especially idle masters, which do a little displease me to consider." . . . It spoils, methinks, the ingenuity of our practice." The slovenly Pedro accordingly received his *congé*, and the four gentlemen went on as before, singing and playing being agreeably varied by discussion of artistic topics. On one occasion, Mr. Pepys, after supper, falls "into the rarest discourse with Mr. Hill about Rome and Italy," which that gentleman had visited probably in his commercial pursuits; on another the conver-

sation touches upon a technical point all the more interesting to us as the graceful old dance form in question was at the time a living thing. "Then all to my house," Mr. Pepys writes on April 23 (Lord's Day), 1663, "where comes Hill, Andrews, and Captain Taylor and good musique; but at supper to hear the arguments we had against Taylor concerning a Corant, he saying that the law of a dancing Corant is to have every bar to end in a pricked crochet and quaver, which I denied, was very strange." If one may at this day decide such a question, it would appear that Mr. Pepys had decidedly the best of the argument. We all know that the Courante is a lively dance in 3-4 or 3-2 time, beginning with a short note at the end of the bar, and expressing, as Mattheson, writing a good many years after Pepys, discovered, "Sweet hope, and in fact a combination of confidence, desire, and joy." But neither the Italian Corrente of Corelli, nor yet the French Courante as developed by Couperin and the great Bach, seems to bear out the law laid down by Captain Taylor. It is true that the works of all these masters are of a later type than that discussed at Mr. Pepys's house; moreover a "dancing Corant" as performed by military gentlemen of the seventeenth century may have had rules of its own. But of that it is at present impossible to judge.

The knowledge acquired at these gatherings and elsewhere Mr. Pepys was constitutionally prone to impart to others; and, as was natural in so well regulated a mind, his charity in this respect began at home. Mrs. Pepys was naturally the first person to be practised upon and we have already seen how, after the drastic effect produced on her husband by some wind music, the lady was expected to learn, that difficult branch of art. Unfortunately Mrs. Pepys's musical gift seems to have been of a limited kind, and her want of talent and remissness in practising gave rise to frequent conjugal troubles, as the Diary shows in more than one place. Nothing daunted, however, Mr. Pepys transferred his educational zeal to humbler objects, and in this direction fortune was more propitious to him. His boy (i. e., his page boy) being possessed of a fine treble voice, was allowed to take part with the gentlemen before named in Ravenscroft's Psalms and other concerted music; and Mr. Pepys being a devoted admirer of the sex in every condition of life, the maids were not denied the privilege granted to the youth. One of these, of the name of Mary Ashwell, seems to have been a very promising pupil. She could, amongst other things, play on the triangle, a favorite instrument with Mr. Pepys. "Up to my tryangle," that gentleman writes *de dato* April 2, 1663, "where I found that, above my expectations, Ashwell has very good principles of musique, and can take out a lesson herself with very little pains." Such talent required encouragement even at the expense of a little money, not as a rule easily parted with by the provident although by no means stingy official. "March 16, 1663. — To my wife, at my Lord's (Sandwich) lodgings, where I heard Ashwell play first upon the harpsicon, and I find she do play pretty

<sup>1</sup> From the London Musical Times.



well, which pleaseth me. Thence home by coach, buying at the Temple the printed virginall book for her."

A still more interesting pupil seems to have been another of Mrs. Pepys's handmaidens, so well known to the readers of the *Diary as Mercer*. Ladies of the present day will perhaps think it natural that the attention paid to the musical education of this girl by her indulgent master was for various reasons not altogether pleasing to the lady of the house, and, at least on one occasion, led to a "scene" thus philosophically referred to by the diarist: "Thence home; and to sing with my wife and Mercer in the garden; and coming in I find my wife plainly dissatisfied with me, that I can spend so much time with Mercer, teaching her to sing, and could never take the pains with her. Which I acknowledge; but it is because the girl do take musick mightily readily, and she do not, and musick is the thing of the world that I love most, and all the pleasure almost that I can now take; so to bed in some little discontent, but no words from me."

These facts, trifling in themselves, are of importance to us, showing as they do how far musical culture seems to have extended amongst the lower strata of English life in those days. Mr. Pepys's household was too modest to admit of superior or ornamental servants, and his spouse too practical a housewife to set great store by artistic accomplishments. Ashwell and Mercer were servant-girls pure and simple; they had to bake, and baste, and scrub to an extent at which the modern maid-of-all-work would stand aghast; and received a sound thrashing into the bargain when found wanting in their domestic duties. And yet their musical capabilities seem to have been of a kind which might put many a lady of the nineteenth century to the blush.

Even as Dante was led by his trusty guide from Inferno to Paradise, so we ascend with Mr. Pepys the social stair from kitchen and scullery to the exalted regions of an aristocratic drawing-room, to see how music fared there in the early days of the Restoration. We have already witnessed the musical accomplishments of the daughter of Lord Bellassia, and may here passingly notice a musical nobleman, the seventh Lord Chandos, apparently of Puritanic tendencies, for he would go on singing psalms by the hour, "but so dully that I was weary of it," worldly Mr. Pepys adds. The musical aristocrat, however, who is most prominent in the *Diary* is Sir Edward Montague, created, by Charles II. Earl of Sandwich, to whom Pepys was distantly related, and to whom also he owed his first professional preferment, showing his gratitude by unflinching adherence to his patron through good and evil report. The Earl of Sandwich, as became an aristocratic amateur, was very decided in his opinions, and those opinions changing at times, Mr. Pepys's patience is occasionally tried by the vagaries of his friend. "And so followed my Lord Sandwich," he writes, November 16, 1655, "who was gone a little before me on board the *Royal James*, and there spent an hour, my

lord playing upon the gitarr, which he now commends above all musique in the world"; and on another occasion "after dinner (Mr. Gibbons being come in also before dinner done) to musique, they played a good Faury to which my lord is fallen again, and says he cannot endure a merry tone, which is a strange turn of his humor, after he has for two years flung off the practice of Fancies and played only fiddler's tunes."

The passage, it may be parenthetically remarked, throws some welcome light on an old musical term, the exact meaning of which is not very plain, and cannot be ascertained from the sources to which one naturally looks for information. In Mr. Grove's Dictionary, the term "Fancy" is altogether wanting, and Messrs. Stainer and Barrett, in their "Dictionary of Musical Terms" (abridged edition), somewhat vaguely state that it signifies "short pieces of music without words." This applies to a vast number of musical pieces, that referred to by Pepys amongst others. But how about another passage which, although sufficiently familiar, may once more be quoted in this connection. Speaking of Justice Shallow, in "Henry IV" (Act III, Scene 2), Sir John Falstaff remarks, "'A' came ever in the rearward of the fashion and sung those tunes to the overscutched huswives that he heard the car-men whistle, and aware they were his *fancies* or his good-nights!" Here Fancy evidently refers to a tune to be sung or whistled as occasion required; certainly not to a concerted piece played by instruments. In the technical sense in which Pepys uses the word, one might feel inclined to identify it with what Hawkins calls the *Fantasia (sic)*, and which, according to him, came into practice after the decline of the vocal madrigal. "When gentlemen and others began to excel in their performance on the viol, the musicians of the time conceived the thought of substituting instrumental music in the place of vocal, and for this purpose some of the most excellent masters of that instrument, namely, Douland, the younger Ferabosco, Carperario, Jenkins, Dr. Wilson, and many others, betook themselves to the framing compositions called *Fantazias*, which were generally in six parts, answering to the number of viols in a set or chest, as it is called in the advertisement in the preceding note, and abounded in fugues, little responsive passages, and all those other elegancies observable in the structure and contrivance of the madrigal." But then again, how could a composition for strings, abounding in little responsive passages and other elegancies, be mentioned as something the reverse of merry, and placed in contrast with fiddlers' tunes? Mr. Pepys, although he does not explain the term, gives at least a hint as to its general meaning.

(To be continued.)

#### THE HISTORY OF PIANOFORTE PLAYING.

A large gathering of ladies assembled in the lecture theatre of the South Kensington Museum, on the 10th Dec., when the fifth lecture of the above course was delivered. In the illustrations, which occupied a little longer time than usual, Herr Pauer was assisted by his pupils, Miss Adelaide Thomas and M. Eugène d'Albert, both of the National

Training School, and by his son, Herr Max Pauer. The players and composers under discussion were Thalberg, Liszt, Mendelssohn, and Schumann.

The lecturer said: We have already alluded to the great prominence of the technical school; we have now to show its yet greater development with Thalberg and Liszt. If we compare Herz, Kalkbrenner, Moscheles, and Hummel with Thalberg and Liszt, we see how much more daring are the achievements of the latter, and how much more physical force is required to play their music. Thalberg had no regular pianoforte teacher, but took lessons from a bassoon-player, Mitag; the greater, therefore, is the credit due to his own efforts. In correctness and clearness of execution, Thalberg has never been out-done. Being of a phlegmatic temperament, he was not subject to changing moods, and his playing could, like a well-regulated clock, be depended upon at all times. He was, therefore, always ready, and always perfect. This evenness was greatly owing to the carefulness of his fingering, from the rules for which, when once decided on, he never departed. And this is a practice which might with advantage be further adopted, for most of the jerky playing arises from uncertain fingering. Thalberg introduced a more polyphonic style; while former composers gave the melody to the right hand and the accompaniment to the left, he placed the melody in the middle, assigned runs, shakes, arpeggios, etc., to the upper part, and a rich accompaniment to the left hand, thus producing the effect of three hands. This rich style of treatment made a great sensation, and so much was it admired that no one could refrain from adopting it. Schumann and Mendelssohn bestowed great attention on these innovations: indeed, Thalberg's influence long continued to be felt, although his innovations were not all his own immediate invention, but received from the harpist, Alvers. His compositions, mostly fantasias, were written according to a cut-and-dried pattern, consisting of an introduction, a melody, then two or three themes interwoven one with another, another theme, and a broad cantilena, with a veritable coruscation of notes in conclusion. They are all alike, except for certain features special to each, as the shakes in the fantasia on the *Sonnambula*, the octaves in the *Huguenots*, and the tremolo in the *Semiramide*. Despite these cataracts of notes, the fantasias show a want of life and animation, and have no intellectual charm. It was the same story over and over again; the public wearied of it, and a host of imitators arose. But we can honestly praise his original pieces, nocturnes, studies, waltzes, etc. The specific qualities of his own execution were a well-trained mechanical dexterity, with great care in details; the shakes were like the trills of a canary, the chords sounded as if struck by mallets of steel.

Thalberg's fantasia on *Don Pasquale* was played by Miss Adelaide Thomas, the holder of the Merchant Taylor scholarship. This young lady's execution is beautifully smooth and fluent, and her style modelled evidently on that of her distinguished master.

Herr Pauer continued: Franz Liszt, the rival of Thalberg, may be called a phenomenal pianist. He received teaching from Czerny, and also from his own father. When quite young, he went to Paris, where he was first petted as a prodigy, then, of course, neglected. There he heard Paganini, and was so electrified by the weird effects produced by the eccentric violinist that he resolved to be "the Paganini of the piano." Triumphant he conquered all difficulties; and while Thalberg showed no interest in other composers, Liszt was very cosmopolitan in his taste, paraphrasing the most varied styles—mimic music by Pergolesi, Handel, and Beethoven; and dramatic, lyrical, and instrumental compositions, by Rossini, Weber, Berlioz, Mendelssohn, Franz, etc., etc., for his activity was astonishing; there was nothing which he did not attempt; and this greatly enlarged sphere of pianoforte operations made great demands on the physical energies of the executant. So strong were Liszt's own powers in his best days, that the Vienna pianos suffered severely from his treatment, and he used after a performance in a jocular manner to give a list of the casualties. The question now arises: Have all these innovations

been beneficial to the further development of the instrument, and to pianoforte playing generally? To this inquiry, we may answer: Yes, for the hammers had to be made stronger, the case more solid and strengthened with metal, while the much stronger wires introduced produced a richer tone. It is impossible in this place to enter into fuller details, but an idea of the changes effected can be formed by remembering that the power of tension in a single instrument was raised to 40,000 pounds. The piano was no longer a chamber instrument, but a substitute for the orchestra. Noise became fashionable, and the lack of sufficient physical force induced thumping, and a less rich and singing tone was produced than when a quieter touch was adopted. For an adequate rendering of Liszt there is required immense physical force, and it may be said an even fanatical zeal. Liszt possessed the requisite power, will, and enthusiasm, but very few of his disciples did. Although his playing was in the highest degree brilliant and effective, and included all that ingenuity and perseverance could attain, yet it gave rise to a rhapsodic, jerky expression; beauty suffered in consequence, and a wild, one might say demoniacal, element was introduced.

Master Eugène d'Albert, whose brilliant debut at the Popular Concerts was a display alike of native talent and a tribute to careful instruction, played Liszt's "Grand Study in E-minor," and transcription of "Caprice" by Paganini.

Herr Pauer resumed with Mendelssohn, a pupil, as has been said, of Berger, and who, when a child, displayed great talent as a pianist: not that he was ever what may be called a sober practiser, for he was so naturally gifted that he rapidly acquired with ease what it took others years to accomplish. He did not take such a deep interest in the piano as Schumann, but his intellectual power and sweet melodies fascinated his hearers. He was more the composer than the pianist, while Liszt was, in the first place, a pianist. Mendelssohn's popular letters contain all information about his ideas on pianoforte playing. He restored a quiet, noble style, rather than made any actual progress, substituting calmness for noise, tenderness and melody for force; and his works, though animated and brilliant, were not dazzling.

The illustrations of Mendelssohn were six of the "Songs without Words," which Herr Pauer himself performed, and "Allegro Brillant," Op. 92, for four hands, played with admirable precision by the son of the lecturer and Master d'Albert.

Schumann, said Herr Pauer, took a very great interest in pianoforte playing, for which he claimed a high aim, in opposition to the brilliancy of execution and shallowness of the technical school. He thought the student should invent his own studies—a very unpractical suggestion, we venture to think, very few students being equal to such a task. Diligent previous study is necessary to play the works of Schumann, who regarded the technical execution as the dress wherein to present the intellectual work. But no intellect, genius, or enthusiasm will avail unless the technical requirements be satisfied. He advises first, a good practical fingering; secondly, a high degree of technical efficiency, roundness of tone, precision, fluency, and ease; and, after the technical difficulties are overcome, the introduction of fancy, feeling, intellectual life, light, and shade. The innovations brought into pianoforte playing by this poet-musician are romantic charm, intellectuality, warmth of expression, and a poetical tendency. The intelligent player is spell-bound by the intellect and fancy, the rich and effective treatment. Schumann has the great merit of being the only composer who can be listened to after Beethoven. To sum up: Thalberg and Liszt reached the highest technical point, Mendelssohn reconciled the older and later styles, and Schumann introduced the charm of romance and the element of intellectuality.

Herr Pauer concluded by performing the "Arabesque," four short pieces, and two numbers from the "Novelettes."—*London Mus. Standard.*

## BEETHOVEN'S EIGHTH SYMPHONY.

In the last days of 1813, the *Vienna Gazette* published the following notice, signed: Beethoven.

"The desire expressed by a large number of those fond of musical art to hear once more my grand symphonic composition on the victory gained by Wellington at Vittoria renders it my agreeable duty to announce that, on Sunday, the 2d January, I shall have the honor of giving a performance of the work with the best artists of Vienna in the large hall of the Redout. The concert, which will be for my benefit, will comprise, also, several recently composed vocal pieces and choruses."<sup>2</sup>

The vocal pieces added to the programme to replace Maelzel's mechanical trumpet, Beethoven having quarreled with the inventor, were taken from *The Ruins of Athens*, then a novelty for Vienna. They consisted of the Triumphant March with chorus, and final bass air, sung at Pesth as the bust of the emperor rose up on its pedestal. Beethoven thought of reproducing this stage effect, at least approximately, by means of a curtain which, on being raised, would enable the audience, from whom till then it would have been concealed, to see the bust. The day previous to the concert, that is to say the 1st January, he wrote a humorous note to Zmeskal on the subject:—

"My dear and worthy friend, all would go well, had he but a curtain. Without one, my air will prove a null. This morning, for the first time, I learned we had none, and I am in despair. We must have a curtain, though it be merely a bod-curtain; a screen, a veil, anything you like! The air is written for the stage rather than the concert-room. Without a curtain, its dramatic character will be literally lost, lost! All the effect will go to the deuce. The Court will probably come. The Arch-duke Charles gave me an audience and promised to attend; the empress has not said 'yes'; but neither has she said 'no.' A curtain! I ask it in Heaven's name, for, without it, tomorrow my air and I are ruined. I press you to my heart as affectionately this new year as I did in the one just past. Yours ever, with a curtain or without."

I do not know whether the grave question of the curtain received a satisfactory solution, but there is one thing certain: most of the eminent artists who took part in the first concert were again at their post. Salieri, however, was absent, and it was Hummel who filled his place. Thanks to this, young Meyerbeer passed from the cymbals to the big drum, a piece of rapid promotion, foreboding evidently the brilliant prospects awaiting the future author of *Les Huguenots*. The concert proved doubly successful; it was a success for the composer, as well as a success financially. The large room of the Redout was capable of holding about five thousand persons. Moreover, the special arrangement of the platform, flanked as it was by long corridors, permitted a satisfactory realism to be given to the musical stage arrangements of the "Battle of Vittoria." The opposing armies approached, engaged, and combated implacably with each other, with a picturesque dash in which the public seemed to behold the representation of a real action. Feeling he was becoming the fashion, Beethoven gave another concert on the 27th February following, when he caused to be performed for the first time the Eighth Symphony, terminated at Linz amid the domestic quarrels of which we have been witnesses. It appears to have met with a somewhat cool welcome. The following is what the *General Gazette of Music* says regarding the event:—

"The attention of the audience at this concert was especially centred on the new production of Beethoven's music, but the hopes formed of it were not completely realized. It was received without those demonstrations of enthusiasm wherewith the public usually greet compositions which at once find favor with them; in a word, it did not, as the Italians say, create a *furore*."

<sup>1</sup> From "Beethoven's Later Years," by M. VICTOR WILHELM, in *Le Ménestrel*.

<sup>2</sup> The performance thus announced was the third; the first, on the 6th December, 1813, had been followed very quickly by a second, in the same locality, on Sunday, the 12th December.

The Symphony in F, however, though, it is true, inferior to the Seventh, deserved some attention, if only for its delicious *Allegretto*.

"The *andante scherzando*"—said Berlioz—"is one of those productions for which we can find neither model nor pendant; it fell straight from heaven into the artist's mind; he wrote it off at one burst, and we are struck with amazement on hearing it. The wind instruments play in it a contrary part to that usually filled by them; with chords struck at once, eight times *pianissimo* in each bar, they accompany the light dialogue, a *punto d'arco*, of the violins and basses. It is gentle, ingenuous, and most gracefully indolent, like the song of two children gathering flowers in a meadow on a bright morning in spring. The principal phrase contains two members, each of three bars, the symmetrical order being deranged by the silence following the answer of the basses; the first member finishes on the weak and the second on the strong part of the bar. The harmonic repercussions of the oboes, clarinets, horns and bassoons, interest us so deeply that, while listening to them, we pay no heed to the want of symmetry produced in the melody of the stringed instruments by the addition of the silent bar. This last evidently exists only to leave longer uncovered the delicious chord on which the fresh melody is about to hover. We see once more by this example that the law generally governing such matters may be infringed with happy results."

The above estimate of Berlioz's had not the good fortune to please Oulibicheff, who considers the Eighth Symphony "the least successful" of them all. The ravishing *Allegretto*, so highly prized by Berlioz, strikes Oulibicheff as a "satire, a musical parody." To assure the reader that I am speaking seriously, and that there may be no doubt on the subject, I will cite the text of my author:—

"Even in 1814, Rossini's celebrity was immense. The great restorer of Italian music had already written some ten operas, among which figured *Tancredi* and *L'Italiana in Algeri*; he had no longer any rivals among his countrymen. Was it not possible to ridicule Rossini and the public of whom he had become the idol that Beethoven composed the *scherzando*, without attaching any further value to a sketch in which there are only eighty bars, and which he hurriedly finished, as if he had at last grown tired of it?"

Were it necessary to refute these fantastic notions, nothing could be more easy. The Eighth Symphony was completed at Linz during the early part of October, 1812. *Tancredi* was produced at the Fenice, Venice, during the carnival season, and *L'Italiana in Algeri* at the San Benedetto, during the summer of 1813. Previously to this, Rossini had had performed only *La Cambiale di Matrimonio*, *L'Equivoque stravagante*, *La Scala di Seta*, *La Pietra di Paragone*, and other slight pieces of the same kind, which had not found their way. I will not say over the frontiers of Italy, but even beyond the walls of the towns where they were first given.

There is, however, something still better than this: the *Allegretto Scherzando* of the Eighth Symphony, which, we are told, is a parody of Rossini's music—though, when writing the said *Allegretto*, Beethoven had certainly never even heard of the music in question—is the instrumental realization of a short vocal canon, composed to celebrate Maelzel's invention of the metronome, or, rather, chronometer, as it was then designated. The master extemporized it during a supper at a beer establishment, in the spring of 1812, that is to say: more than a year before the production of *Tancredi* and *L'Italiana*, from which Oulibicheff would make it descend in a direct line. Those of our readers who may be curious to know this ancestor of the *Allegretto* of the Symphony in F, will find it among the vocal pieces in the model edition of Beethoven's works published by the firm of Breitkopf.

But there is something more in the Eighth Symphony than the *Allegretto Scherzando*, on which we have perhaps dwelt too long. Not to speak of the introduction or to examine whether Beet-

—MRS. CHRISTINE NILSSON is busily engaged in the study of *Fidelio*, in which opera she will probably sustain the part of the heroic wife, at Her Majesty's Theatre.

hoven took a step backwards, in the third piece by dethroning the *Scherzo* in favor of the antique minuet, let us stop for a moment at the *finale*, in which he enters as a matter of course on his third style. The piece contains a C-sharp which has caused oceans of ink to be shed.

"We cannot," says Berlioz, "omit, ere we conclude, to mention one orchestral effect, which perhaps surprises the hearer more than any other in the performance of the *finale*; it is the note of C-sharp, taken very forcibly by the whole instrumental mass in unison and in the octave after a *diminuendo* which has died away upon the note of C-natural. This roar is immediately followed on the first two occasions by a return of the theme in F, and we then understand that the C-sharp was only an enharmonic D-flat, the sixth altered note of the principal key. The third opposition of this strange return is of a totally different aspect; after modulating into C, as previously, the orchestra strikes a genuine D-flat, followed by the fragment of a motive in D-flat, then a genuine C-sharp, followed by another portion of the theme in C-sharp minor; going back finally to the same C-sharp and repeating it each time with increasing force, when the theme again passes entirely into F-sharp minor. The sound which at first figured as a minor sixth, becomes successively, the last time, the major tonic flattened, minor tonic sharpened, and lastly dominant. It is very curious."

What is still more so is Oulibicheff's estimate of this "terrible note," "*Schreckennote*," as Lenz terms it.

"You are talking quietly and cheerfully with a few friends," says Oulibicheff, "when suddenly one of them, rising from his seat, utters a cry, puts his tongue out at you, sits down again, and resumes the conversation exactly where it left off. This is my way of understanding the matter, that is to say: the way in which it presented itself to me during the performance."

A triumphant explanation certainly, and any one who does not accept it must be very difficult to please. But without amusing ourselves with these controversies, let us state for the last time that the Eighth Symphony met with only a moderate reception at the concert of the 27th February, 1814. The success of the day was without more ado the "Battle of Vittoria."

### THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.  
III. (Nov. 22, 1890.)

#### THE MUSIC-REFORM OF THE SEVENTEENTH CENTURY.

Ladies and Gentlemen,—We have as yet studied only church music. Indeed we owe the whole development of Netherlandish and Italian counterpoint to the church. You will remember that one of the most prominent characteristics of the great contrapuntal music of the fifteenth and sixteenth centuries was the total absence of the expression of individual emotions. In so far as it occupied itself with emotion at all, it dealt purely in generalities. But with the beginning of the sixteenth century we find ourselves in the full noonday glory of the Renaissance. Now it has been said that perhaps the very chief work of the Renaissance was to give emphasis to individuality. In the Middle Ages a man was next to nothing of himself: he was a citizen or a subject; he belonged to such and such a church, political faction, industrial guild or what-not; he was considerable only as being a member of some body; as a unit which gains its importance from its position in a large number. The Renaissance gave man a value that was thoroughly intrinsic and personal. Names began to be of greater weight than titles. The arts became subjective. Poets sang of their own feelings; painters departed from the generalities of abstract beauty, and copied the features of the woman who was fair in their eyes, and whose glance or smile reached their heart. Music was the last art to follow the general tendency; it was the youngest art and had not the daring of its elder

sisters. In fact, it had hardly entered upon what must strictly be called its classical period when the other arts were already beginning to respond to the touch of Renaissance Romanticism. But music could not long escape the influence of the general spirit of the times. Singers, especially great ones, soon began to tire of merging their individual talent in the mass of voices of the choir, and longed for an opportunity to concentrate the attention of their auditors upon themselves. In other words they wished to sing solos. But monodic music, that is, music written for a single voice, was wholly undeveloped at the time. Of course the germ of monodic music existed and had existed for a long time in the popular song; but the only artistic development this musical product of the soil had undergone, was its absorption into counterpoint. Before counterpoint had been developed, popular melody had already been given a strong impulse in an artistic direction by the French and Spanish Troubadours and Trouveurs, who flourished in the eleventh, twelfth and thirteenth centuries, and by the German Minnesingers of the twelfth, thirteenth and fourteenth centuries. The graceful art of the Minnesingers was gradually smothered under the mass of pedantic and arbitrary rules established by their successors the Meistersingers. But the growth of counterpoint threw all other artistic song singing into the shade. When contrapuntal music was in its glory no artistic monodic music existed at all.

The little love songs which Italian nobles were wont to coo forth over their lutes and mandolins could hardly rank as an artistic musical form of any dignity. Musically considered they were not songs or monodies at all. They were bits of counterpoint, and generally very poor counterpoint too, in which the love-stricken singer sang one part and played what he could of the remaining parts on his instrument. Such things could very well pass muster as a sort of *vers de société*, but they were not usually worthy of the mettle of great professional singers. These singers accordingly took to the shift of singing parts of the most famous contrapuntal compositions of their day when they were called upon to display their talent at the palaces of the music-loving nobles in the following ingenious fashion. Supposing the singer was a soprano; he would sing the soprano part in some elaborate contrapuntal composition, and have the remaining parts played by instruments. He thus sang alone, but he did not by any means sing a solo. If I were to recite to you now Sir Peter Teazle's part in the kettle-drum scene in the "The School for Scandal," I should indeed be speaking alone, but I should not recite a monologue for all that. This thirst for the musical expression of individuality plainly foreboded a great change in the art of music; the more so that the forms of counterpoint had been pretty well exhausted by Palestrina and his contemporaries. Counterpoint had arrived at its culmination, and the world was beginning to ask more and more anxiously, What next? Of course there was a party who refused to believe that counterpoint as such had spoken its last word through Palestrina and Gabrieli. The Palestrina school continued to flourish in Rome somewhat over a century after that great master's death. But what they openly denied their works tacitly acknowledged,—that is, that the old contrapuntal forms were becoming exhausted.

No school of art can live long on the mere reproduction of the same thing over and over again. As the Roman contrapuntists gradually became aware that there was no contrapuntal intricacy which their great predecessors had not worked out, to as good or to better purpose than they could, they sought for novelty by means of increasing the number of voices. Compositions in six-

teen, twenty-four and even more real parts came into vogue. Now, in counterpoint enough is as good as a feast. In this immense concourse of real voices the ear loses itself. The composer merely increases the difficulty of his task and diminishes the effectiveness and musical clearness of his composition. To what excess this madding of voices was carried in the end may be appreciated when we look at the mass composed in 1628 by Orazio Benevoli for the consecration of the Cathedral of Salzburg. The score is written on fifty-four staves. Pier Francesco Valentini wrote a canon to words taken from the "Salve Regina," which was capable of two thousand solutions. But this monstrous work is thrown completely into the shade by another canon of his which was written for twenty-four choruses—that is, in ninety-six real parts. One would think that this was quite enough, but Athanasius Kircher, after carefully studying this canon, made out that it was capable of being so solved as to be sung in one hundred and forty-four thousand real parts. It would take the whole heavenly choir mentioned in the Apocalypse to sing it! But while the old school was thus burying itself beneath a Himalaya of voices, far other musical doings were going on in the world. And with these we have principally to do this evening. We have now to study what is known as the Florentine music-reform of the seventeenth century.

We have seen that, from the time of St. Ambrose to Palestrina, the church was the leading musical power. The various reforms the art of music underwent sprang, if not authoritatively from the church itself, at least from the clergy or from musicians wholly or mainly devoted to the church. The new reform which we are now about to study had a very different origin. It sprang directly from the art-loving Italian nobility, from what we may call polite society. One of the striking features in the whole Renaissance movement was an attempt to make the arts return to the classic Greek and Augustan models. That any return to Greek and Roman art was practically impossible seems to have struck no one. Yet the sort of sham Hellenism we find in Renaissance art and literature was not so transparent a make-believe that people at that time could not easily convince themselves that they were very classical indeed. This was tantamount to believing themselves to be as artistically perfect as could be imagined. Apart from the fact that the works of the great classic writers on art were still as unquestioned authorities as the Bible was in matters of faith, the idea of reviving classic art in all practicable purity was peculiarly fascinating to the then dilettanti, as indeed the idea of living a bygone age over again always has had, and probably always will have, an irresistible charm to the dilettante mind. Now, Italian counterpoint, although far more truly Hellenic in spirit than was suspected at the time, was as un-Hellenic in form as possible; and, in spite of the wonderful purity and beauty of the works of the great masters of the Roman and Venetian schools, the question could not be long in coming up, What would Plato say to all this? It soon became but too evident that the contrapuntal music of the day was lamentably unplatonic. In the first place, the words could not be distinctly heard; in the second place, the exigencies of counterpoint were such that the prosodical quantity of syllables and the rhetorical accentuation of phrases had to be disregarded, so that even if the words of the text had been distinctly audible, all correct declamatory singing was impossible. A reform of some sort was imperative.

The reform began a little before the beginning of the seventeenth century, and was mooted by a coterie of art-loving nobles in Florence, among whom are especially to be mentioned Giovanni

<sup>1</sup> Revised by the author from the Boston Traveller's report.



Bardi, Count of Vernio; Piero Strozzi; Vincenzo Galilei (father of the famous Galileo Galilei); and Jacobo Cori. In looking back upon the writings and doings of these men it is hard to feel any sympathy with them. They were dilettanti, and although possessed of far more specific musical knowledge than is needed to make up the average intelligent amateur now-a-days, it is evident that they had too little understanding and real appreciation of the music they attacked to be really competent to handle the subject well. Theirs was not a truly musical point of view. They either had no feeling or had reasoned themselves into having no feeling for the great and beautiful things accomplished by contrapuntal music, but only had an eye for the one thing that contrapuntal music had not accomplished up to their time. It is in vain that we look for anything like intelligent musical criticism among them. They did not care to distinguish, possibly could not distinguish, good counterpoint from bad. Their sense for specific musical beauty seems to have been infinitesimal. They started with a prejudice and worked blindly. Yet they had the advantage of thorough enthusiasm, and although all the negative and distinctive parts of their doctrine were utterly false, the positive and constructive part of it had the good luck to be true,—that music was capable of directly intensifying the dramatic expression of poetry. The corollary they added to this was a *non sequitur*, and was that the only true end of music was to brighten the dramatic expression of poetry; that music *per se* was a vain ear-tickling, beneath the notice of cultivated men, and that all music should spring directly from the poet's verse. Does not all this sound like Richard Wagner?

Indeed, one is not a little surprised to see how very Wagnerish in thought, style and expression, even to minute details, the writings of many of the set were. The very first result of their dogma was to enforce the abandonment of all concerted singing, which at that time was only known under the forms of strict counterpoint and the *fauz-bourdon*. Wagner over again! The Florentine dilettanti, especially Vincenzo Galilei and Bardi, set themselves to work to write solo music with as simple an instrumental accompaniment as possible, in which the vocal part should strictly follow the metre and natural emphasis of the poetry. Care was also taken to let the musical inflections follow, as closely as might be, the natural inflections of the voice in the declamation. That is, the music was to be purely dramatic and emotional.

These first attempts were performed with flattering success at the house of Bardi. They were rude and bungling enough, but were hailed as the first fruits of a platonic palingenesis in music. No doubt the whole business would have been a mere flash in the pan, and the Bardi coterie would have degenerated into a mutual admiration society, had not two real musicians been drawn within the circle and induced to apply their genius and well-developed musical technique in this direction. They were Giulio Caccini (oftener called Giulio Romano, like his famous namesake the painter) and Jacobo Peri. Although Vincenzo Galilei and especially Giovanni Battista Doni did their utmost to prove that every acknowledged rule of counterpoint was not only gratuitously empirical, but fundamentally wrong and bad, the musicians Caccini and Peri had too much intrinsically musical perception to pay their noble patrons the flattering homage of directly infringing upon the old rules.

They were perfectly willing to accept the new theory in so far as it proclaimed that music could do more than merely to please the ear, but they seem tacitly to have acknowledged, between themselves and the wall, that whatever music could

do, there was one thing that it absolutely must not do, and that was: it must not offend the ear. Now, in spite of the furious diatribes of Doni and his colleagues, it is an incontrovertible fact that the chief rules of counterpoint were based upon the very nature of music itself, and directly to infringe upon them would essentially result in offending the cultivated musical ear. So Caccini and Peri satisfied their patrons' demand for dramatic and declamatory music, without breaking through those laws which govern all music, contrapuntal or otherwise. Caccini's great work was a set of madrigals and sonnets, published by the heirs of Giorgio Marescotti in Florence in 1602, entitled "*Le nuove musiche di Giulio Caccini detto Romano*" (the new music by Giulio Caccini called Romano). It was an epoch-making work, and may be set down as the beginning of modern music. Upon the whole, the reform met with singularly little opposition, and composers in the new style soon sprang up all over Italy. The "*Nuove Musiche*" had a positive triumph. What this new style was is easily told. It was to all intents and purposes what we now call accompanied recitative, although the tendency to let the music form regular rhythmic periods soon showed itself, and the voice-writing became more and more melodic. The history of the growth and development of this monodic style is so interwoven with the history of the opera that I must postpone all special study of it till my fifth and sixth lectures, which will be devoted wholly to the lyric drama. Suffice it to say here that music had at one plunge acquired what it had lacked for twelve centuries: that is, the power of individual, emotional expression; in other words, music suddenly became dramatic.

Side by side with this innovation in music we notice another of no less importance. The chromatic element was little by little coming to the front. By the term chromatic, in general, we mean the use of such semitones as do not naturally belong to the mode in which a composition is written. Substituting a B-flat for a B-natural or a G-sharp for a G-natural is a chromatic change. This sort of substitution was perfectly well-known by the old contrapuntists, and was freely employed whenever a tritone was to be avoided or a good cadence obtained, which could not be got by the natural notes of some of the modes. Yet this traditional *musica ficta* was not wholly chromatic in the strict sense of the term. There are two semitones in every mode. The fiction did not introduce a new semitone, but merely displaced one of the old ones, so that the character of the music was as essentially diatonic as before. In the tetrachord g-a-b-c, we have two whole tones and one semitone, which make a diatonic tetrachord. The tetrachord g-a-b-flat-c is equally a diatonic tetrachord, only the semitone is in the middle instead of at the end as before.

The *musica ficta* was accordingly wholly diatonic in character. But now certain progressions were beginning to be used in which the altered note (the fiction) and the natural note both appeared, in which one of the whole tones in a tetrachord was subdivided into two semitones without displacing the natural semitone. Isolated cases of this sort of thing are to be found even as far back as the elder Gabrieli; but they were simply treated as bits of bad musical grammar, only to be excused by the reputation of the composer. It has been said that the Venetians were not such complete masters of counterpoint as their Roman contemporaries. But now composers began to use chromatic progressions, with malice prepense as it were, much to the horror of the theorists, who did not trouble themselves in the least about the good or bad effect of the passages in question, but stood aghast at the terrible fact that such and such a note could not be placed in

any of the Greek diatonic or chromatic tetrachords.

But yet musicians began to experiment seriously, if utterly blindly, upon chromatic music. Some of them had keyed instruments made of the harpsichord or spinnet kind, with the black keys split in two, so as to give the exact sharps and flats, distinguishing, for instance, between C-sharp and D-flat. These instruments were perfect instruments of torture for the poor harpsichord-tuners, and to all appearances quite as horrible to the ears of those who listened to the music made on them. Yet, something was gained. Composers began to look to the keyboard as a means of studying harmony, and to trust to their ears more than to the Pythagorean rules about tetrachords.

(To be continued.)

## Dwight's Journal of Music.

SATURDAY, MARCH 12, 1881.

### RECENT CONCERTS.

HARVARD MUSICAL ASSOCIATION. The seventh Symphony Concert has been criticised on the score of length, although we believe it did not exceed the good old orthodox measure of two hours, and the purely orchestral numbers were reduced to the minimum of a single Symphony and a single Overture. But in the attempt to accommodate rather too many solos (each of interest singly) it resulted that Prof. F. L. Ritter's "*Sardanapalus*" Symphony (the second of the four he has composed) had to be placed last upon the programme; for to place a new Symphony first would involve the almost certainty of losing its opening passages through the disturbance made by late-comers; and had it been put in the middle, dividing the solos, there would have had to be another overture or march, or something to wind up the concert with. This accidental necessity was certainly unfortunate, and no doubt Dr. Ritter's Symphony, through the fatigue and the impatience of many who were eager to get home, had not a fair chance, which it decidedly deserved to have. For those who had taken the most pains to understand it, those who listened most attentively and most appreciatively, were the strongest in their praise both of its thorough musicianship, its nobility of style, and its adequate expression of the passages from Byron's tragedy selected for illustration in its several movements. It has all the modern wealth of instrumentation, with no sensational extravagance. It is all clear and consistent both in motives and in form. It might have caught the general ear more readily had there been more of those marked contrasts between wind and string instruments, which certainly are found, and beautiful ones, in the Scherzo, where the monarch defiantly devotes himself to love and pleasure:—

"Let traitors do their worst, I shall not blench,  
Nor rise the sooner, nor forbear the banquet,  
Nor crown me with one single rose the less."

But nearly throughout, in all four movements, the tones of wood and brass are blended in one rich coloring with the strings, for the most part enjoyable, if cloyingly rich and full sometimes. The first movement (*Allegro Moderato*) suggests "the echo of his revel,"

"While the great King of all we know of earth  
Lolls crowned with roses, and his diadem  
Lies negligently by, to be caught up  
By the first manly hand that dares to match it,"

and gives strong vent to the fiery indignation with which Sardanapalus looks upon the scene, foreboding woe to Nineveh. The piece is broadly planned and powerfully wrought out, each theme developed with great mastery of harmonic and of contrapuntal resources.

The *Scherzo*, into which a long sigh leads directly, is a charming movement, full of the zest of sensuous life and measureless content.

The *Andante* is entitled "*Myrrha*," the beautiful slave and worshipper of the great king, and is serious enough, and in the latter part heroic enough to

represent the meaning and the passion of the words:—

"Why do I love this man? My country's daughters  
Love none save heroes—But I have no country!—  
Although a Greek and born a foe to monarchs,  
Still do I love him.—Let him vanquish, and  
Me perish! If he vanquish not, I perish;  
For I will not outlive him."

The Finale (*Allegro con Spirito*) relates to the storming of the palace, the desperate call to arms, the heaping of the funeral pile, which Myrrha fires. This is a most exciting movement, in the course of which recurs the heroic theme of the Andante, or one kindred with it, and steadily grows to a most brilliant and effective climax. No one could listen to such a Symphony without respect, and many found it deeply interesting and rewarding. The impression was greatly heightened by the learned and genial composer's magnetic conducting of the orchestra in his own work; from the first he quickened the musicians to a feeling of his meaning and a desire to do their best to realize it.

We have spoken of the last and most important first. Now for what preceded:—

Overture to "Oberon" . . . . . Weber  
Prayer and scene from "Der Freyschütz" . . . . . Weber  
Mrs. E. Humphrey-Allen.  
Concerto for two pianos, in E-flat . . . . . Mozart  
(Cadenzas by Macchabei.)  
Allegro.—Andante.—Rondo Allegro.  
Mr. and Mrs. Wm. H. Sherwood.  
Airs from "L'Allegro ed il Penseroso" . . . . . Handel  
Mrs. E. Humphrey-Allen.  
Pianoforte Solo:—  
a. Scherzo in E-flat minor, from Sonata, Op. 35 . . . . . Chopin  
b. Romanza in F-sharp, Op. 29, No. 2 . . . . . Schumann  
c. Toccata, Op. 36 . . . . . Aug. Dupont  
Wm. H. Sherwood.

Weber's romantic, brilliant Overture, for several years a stranger to these Concerts, had a fresh and stimulating influence, being well-played. Mrs. Allen sang charmingly, with a fresh, sweet, pure and winning voice and manner, entering into the spirit of the *Freyschütz* scene with chaste fervor, and giving a delightful rendering, with orchestra, of the three exquisite morceaux (the Menuetto, Siciliano, and "merry bells" air) from *L'Allegro*. The Sherwoods gave a remarkably fine rendering of the Mozart Concerto, which to find "meagre," "tame," "old-fashioned," is to show a taste spoiled by modern sauces piquantes. Mr. Sherwood was at his best in his piano solo. Both singer and pianists had volunteered their services in aid of the good cause of Art.

—The eighth and last Concert of the season (March 3) was an event of exceptional interest and is likely to remain memorable. The rumor having spread that Miss Lillian Bailey and the distinguished baritone, pianist and composer, Mr. Georg Henschel, had (purely of their own generous suggestion) expressed a wish to take part in the closing Concert of the Harvard season, an eager audience filled nearly every seat in the Music Hall. A special programme was arranged to give full opportunity to these artists. Beethoven's shortest Symphony, the sunshiny and happy No. 8,—spontaneous, consummate flower of his maturest art, if not so great as some others of the nine—opened the Concert, and the great *Leonore* Overture concluded it. The singers contributed each a grand Aria with orchestra, and, together, a Duet. There was also a short Concert Overture by Mr. Henschel; and a new Piano Concerto, composed and played by his friend Louis Maas, lately professor in the Leipzig Conservatorium. Here surely was enough to excite unusual interest, and all the more that the concert came only a few days before the marriage of the singers, and was, in fact, the last appearance of Miss Bailey by that name. Here is the order of the programme:—

Eighth Symphony, in P. Op. 93. [1812] . . . . . Beethoven  
Allegro vivace.—Allegretto scherzando.—Minuetto.—Allegro vivace.  
Aria: "Lo! the heav'n-descended Prophet," from "The Passion" ("Tod Jesu"). [1775] . . . . . Graun  
Miss Lillian Bailey.  
Pianoforte Concerto, in C-minor, new . . . . . L. Maas  
Allegro maestoso.—Intermezzo.—Presto.  
Louis Maas.  
Aria: "Revenge, revenge," "Timotheus cries," from "Alexander's Feast." [1736] . . . . . Handel  
(Georg Henschel).  
Concert Overture. [1858, 1870.] First time . . . . . Henschel  
Duet, with orchestra. "O that we two were Maying!" (Georg Kingsley) . . . . . Henschel  
Miss Lillian Bailey and Mr. Henschel.  
Overture to "Leonore," No. 3, in C . . . . . Beethoven

The delightful Symphony was nicely played, and with enlivening spirit; and so was the great Overture (what else so fit to close that concert, and the sixteenth season!) both under the sure conductorship of Carl Zerrahn, as were the accompaniments in the Concerto and the Arias. Mr. Maas's Concerto is a large and earnest work, laid out on a broad scale, employing the full orchestra to such a degree that all the instruments appear obligato, and the pianoforte one of them. It abounds in the exacting tasks of modern technique, not only for the pianist, but for almost every player in the orchestra; it makes virtuosos of them all. It abounds also in ideas, pregnant and suggestive ones, and the composer shows himself a thoroughly equipped musician in their development and working up. The Allegro is imposing, grandiose; perhaps a little overcrowded and a little vague (a single hearing hardly warrants us to say that); but somehow it seemed to swarm to a protracted climax and conclusion. It abounds in brilliantly effective, and in flowery fine cadenzas and embellishments, all of which Mr. Maas executed with a free, sure hand; while his whole performance was characterized by strength, firmness, clearness and precision, and both fire and delicacy. The *Intermezzo*, for its ideal contents, was to us the most interesting movement; it has some episcopal thoughts, which seem original and charming, and quite apart from any aim at technical display. The final *Presto* seemed a little dry, yet quite exciting in its breathless three-four (or three-eight!) rhythm, with the peculiarity that what would be the middle note of every three is skipped, making it very difficult to keep the time together; such things are easy to understand, but nervous, *kitchy* things to execute. The orchestra, however, played the whole work much better than we had supposed possible with only one rehearsal.

Miss Bailey looked and sang her maidenliest and sweetest. The aria by Graun is very florid—a rapturous, enthusiastic strain, that revels in continuous roulades and melodic arabesques; but in the second part it grows serious and beautifully touching; then, after the form of the air of those days, the first part returns. It suggests comparison with Handel's "Rejoice greatly." Miss Bailey sang it in her purest voice and style, with perfect fluency and precision of execution, and with simple, true expression, winning heartiest applause.

We all knew before how grandly, and with what rousing fire, Mr. Henschel sings "Revenge, Timotheus cries" (that, and many another Handel Aria not known here till he came), to his own superb pianoforte accompaniment. This time he gave us the great Dryden scene with full orchestra, making it far more graphic and inspiring. How wonderful the contrast of the second part (about the "ghostly land, each a torch in his hand") with that accompaniment in the low octaves of the reed instruments! The performance was signally successful. And Mr. Henschel, enthusiastically recalled, could answer with an Overture of his own, one of the first fruits of his youth (he was twenty when he wrote it), which he stood there to conduct in person. It is a brilliant Overture, although the opening theme, returning afterwards, is tragical and sombre, given out in brooding deep-bass tones. But the gloom is lighted ever and anon by richly colored and inspiring passages, and the full orchestra is employed with masterly skill in working it all up to a most imposing and transporting climax. Conceived in the period of vivid first impressions, and of eager youthful aspiration, it naturally betrays the influence of composers then in vogue and fascinating to the young imagination; thus the Wagner vein crops out occasionally. But as a whole the effort is original, and all balled it as a positive success. What brightened the impression still more, and helped to carry the audience away completely, was the revelation (from the very first measures of the work) of that *rara avis*, a born conductor, in Mr. Henschel,—one of the magnetic leaders of men in an orchestra. His own fire caught at once in all the musicians, and they played with a precision and a spirit, and a quick intelligence, almost unexampled in our orchestra.

After this brilliant triumph came the gentler friendly sentiment of the occasion. The approaching union of the artist-lovers lent peculiar interest and meaning to their Duet: "O that we two were Maying," which, beautiful in itself as music in its canon-like form, was feelingly and beautifully sung, for the first time with orchestra as Mr. Henschel had composed it. — After all this what could one bear to hear, we ask again, short of the great *Leonore* Overture? All knew its meaning.

—And now just here let us add what he have just read in this morning's *Advertiser* (Thursday, March 10), to supplement the record of the concert:—

#### HENSCHEL-BAILEY.

The wedding of Mr. Georg Henschel of London, and Miss Lillian Bailey of this city, an event which for some time has been anticipated by their large circle of friends, took place in the Second Church on Boylston Street, yesterday noon, in the presence of a large throng of guests. The Rev. E. A. Horton, pastor of the church, performed the rite, the service being quite brief. The bride was attired in a dress of white brocade satin, with white embroidery. The bride was given away by her father, Mr. L. C. Bailey. The groom's best man was Mr. C. R. Hayden. The bride was attended by six bridesmaids also in white, viz.: Misses Covell, Hayden, Talbot, Brewer, Dodd and Roberts. Four little children, cousins of the bride, two boys and two girls, also "stood up" with the bridal party. The altar was beautifully decorated with azaleas, carnations, palms, etc., beside a profusion of cut flowers and trailing vines. When the bridal party reached the church the hymn "E'en feast Burg" pealed forth upon the organ. The organist was Mr. Robert Thallon, Jr., of Brooklyn, N. Y., a classmate of Mr. Henschel's at Leipzig. During a portion of the ceremony the organist played a charming improvisation, taking as a theme Mr. Henschel's beautiful duet, "O, that we two were Maying," and when the bridal party passed down the aisle and from the church the bride and groom were accompanied by the church band. After the ceremony the newly wedded pair held a brief reception in the church parlors adjoining, where, as in the church, there was a beautiful display of flowers. Among the guests present were Mr. Charles R. Hayden in relation of the bride, Prof. John K. Paine, of Harvard University, Mr. and Mrs. Charles C. Perkins, Mr. John S. Dwight, Mrs. Henschel (formerly Miss Mary Beebe), Mr. H. M. Rogers, Miss Louise Homer, Mr. A. Parker Brown, Dr. N. W. Langmaid and others well known in musical circles; and also Mr. W. D. Howells. The gentlemen who acted as ushers were Messrs Greenleaf, Burnett, Dodd, E. P. Hayden of New York, Ross and Hayden, and Mr. Manning. Mr. and Mrs. Henschel will take at present a short trip of two weeks, but in May will start on a more extended journey to the Old World. They will return to Boston in October and probably remain in America at least a year.

Again we have let one absorbing topic rob us of the chance to speak of a long list of interesting concerts. But they are all safe in the memory, and the sight of the programmes will revive them on some happy day, so that we may treat of them in retrospective summary. And why not? It is idle for us to try to keep up with the newspapers in off-hand contemporaneous notices; and the impressions that will keep are, after all, the most important.

#### MUSICAL CORRESPONDENCE.

NEW YORK, March 6. Mr. Rummel gave his second piano Recital on Thursday, Feb. 24, with an interesting programme composed of well-known works. Among other things he gave us a capital rendering of Schumann's magnificent Sonata in G-minor, Op. 22; indeed Mr. Rummel was in far better trim than on the previous Thursday, so that this Recital had but little to mar, while the first had little to redeem it. Another excellent performance was that of Mendelssohn's Fantasia in F-sharp minor, Op. 28. All the best qualities of Mr. Rummel's technique were shown to good advantage in the whirl of the *Presto*, and it was, with one exception, the best effort of the day. The exception referred to was a *Barcarolle* in G, by Rubinstein, which came deliciously from Mr. Rummel's fingers, probably because he forgot his pet theory about the use and intention of a piano. He recollected his hobby, however, and rode it triumphantly through two Chopin *études* in which he "recheatstroned" to his full content and used the pedal (or, rather, abused it) in an appalling way.

... On Saturday evening, Feb. 27, the Ontario Society gave Handel's *L'Allegro, Penseroso*, etc., to a large and interested audience. Of course there may be a difference of opinion with regard to the work in question, but it is at least quite evident that those who take delight in that kind of a work will naturally find the *L'Allegro*, etc., exceedingly attractive; indeed, there are many who prefer Handel in this lighter vein, while others, again, find it impossible to determine which style of the author they most admire. I candidly confess that I have never been able to come to a decision. Probably it is more exactly just to any composer to judge his works as a whole, and to hold all his styles in the same estimation.

The Strakosch-Hess English opera troupe is now here, and is giving a brief season at one of our theatres. The repertoire includes many of the old established favorites, together with an English version of *Rufo's "Methusalem"*. On Friday evening *Mignon* was given, with Mme. Marie Roze, Miss Carrington, Mr. Gony and other artists in the cast. Mme. Roze gave us a pretty picture of *Mignon*, although for some reason she seemed inclined to sing flat. The opera was well mounted and set, and the whole performance quite good. On Wednesday evening next an English version of *Aida* will be produced.

I observe a misprint in my last letter; the name of the composer whose compositions have been recently

played by Mr. Rummel at his recitals is *Hilfshelm* (not *Hilfshelm*). A "rose by any other name" is probably just as sweet; but a man does love to see his name correctly spelled in print.

On Saturday evening, May 8, Dr. Damrosch and his Symphony Society gave us their fifth concert. This was the programme:—

Overture "Magic Flute" . . . . . Mozart  
Aria from "Mitrane" . . . . . Rossini  
Miss Emily Winant.  
Second Concerto, G-minor . . . . . St. Saëns  
Mr. F. Rummel.  
Symphony in C . . . . . Schubert

This performance was of unequal merit; and whereas the Mozart Overture was played with the utmost care and precision, the Schubert Symphony was even carefully done (in many respects). Dr. Damrosch's idea of an "Andante con moto" is also entirely erroneous, and in consequence that lovely movement was spoiled. The Scherzo was a little better, and the last movement was really admirable. The plain truth is that Dr. Damrosch is overworked just now, and the magnificent symphony had to suffer for want of adequate care. This is entirely wrong, and also entirely unlike Dr. Damrosch's usual manner of doing things.

Miss Winant sang magnificently, and her superb voice was heard to excellent effect in Rossini's quaint old aria. Miss Winant, being an American, must expect the traditional and inevitable Teutonic cold shoulder, but she may rest assured that competent critics consider her by far the best contralto on the concert platform, and this without any exception.

Mr. Rummel displayed his dexterous pianism in St. Saëns's fine concerto. His playing was fitful and uneven, yet with flashes of great brilliancy. His best effort was the last movement, which he took at a fearful pace, and which fully displayed his great technical ability.

I am pleased to be able to inform your readers that Mr. G. W. Morgan and Miss Maud Morgan will give a series of five organ and harp recitals at Chickering Hall, beginning on Thursday, March 10. The remarkable success of last winter's series has induced Mr. Morgan to give us a second opportunity to enjoy these charming entertainments.

CINCINNATI, March 4. Since my last letter we have had a number of important concerts. First of which are three performances of *La Damnation de Faust* by Berlioz, under the direction of Mr. Theo. Thomas. Our Apollo Club formed the chorus, and Miss Fannie Kellogg, Messrs. W. C. Tower, and Franz Remmert were the soloists. The orchestra consisted of nine men from the east, and the rest from Cincinnati, and of this city, numbering in all sixty men. The question of an orchestra has been a very perplexing one for a long time in this city, but this experiment has gone a long way toward solving it. Mr. Thomas has accomplished wonders with his forces, and it is pleasing to see the results of his training, for we are thus able to see our future needs. If this city can support an orchestra such as Mr. Thomas has gathered together, then it is within our reach. To do this it needs money. Will our music-lovers pay for it? Can a city of five hundred thousand people support a good orchestra of sixty men? Can they pay for the services of a conductor like Mr. Thomas? To these questions of ability, one must say yes; but that they will do it, is still a doubtful matter.

In regard to the performance of *La Damnation de Faust*, I must state that it was a very interesting one. The orchestra was very effective, and did its work with care and thoughtfulness. I would make particular mention of Mr. Ellert, who played the English horn so beautifully in Marguerite's song, for he merits full praise. The chorus did very well considering their numbers. It would have added greatly to the effect, if there had been a larger number of voices, for at times there was a lack of volume of tone. The soloists were the least interesting of the performers. Mr. Tower has been highly favored by nature with a fine tenor voice, but the gentleman has a very false method of singing, and thus he is unable to do justice to the music he may attempt. He contracts his throat, and then uses great physical force in producing what are called, by courtesy, tones. He becomes very red in the face by this over-exertion, and, in consequence, a feeling of effort accompanies all that he does. By the means that this gentleman uses in his vocal delivery, the tones are deprived of their resonance. If he used the intercostal muscles more fully in directing the current of the breath, and relaxed the muscles of the throat and upper part of the lungs, he would sing with much more ease, and the tone would be of a pure and musical quality. When the current of the breath is directed so that it vibrates through all the air passages, there is a rich body of tone imparted to the voice, and it becomes, what nature intended, human in its quality. If Mr.

Tower had this method of singing, he would become a noble singer, for he has by nature a fine voice. If our American singers were more careful in regard to their method of singing, we should have a larger number of artists in the land. Making a loud noise at certain pitch is not singing, even if the voice is a rich one. When the human voice is rightly used in either speech or song, it is a glorious instrument, and is able to manifest the emotions of the soul with a fidelity and power that will hold the listener entranced. Our young singers should spend a year of study in learning how to produce tone, before trying their powers on other things. There is plenty of work for the true voice-teacher in America.

Pardon this long digression. I cannot with truthfulness commend the singing of Miss Kellogg, or Mr. Remmert in *The Damnation*, for the music seemed too taxing for their powers. Miss Kellogg forced her voice in the dramatic portions of her score, and in so doing the quality of tone was made unpleasant, while her intonation was rendered faulty. Mr. Remmert used the so-called chest tone, even upon the highest notes, and it was almost too unpleasant for even a modern representation of a Mephisto.

Besides these representations of *Faust*, we have had seven orchestral concerts, with Mr. Joseffy as pianist. The programmes have been very interesting, and included four Concertos played by Mr. Joseffy, namely: Beethoven's in E-flat, Op. 73; Chopin's No. 2, F-minor; Mendelssohn's G-minor, and that of Henselt, Op. 16. We have had from the orchestra Beethoven's Fifth Symphony; Schubert's in C, No. 9; Mendelssohn's in A-minor, the "Scottish," and Brahms's Op. 68, in G-minor. We have had a Beethoven programme, and also one devoted to Mendelssohn. Overtures by Beethoven, Schumann, Mendelssohn, Wagner and Rossini, have graced the programmes, while modern musical thought has had representation from Rubinstein, Liszt, Berlioz, Reihhold, and others. Taken as a whole, our season of orchestral concerts has been very interesting, and viewed from an art side, educational. On the evenings when *Faust* was given, the audiences have been very large; but the other programmes have not called out as many people as ought to have attended. The price of tickets, two dollars for the best seats, may have had something to do with it; and also the heavy storms that have filled our streets with snow; but whatever the reason, it is a matter of great regret, for the hall should have been filled for every performance, with such programmes for an attraction. I hope that by some wise means we may be able to have Symphony Concerts every winter, at least to a limited number.

Before I close my letter, I wish to mention that Mr. Edward B. Perry, the pianist from your city, gave a recital here on last Saturday. He played an attractive programme, and in a manner to delight his audience. He has improved greatly in his playing since last season. He has won the friendship and appreciation of many of our musicians and musical people, who wish him that success which he so fully merits.

Of Mr. Joseffy's playing, I made no particular mention, for your readers understand how truly artistic he is, and with what delight he is received by all lovers of pianoforte music. His very name now speaks his own praises, so great has it become.

# NOTES AND GLEANINGS.

NEW YORK. The great May Festival, projected and directed by Dr. Damrosch, bids fair to equal, if not surpass, anything of the kind yet attempted in this country. His scheme of programmes, to be sure, shows rather a preponderance of startling novelties, a leaning to the masters of the new dispensation (so to speak) in music. Yet he seems to have tried to preserve a certain balance between the new and the old. If on the one hand modern curiosity is piqued, so on the other hand will the sincere, abiding love for the immortal masterworks be ministered to, how it will seem amid such a blaze of musical curiosities and novelties, remains to be seen. But if there is a "Tower of Babel," by Rubinstein, there is also *The Dettingen Te Deum* by Handel, while the Berlioz Grand Requiem, with five orchestras, may be considered balanced by the *Messiah*; and Beethoven, in his C-minor and Ninth Symphonies, will hold his own against the numerous things from Wagner, Liszt and other moderns; and even old Sebastian Bach is allowed a place once at the organ, with the aid of the orchestra to modernize him. On the whole it is a very interesting scheme of programmes; and the presentation of the grander works upon so great a scale, with an orchestra of two hundred and fifty, an immense and well-drilled chorus, a fine array of solo artists and numerous pleasing accessories, like the chorus of girls from the seminaries and

of boys from the church choirs, will doubtless crowd the vast hall of the Seventh Regiment Armory with musical pilgrims from all parts of the country. Here is the scheme for each of the seven performances so far as yet announced:—

TUESDAY EVENING, MAY 3.  
"Te Deum (Dettingen)," for Solo Quartet, Chorus, Orchestra and Organ, . . . . . G. F. Handel  
The "Tower of Babel," Sacred Opera for Solo, Chorus, Orchestra, and Organ, . . . . . A. Rubinstein  
WEDNESDAY AFTERNOON, MAY 4.

Overture, "Glympia," . . . . . Spontini  
Duo from "Julius Caesar," for Soprano and Contralto, . . . . . G. F. Handel  
a. Slegmund's Love Song from "Die Walküre," for Tenor Solo, . . . . . R. Wagner  
b. "Ride of the Valkyries," . . . . . R. Wagner  
Solo for Soprano, . . . . . H. Berlioz  
"La Captive," Solo for Contralto, . . . . . L. van Beethoven  
Symphony in C-minor, No. 6, . . . . . L. van Beethoven

WEDNESDAY EVENING, MAY 4.  
Festival Overture, for Orchestra and Organ, L. Damrosch  
Grand Requiem, for Tenor Solo, Chorus, (Grand Orchestra, and four auxiliary orchestras, H. Berlioz  
"Kaiserreich," for Orchestra and Chorus, . . . . . R. Wagner

THURSDAY AFTERNOON, MAY 5.  
Prelude, for Organ Solo, . . . . . C. M. von Weber  
Overture, "Euryanthe," . . . . . C. M. von Weber  
Solo for Contralto, . . . . . A. Hanserik  
Folk-song, from "Norma Suite," Op. 22, . . . . . F. L. Ritter  
Scherzo, for Orchestra, . . . . . F. L. Ritter  
Solo for Soprano, . . . . . Mendelssohn  
Overture, "Midsummer Night's Dream," . . . . . Mendelssohn  
Septet, for three tenors and four basses, from "Tannhauser," . . . . . R. Wagner  
Rakoczy March, . . . . . H. Berlioz

FRIDAY EVENING, MAY 6.  
"The Messiah," for Solo, Chorus, Orchestra and Organ, . . . . . G. F. Handel

SATURDAY AFTERNOON, MAY 7.  
Tocatta, in F, for Orchestra and Organ, . . . . . J. S. Bach  
"Aria Triumfa," XV Century, for female voices sung without accompaniment by 1,000 young ladies and 250 boys, . . . . . R. Schumann  
Chorus, from "Paradise and the Peri," sung by 100 young ladies and 250 boys, with orchestral accompaniment, . . . . . O. B. Balke  
Scene from "Romeo and Juliet," Violoncello, Obligato and Grand Orchestra, . . . . . O. B. Balke  
Duo for Soprano and Contralto, . . . . . G. Verdi  
Solo for Tenor and Solo, Quartet from the "Mauzeri Requiem," . . . . . G. Verdi  
Chorus of The Messenger of Peace, from "Ritorno," with Soprano Solo, Tenor Solo, Orchestra and Chorus of 1,000 young ladies and 250 boys, . . . . . R. Wagner  
"Les Preludes," Symphonic Poem, . . . . . F. Liszt

SATURDAY EVENING, MAY 7.  
Overture and Selections for Solo, Chorus and Orchestra, from "The Mastersinger of Nürnberg," . . . . . R. Wagner  
Ninth Symphony for Solo Quartet, Chorus and Orchestra, . . . . . L. van Beethoven

SPRINGFIELD, MASS. Mendelssohn's *Hymn of Praise* was performed here in the City Hall on Friday evening, Feb. 18, by the Hampden and Hampshire County Musical Association, Mr. B. C. Blodgett, Conductor, and Mr. E. B. Story, organist and pianist. The soloists were Mrs. E. Humphrey Allen, Mr. C. K. Hayden and Mr. Henschel. The accompaniments were by the "Harvard Symphony Orchestra," including the Beethoven Quartet (Messrs. Allen, Dannreuther, etc.). Before the *Hymn of Praise* a miscellaneous selection was given as follows:—

Overture, "Der Freischütz," . . . . . Weber  
Aria, from *Kiljah*: "It is enough," . . . . . Mendelssohn  
Mr. Henschel.  
Adagio Cantabile from Septet, Op. 29. For violin, cello, bass, clarinet, horn and bassoon, . . . . . Beethoven  
Tenor Song: a. The Page, . . . . . Rubinstein  
b. Gold rolls beneath me, . . . . . Mr. Hayden.  
Romanze, from Quartet, Op. 18, . . . . . Tschalkowsky  
Beethoven Quartet.  
Song: "O Rudder than the Cherry," from "Aida and Galatea," . . . . . Handel  
Mr. Henschel.  
Fantasia for violin, from "I Lombardi," . . . . . Vieuxtemps  
Mr. Charles N. Allen.  
Aria: "O Don Fausto," from "Don Carlos," . . . . . Verdi  
Mrs. Humphrey Allen.  
Aria: "Why do the Heathen rage?" from the *Messiah*, . . . . . Handel  
Mr. Henschel.

CINCINNATI. The Open Festival, given in the great Music Hall, by the College of Music, and Col. J. H. Mapleson of her Majesty's Opera Company, took place according to announcement in the last week of February. There were six evening performances, besides a Matinee on Saturday. The musical directors



were Signor Arditi, Otto Singer, and Max Maretzek. The principal singers were: Soprani, Gerster, Vallerin, Swift, Montesini, Martinez, Valerga, and Lorenzini-Gianoli; Contralti, Annie Louise Cary, Belocera and Ricci; Tenors, Campanini, Ravelli, Runcio, Lazzarini, Rinaldini and Grazi; Baritone, Del Puente, Ballati, and Galassi; Bassi, Franco Novara, Monti, Ordinas and Corsini. Mr. S. E. Jacobson was Concertmeister, and Mr. George E. Whiting, Organist. Financially it appears to have been a very great success, especially to Col. Mapleson. For the rest, having received but meagre reports of the results artistically, we borrow from the New York *Studio and Musical Review* the following paragraph with extracts from a couple of the local papers:—

"There was such a bewildering display of rhetorical fireworks in the Cincinnati newspapers all last week that it is somewhat difficult to form any clear idea of the degree of merit attained at the much celebrated Opera Festival, which took place in the Music Hall under the joint management of Mr. Mapleson and the College of Music. There is only one point on which there is no doubt, and that is that the financial and popular success was overwhelming. The great hall, with seats for forty-four hundred people, was filled to its full capacity nearly every night, and on the popular nights was crowded. The receipts, certainly, mounted up to the altitude of those of the last May Festival, and may have got even a point or two higher. Cincinnati and the neighboring cities and towns gave token of the festival spirit within them by expending in the neighborhood of \$55,000 for one week of Mr. Mapleson's opera, with Music Hall surroundings, and a chorus swelled in numbers but hardly in volume by local singers. The lion's share of this large sum was carried off by Mr. Mapleson, under an arrangement with the College management, by which he was paid \$45,000, and then took two-thirds of the net profits, the College paying for hall rent, chorus hire (for the societies that participated were paid) and all other local expenses. The profits to the College will probably be from \$2,000 to \$6,000. The operas were mounted in a style that called out great enthusiasm from the public, and the solo singers were overwhelmed with applause. The operas given were *Lohengrin*, *Magic Flute*, *Mefistofele*, *Aida*, *Lucia* and *Sonnambula*. From the columns of enthusiastic description written on the occasion, we extract two sober statements which indicate an effort on the part of two writers to make something like an estimate of the artistic accomplishment of the week. Said the *Commercial* on the last day of the festival:—

"The chorus and ballet were of the Mapleson Company. There was very little, evidently, of the local chorus element in the performance, except in the thrilling enunciation of what 'might have been' which came from behind the scene at the close of the second act. In fact, what was feared after the first two performances is now a certainty, that, grand as the success of the first season of opera at Music Hall is 'Socially, Financially, Musically, and Artistically,' to quote the enthusiastic headlines of a gushing contemporary, its festival character has not been pronounced. It seems homelike, almost, therefore, and a pleasant relief to find the American singer, Annie Louise Cary, so nearly associated with the history of the Hall and its great festivals, the feature of a performance that was in every way remarkable, but not more so than previous ones of the same great organization here before, and annually in New York. These are the facts, whatever the causes that created them, and, as intimated yesterday, they arise more from the inexperience of both of the managements in such joint enterprises than from any inherent incapacity, or from any intention to make false pretences. In all of the operas the great local chorus has been well up, and in all they have swollen the professional chorus and improved it, taking the places and the costumes that would have been otherwise used by supernumeraries, but as a body they have not been heard, and feel that they have not been done justice to, and that they have not done justice to themselves. As said yesterday, there has been lavish outlay in scenery, but it is still a fact that the scenes for the two great spectacular operas *Mefistofele* and *Aida* were not prepared for the stage of the Music Hall, originally. Even if there had been time to do it, the wisdom of the attempt would have been questionable, either from a business or other standpoint. Leaving economy aside, it is doubtful if either opera could have been so well presented as they have been if everything had been provided new for the occasion. The main thing is to get at the truth, that the season has been practically Mapleson's in Music Hall, with such additional scenery, augmentation of chorus and orchestra, as any liberal management in the country would have provided with such enormous patronage in view. It has been a season of really grand opera. It has given the experience which may make the next a festival in deed, as well as in name. Above all, it is a success well managed, and giving very general satisfaction—thanks to the energetic pushing of Colonel Nichols, the splendid company of Impresario Mapleson, and, above all, to the existence of Music Hall; thanks, therefore, *a fortiori*, to Heubner Springer."

"And the *Gazette* a few days earlier:—

"We must not take the Cincinnati Opera Festival as a *no plus ultra* model and compare it, on such a standing, with opera as produced in the large cities of Europe. It is but proper in reviewing the merits of the festival to consider the short time allowed for preparing the stage and machinery, for training the voices of the chorus, and for perfecting the minute details of work, so necessary for the smooth rendering of opera. It is a first attempt at opera, carried out on a grander scale than could be possible in any of our theatres, and whether it appears to some not to

be compatible with the dignity of the classic Music Hall to present the spectacular effects of opera or not, it must be conceded that the festival is far from being a greater success than was expected. True, there is nothing that is unusual may be particularly proud of from a classic and personal standpoint. Hence talent has gained recognition by it, such as might be the case in our classic New Festival. Most of our best musicians are in Chicago, and there is no chance of plucking ourselves from the orchestra, further than to admit that the College of Music has been fortunate enough to secure an adequate number of musicians who might play much better. The wood instruments are very poorly supplied. But with all this fault-finding, it is true that the opera festival has so far proved a popular success. Mapleson's Opera Company is not one that particularly challenges admiration. Barring the fact of a few able soloists, who with perhaps the exception of Gerster and Campanini, can scarcely be called great, there cannot be much that would attract the masses. The chorus of the company certainly deserves little praise. But the great secret of success lies in the spectacular effects, the convenience and lofty size of the hall, and the fact that very few in this country have seen opera carried out on a grand scale. Hence they can make no comparisons."

**SARATOGA SPRINGS, N. Y.** The Tenth Recital of the Music Department of Temple Grove Seminary, (Feb. 8) was devoted almost exclusively to music of Chopin (born Feb. 8, 1810), preceded by a lecture on the composer by the Director, W. C. Richardson. The programme, performed by teachers and pupils, included:—Preludes, Op. 28, Nos. 6 and 15; Polonaise in E, Op. 26, No. 1; Nocturne, Op. 37, No. 2; Waltz, Op. 64, No. 2; Nocturne, Op. 35, No. 1; Mazurka, Op. 63, No. 3; Song, "The Ring;" Fantaisie Impromptu, Op. 66; Marche Funèbre; Polonaise in A, Op. 40, No. 1;—besides the Serenade by Schubert, and Larghetto from Hummel's Concerto, Op. 89. The subject for Feb. 15 was Robert Schumann.

**BURLINGTON, IOWA.** Mr. Henry Worlthoff's third Piano Recital (Jan. 8) offered Bach's Prelude and Fugue in C minor, and Gigue in G; Bourrée, Handel; Beethoven's *Sonata Pathétique*; Chopin: Mazurka, Fantaisie Impromptu, and Polonaise in A; Schumann's "Grillen," "Warum," "Aufschwung"; Grieg's Norwegian Wedding March; Liszt's *Rigoletto*.—For the fourth Recital (Feb. 5):—Bach: Prelude and Fugue in G minor; Beethoven: Sonata in G, Op. 14, No. 2; Schumann: "Fasching-Schwank"; Chopin: Etude, Op. 10, Nos. 3, 8, and 12, and Polonaise in C-sharp minor; Liszt: Schubert's "Wanderer," and Galop Chromatique.

**SAN FRANCISCO.** A farewell concert was given (Feb. 4) to Mr. Louis Schmidt, Jr., the accomplished leader of the Schmidt Quartet (of strings). He is about coming eastward, and we trust he will soon be heard in Boston, though it is too late for the Symphony Concerts. The programme of the farewell was as follows:—Overture, first movement . . . . . Mendelssohn Song, "Wanderer" . . . . . Schubert

Herr Jacob Müller, . . . . . Mendelssohn  
Violin Concerto, "Andante and Finale" . . . . .  
(With piano and string accompaniment.)  
Louis Schmidt, Jr.  
Piano Solo: a. Fantaisie, C minor . . . . . Bach  
b. Gavotte, B minor . . . . . Bach  
c. Impromptu, G-flat . . . . . Chopin  
Herr Louis Lasser.  
String quartet, a. Prelude . . . . . Chopin  
b. Mazurka . . . . .  
(Transcribed by Louis Schmidt, Jr.)  
Schmidt Quartet.  
Violoncello Solo: a. Rhapsody . . . . . Fiescher  
b. Gavotte . . . . . Popper  
Mr. Ernst Schmidt.  
Piano Solo: a. Romanza in F-sharp . . . . . Schumann  
b. Arabesque in C . . . . . Schumann  
c. Lützow's Wild Hunt . . . . . Kullack  
Herr Louis Lasser.  
Song, "Wohl über Nacht" (Good-night, my love) . . . . . A. C. Elmer  
(With violin obligato by Louis Schmidt, Jr.)  
Herr Jacob Müller.  
Violin Solo: a. "Spanish Dance," . . . . . Sarasate  
b. "Hungarian Dance," . . . . . Brahms-Jonckheim  
Louis Schmidt, Jr.  
Meditation sur Faust . . . . . Gounod  
(For piano, organ, violins and violoncellos.)

## MUSIC ABROAD.

**LONDON.** Of the old Philharmonic Society the *Graphic* says:—

"Now that all official matters are arranged, the list of directors completed, and Mr. W. G. Cousins established in his position as sole conductor, the Philharmonic Society, intent upon improvement, is anxious to make its sixty-ninth season as attractive as possible. There are to be two rehearsals in lieu of the old traditional one, and to the second of these subscribers will be admitted. The number of concerts will be six, and the orchestra consist of eighty performers. Several new works of interest are promised, not the least interesting being a "Sinfonietta," so called, composed expressly for the Society by Mr. F. H. Cowen, the only English musician, by

the way, whose aid has been invited, which is a mistake. The resolution, too, that no work by any of the seven directors *pro tem.* shall be performed at any of the six concerts is also, in our opinion, a mistake, though, no doubt, it has been framed on specious grounds. Berlioz is to play a conspicuous part in the general arrangements, inasmuch as not only his great—but some insist his greatest—work, *Roméo et Juliette*, but his early overture, *Waverley* (of which Schumann speaks so encouragingly), is to be produced. Without, however, entering into further particulars, it is evident that the Society is bestirring itself. Let us hope that this may be to good purpose—for the benefit of art and the credit of an ancient and honorable institution which has done so little for music in its time."

**CRYSTAL PALACE.** At the concert on Saturday Schubert's Symphony in B-flat (No. 2, composed at the age of seventeen) was the feature. It was no stranger, having been heard already at the Crystal Palace on the 20th of October, 1877. A renewed acquaintance with the work brings out in stronger relief its most attractive points. Again, like its immediate precursor, it is melody from end to end. The form is that of Haydn and Mozart, but the essence is purely Schubert. Mr. Herbert Reeves, the one vocalist on this occasion, besides an air from Sullivan's *Light of the World*, and another from Gounod's *Cinq Murs*, sang the "Ave Maria" of Schubert with the chaste expression befitting so earnest a supplication. This was like an afterglow of light reflected from the symphony, written in the same key. The first pianoforte concerto of Herr Brüll is much of the same calibre as the second introduced to the Crystal Palace audience three years since. It has merit, doubtless, if no marked individuality, and is chiefly noticeable on account of showy passages for the leading instrument, of which the author knows how to make the best. Herr Brüll also played solos by Chopin, Brahms, and himself. The great sensation of the day was produced by Beethoven's *Leonora* overture (No. 3), which by this time, we imagine, the orchestra could play without parts just as easily as Mr. Mann could direct its performance without score. —*Musical World*, Feb. 19.

**MADAME NORMAN-NERUDA** made her last appearance this season at the Popular Concerts on Monday, when she played a "Sara-bande" and "Tambourin" for violin by Leclair, and led Signor Verdi's quartet in E minor. On Saturday the distinguished pianist led Mendelssohn's string quintet in A, and played with Herr Ignace Brüll Goldmark's suite in E, Op. 11, for piano and violin. Herr Brüll selected for his solos on Saturday Chopin's studies in C minor and E, Op. 10, and in A minor, Op. 25; and on Monday he played Chopin's "Barcarolle," (Op. 60) and took part in his own pianoforte tria. Herr Becker will play next Saturday and Monday, and on Feb. 21 Herr Joachim will appear for the first time this season.

The Bach choir, at their first concert on March 3, added to their repertory Bach's cantata, "Ich hatte viel Bekümmerniss," *Ständele Bennett's* unpublished eight-part anthem, "In Thee, O Lord," Schumann's "Requiem for Mignon," and some motets by the old Italian masters.

Mr. Gaux has issued the programme of his five orchestral concerts, which will take place at St. James's Hall on Saturday afternoons, April 30, May 14, 28, June 11, 25. The three principal novelties will be produced at the first three concerts. At the first concert, on April 30, will be produced, it is said for the first time in this country, Berlioz's symphonic fantasia, "Episode de la Vie d'un Artiste." At the second concert, Berlioz's *Roméo et Juliette* will be given. This work has never yet been performed in its entirety in this country, although the first four parts—that is to say, the whole symphony, with the exception of the scenes of the awakening of Juliet and of the reconciliation of the families—were performed by the New Philharmonic Society at Exeter Hall in March, 1862, under the composer's direction. Mr. Ganz, who will, of course, direct the performance on May 14, was then a second violinist in the orchestra, and he may thus fairly lay claim to be acquainted with the "traditions" of Berlioz derived from the master himself. The choruses in this work will be sung by Mr. Faulkner Leigh's choir. At the third concert a recital of Gluck's opera, "Orfeo ed Euridice," which has, it is believed, not been performed in London within living memory, will be given. Besides these absolute promises, a selection will be made from a repertory which comprises Mihalovich's "Hero and Leander," "La Ronde du Sabbat," and "Trauerklänge," Rubinstein's first symphony, Lachner's suite in C, No. 6, Rheinberger's piano concerto in A-flat, Op. 94, and works by Hiller, Holstein, Raff, Svanöden, Alceo Mary Smith, Taubert, A. Göring Thomas, Vieltamps, and the Abbe Vogler. —*Figaro*, Feb. 19.

**Musical Instruction.**

**MISS EDITH ARELL,**  
After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**  
Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**  
VIOLINIST,  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DETSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**  
Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 1 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING,**  
TEACHER OF PIANO AND HARMONY.  
Harmony lessons satisfactorily given by mail. Address, care  
AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**  
CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEL,**  
(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 195 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**  
(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).  
RECEIVES PUPILS FOR VOCAL CULTURE  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**  
TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**  
TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863).  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
MUSIC ROOM AT 124 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violin, and 'Cello) by Messrs. C. N. ALLEN and WOLF FRIES.

**MADAME CONSTANCE HOWARD,**  
PIANIST,  
118 East Tenth Street, New York City.

**BERNHARD LISTEMANN**  
Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**  
TEACHER OF THE PIANO-FORTE.  
Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**  
RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**  
149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**  
PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 16th at the  
ARTIST GUILD ROOMS, 164 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**  
CONCERT PIANIST AND TEACHER,  
Address PETERSILEA'S ACADEMY OF MUSIC,  
179 and 261 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

*Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.*  
It restores the energy lost by nervousness or indigestion, relieves insatiable, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption, and gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00. **F. CROSBY 664 & 666 Sixth Ave., New York**

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**  
50 BOYLSTON STREET, BOSTON.  
Up to May, then for five months at her country residence,  
LAKEVIEW, BRIDGEMAN, MASS.

**F. B. SHARLAND,**  
PIANO-FORTE, VOCALCULTURE, READY  
READING and CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**  
COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**  
CONCERT PIANIST.  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**  
Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**  
149 (A) TREMONT STREET, BOSTON, MASS.  
Physiological Development of the Voice, and the Art  
of Singing

**S. B. WHITNEY,**  
ORGAN, PIANO-FORTE, AND HARMONY,  
135 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**  
For ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**  
149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**  
As a Military Band, Serenade Band, Grand or Small  
Orchestra.  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND.**  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.  
All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. and Madame FANNY RAYMOND RITTER, of Vassar College, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN &amp; COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN &amp; COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY,"	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL,	6.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER,	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL PORTAL GUIDE,	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS,	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The Journal is for sale at CARL PRUFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. E. LOHMEYER, 389 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## The Carpenter Organ Action.

ATTENTION TONE CRITICS!



In all the essential qualities of the Reed Organ this Action is unrivalled. Hence, in purity and sweetness of tone, in volume, variety, and in the general brilliancy of the united effect, these Organs are beyond all competition. Accordingly, the first position is always awarded them by judges at every exhibit, and the highest commendations are bestowed upon them by eminent musicians in Europe. Though their unapproachable excellence has been recognized by the trade for years, it is only recently that I have been able, in consequence of the great increase of my manufacturing facilities, to comply with an urgent demand and offer the

### CARPENTER ORGAN

To the general public  
Send for list of Manufacturers and Dealers using the Carpenter Organ Action.

Agents wanted in every part of the Country.  
These Organs range in price from only \$18 to \$2000.  
Organs for easy payments only \$2.00 per month and upwards.

New Catalogues sent to any address on application

E. P. CARPENTER,  
Worcester, Mass., U. S. A.

### A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$1.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classics" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

Houghton, Mifflin & Co.'s Literary Bulletin.

### LIST OF NEW BOOKS.

**Longfellow Birthday Book.** Arranged by CHARLOTTE FISKE BATES. With a fine, entirely new portrait and twelve illustrations. Square 16mo, tastefully stamped. . . . . \$1.00

**The King's Missive, and Other Poems.** By JOHN G. WHITTIER. With fine steel portrait. 16mo, gilt top. . . . . 1.00

**Early Spring in Massachusetts.** From the Journal of HENRY D. THOREAU. 16mo, gilt top. . . . . 1.00

**Pearls of Thought.** Edited by M. M. BALLOU. 16mo, gilt top. . . . . 1.25

**The Servant Girl Question.** By HARRIET PRESCOTT SPOFFORD. "Little Classics" style 1.00

**Contributions to the History of the Development of the Human Race.** By LAMARCA GORDON. Translated from the German. Vol. 20 in the English and Foreign Philosophical Library. 8vo, gilt top. . . . . 2.50

**A Treasury of Thought.** By M. M. BALLOU. New Edition. 8vo. Price reduced to. . . . . 4.00

**On the Threshold.** By T. T. MUNGER. 16mo, gilt top. . . . . 1.00

**The Lord's Prayer.** By WASHINGTON GLASSER. 16mo, gilt top. . . . . 1.00

**Ballads and Other Verses.** By JAMES T. FIELDS. 16mo, gilt top. . . . . 1.00

**Tennyson's Poems.** Illustrated Crown Edition. Revised and completed in date. With 48 full-page illustrations. 2 vols. 8vo, cloth, tastefully stamped, \$6.00; half calf, \$10.00; full morocco. . . . . 12.00

**New Guinea.** What I Did and What I Saw. By L. M. ALBERTS, Officer of the Order of the Crown of Italy, etc. 2 vols. 8vo. With portrait and many illustrations. . . . . 10.00

**The Life and Correspondence of Sir Anthony Panizzi, K.C.B.,** Late Principal Librarian of the British Museum. By LOUIS FEGAN, of the Department of Prints and Drawings, British Museum. With portrait of Panizzi, and other portraits. 2 vols. 8vo. . . . . 6.00

**Thirty Years.** Being Poems New and Old. By the author of "John Halifax, Gentleman," etc. 1 vol. 16mo, gilt top. . . . . 1.50

**Life and Correspondence of the Right Reverend SAMUEL SEABURY, D.D.,** First Bishop of Connecticut, and of the Episcopal Church in the United States of America. By H. EDWARDS HARRIS, D.D., LL.D. With steel portrait. 1 vol. 8vo. . . . . 4.00

**Bret Hart's Poems.** Red Line Edition. Comprising "Poems," "East and West Poems," and "Fiction of the Four Hills." Printed on tinted paper, with red-line border, and containing 10 full-page illustrations. Small 4to, full gilt, cloth, \$2.50; half calf, \$4.00; morocco, or two calf. . . . . 6.00

**Sam Lawton's Fireside Stories.** By HARRIET BECHER STOW. New and enlarged edition. Illustrated. 12mo. . . . . 1.50

**Wild Roses of Cape Ann, and Other Poems.** By LUCY LARCOM. 16mo. . . . . 1.25

**Under the Olive.** Poems by MRS. ANNE FIELDS. 16mo. . . . . 1.35

**Historical Sketches of Andover, Mass.** By SARAH LOUISA BAKER. Illustrated. 8vo. . . . . 2.75

**My Winter on the Nile.** New Edition, revised. By CHARLES DUDLEY WARRER. 12mo. . . . . 2.00

**In the Wilderness.** By CHARLES DUDLEY WARRER. New Edition, enlarged. 18mo. . . . . .75

**Edgar Allan Poe.** An Essay by F. C. STEDMAN. With red-letter title and a portrait of Poe. Bound in vellum. 16mo. . . . . 1.00

**XXXVI Lyrics and XII Sonnets.** By T. B. ALBAUGH. Selected from "Cloth of Gold" and "Flower and Thorn." With red-letter title. Bound in vellum. 16mo. . . . . \$1.50

**Ultima Thule.** A new volume of Poems. By H. W. LONGFELLOW. With new portrait. 16mo. . . . . 1.50

**The Iron Gate, and Other Poems.** By OLIVER WENDELL HOLMES. With new portrait on steel. 12mo. . . . . 1.25

**Stories and Romances.** By HORACE E. SCUDDER. 16mo. . . . . 1.25

**Dramatic Works.** By BAYARD TAYLOR. Including "The Prophet," "The Masque of the Gods," and "Prince Deshaillon." Uniform with the Kennett Faust. Crown 8vo, gilt top. . . . . 1.25

**"Modern Classics."** Tasteful little books, made up of combinations of the best Poet volumes.

- |  |                               |
|--|-------------------------------|
| 1. Evangelists.  |                               |
| 2. The Courtship of Miles Standish.  | H. W. LONGFELLOW.             |
| 3. Favorite Poems.   |                               |
| 4. Culture, Behavior, Beauty, Books, Art, Eloquence, Power, Wealth, Illusions. | R. W. LONGFELLOW.             |
| 5. Nature.   |                               |
| 6. Love, Friendship, Domestic Life, Success, Gratitude, Immortality.           | R. W. LONGFELLOW.             |
| 7. Snow-Bound.   |                               |
| 8. The Tent on the Beach.  | J. G. WHITTIER.               |
| 9. Favorite Poems.   |                               |
| 10. The Vision of Sir Launfal.   | J. E. LOWELL.                 |
| 11. The Cathedral.   |                               |
| 12. Favorite Poems.  |                               |
| 13. In and Out of Doors with Charles Dickens.                                  | J. T. FIELDS.                 |
| 14. A Christmas Carol.   | CHARLES DICKENS.              |
| 15. Harry Cornwall and some of his Friends.                                    |                               |
| 16. The Ancient Mariner.   | S. T. COLERIDGE.              |
| 17. Favorite Poems.  | WILLIAM WORDSWORTH.           |
| 18. Favorite Poems.  |                               |
| 19. Undine.  | FOUQUÉ.                       |
| 20. Sintram.   | St. PIERRE.                   |
| 21. Paul and Virginia.   |                               |
| 22. Bab and his Friends; Marjorie Fleming.                                     | DR. JOHN BROWN.               |
| 23. Thackeray.   |                               |
| 24. John Leach.  |                               |
| 25. Favorite Poems.  | ALFRED TENNYSON.              |
| 26. Enoch Arden.   |                               |
| 27. In Memoriam.   |                               |
| 28. Elizabeth Barrett Browning.  | An Essay by E. C. EVERMAN.    |
| 29. Lady Geraldine's Courtship.  | MRS. ROBERTSON.               |
| 30. Favorite Poems.  | ROBERT BROWNING.              |
| 31. Goethe.  | An Essay, by CARLISLE GORTON. |
| 32. The Tale.  |                               |
| 33. Favorite Poems.  |                               |
| 34. Schiller.  | An Essay, by CARLISLE GORTON. |
| 35. The Lay of the Bell, and Fridolin.   | SCHILLER.                     |
| 36. Favorite Poems.  |                               |
| 37. 16mo. Flexible cloth, 75 cents each.                                       |                               |

**The Stillwater Tragedy.** By T. B. ALBAUGH. 12mo. . . . . 1.50

**Holmes's Works.** Uniform edition, including The Autocrat, The Professor, and The Poet at the Breakfast-Table, Elsie Venner, The Guardian Angel, and Poems. 6 vols. 12mo. . . . . 10.00

**Every-Day English.** By RICHARD GRANT WHITE. 12mo. . . . . 1.50

**Words and their Uses.** By RICHARD GRANT WHITE. New Edition. 12mo. . . . . 2.00

**Edinburgh Review for January, 1881.** . . . . 1.50

**Quarterly Review for January, 1881.** . . . . 1.50

HOUGHTON, MIFFLIN & CO., Publishers, Boston.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

MARCH 28 1881

WHOLE No. 1042.

BOSTON, SATURDAY, MARCH 26, 1881.

VOL. XLII. No. 7.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company use only the best material, and insist rigorously upon having the very best work, the latest instruments are

#### FAIR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. There are also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Istmo"; W. D. HOWLAND, author of "The Lady of the Arcoosook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE PENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKER.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN Fiske, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUNBAR, on "The Relation of Society to Crime."

The ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 200 pages each.

TERMS: \$1.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....\$1.50  
Faith Gartney's Girlhood. Illustrated.....1.50  
The Gayworthys: A Story of Threads and Thrums.....1.50  
A Summer in Leslie Goldthwaite's Life, Illustrated.....1.50  
Patience Strong's Outings.....1.50  
Hitherto: A Story of Yesterdays.....1.50

Real Folks. Illustrated.....\$1.50  
We Girls. A Home Story. Illustrated.....1.50  
The Other Girls. Illustrated.....1.50  
Sights and Insights. 2 vols.....3.00  
Parables: A Volume of Poems. Beautifully bound in purple and gold.....1.50  
Just How: A Key to the Cook-Books.....1.50

"Such books as here should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Music Publishers.

## THE BEST MUSIC BOOKS.

## QUARTET BOOKS FOR CHOIRS.

Excellent ones are Emerson's Sacred Quartets, Thomas's Sacred Quartets, Baumbach's Sacred Quartets (and his New Collection), Busch's Motette Collection (and his Second Motette Collection), and Dow's Sacred Quartets (this last for Male Voices only).  
Price of each of the above, \$2.00, in Boards, and \$2.25, in Cloth.

**EASTER MUSIC!** Send for lists of Easter Carols and Anthems, and begin, in time, to practice!

**THE BEACON LIGHT.** New and beautiful Sunday School Song Book. By J. H. TENNEY and Rev. F. A. HOFFMAN. This book was prepared by the best talent, and may safely claim to be among the very best music books for Sunday Schools ever published. Examine it! Specimens mailed for 20 cts.

New Subscribers for the **MUSICAL RECORD**, \$6.00.

**GEMS OF ENGLISH SONG** (\$2.00, is the best bound Sheet Music (Vocal). Very popular. Gems of German Song (2.00.) and Moore's Irish Melodies (2.00.) are also of the best books of the same class.

Any book mailed for retail price.

**OLIVER DITSON & CO., Boston.**

## KNAPP'S THROAT CURE.

"The best remedy for hoarseness and sore throats, I have ever used; a God-send to vocalists; invaluable in emergencies." BIG ERIANI, N.Y.  
"Its curative properties are simply wonderful." REV. H. W. KNAPP, D. D. New York.  
"It strengthens the voice, enabling one to sing without fatigue." L. V. HERIOT, St. Louis. Convenient to carry and use. Druggists, 25 cents, or E. A. OLDS, 100 Fulton Street, New York.

## SCHOOL, SEMINARY, OR COLLEGE.

## A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: **MUSIC STUDY**, care of *Dwight's Journal of Music*.

## MY WINTER ON THE NILE.

By CHARLES DUDLEY WARNER. New Edition, revised. 1 vol., 12mo, uniform with "In the Levant," \$2.00.  
[From Gen. Geo. B. McClellan.]

"It is the Nile life over again. — the people, the scenery, the changing, eventful, always strange and always pleasant life, not sketched, but fully painted with wonderful completeness and no less beauty and truthfulness."

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

## HOUGHTON, MIFFLIN &amp; CO., Boston.

## Handel and Haydn Society.

## SIXTY-SIXTH SEASON.

April 15, Passion Music.  
April 17, "St. Paul."  
Secured seats for either now for sale at Music Hall.

## JOSEPH COOK'S

## BOSTON MONDAY LECTURES.

## BIOLOGY.

## TRANSCENDENTALISM.

## ORTHODOXY.

## CONSCIENCE.

## HEREDITY.

## MARRIAGE.

## LABOR.

## SOCIALISM.

Eight volumes, with Preludes on Current Events. Each volume, 12mo, \$1.50.

## BRITISH OPINIONS.

Fresh, vigorous, and outspoken, Mr. Cook's highly seasoned lectures on ORTHODOXY may be recommended as a wholesome stimulant to readers whose jaded literary appetites require a fillip. Mr. Cook is a consummate master of the art of arousing and arresting the attention and interest of a popular assembly. He is never either dull or prosy. It must be admitted that he has shown that evangelical theology, when stripped of the exaggerations of language, in which it has too frequently been expressed, and of the crude and fanatical ideals of its more ignorant and illiterate professors, and enunciated in well-considered and definite terms, has really a good deal to say for itself. — *The Scotsman* (Edinburgh), October 17, 1878.

His lectures give evidence of a thorough grasp of his many-sided subject. His residence in Germany has happily emancipated him from the narrowness and insularity so characteristic of much English thought. His acquaintance with general literature enables him to relieve the severity of his argument with many an apt quotation and illustration, whilst his strong, watchful interest in current political events and practical life imparts a freshness and vividness to his pages which adds greatly to their charm. It would be difficult to mention any writer on this side whose discussions of these great questions will so well repay perusal. — *Glasgow Herald*.

Full of keen criticism, relentless logic, and withering sarcasm, the citadel as well as the outworks of scientific materialism is here riddled through and through with burning shot. — *Sword and Trowel* (Mr. Spurgeon's), November, 1878.

\* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

## HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

## A BOOK FOR EVERY FAMILY.

## THE

## HISTORY OF OUR COUNTRY,

From its Discovery by Columbus to the Celebration of the Centennial Anniversary of its Declaration of Independence: embracing an account of its Discovery, Narratives of the Struggles of its Early Settlers, Sketches of its Heroes, the History of the War for Independence and the War for Nationality, its Industrial Victories, and a Record of its whole Progress as a Nation. By ARMY SAGE RICHARDSON. Illustrated by over 240 engravings on wood of portraits of distinguished discoverers, statesmen, generals, and heroes; pictures of public buildings, maps and plans, and large engravings from original designs by GRANVILLE PERKINS, C. G. BURN, and F. O. C. DARLEY. 8vo, 800 pages, printed on toned paper, and elegantly bound. Cloth, \$4.50; sheep, \$5.00; morocco, \$6.25.

The plan and execution of the work seem to me excellent, with its clear picturesque details, and the unflagging interest and at times fascinatingly dramatic action of a narrative not too brief for the reader's full comprehension, nor so minute and protracted as to become tedious. It is indeed *The Story of Our Country* told simply, graphically, in good English, showing a careful study of materials, and a conscientious and judicious use of them. — JOHN G. WHITTIER.

A most timely work, most admirably done. — GEORGE WILLIAM CURTIS.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

## AMERICAN EDITIONS

## OF

## The Quarterly Review.

## The Edinburgh Review.

These are published by special arrangement with the British Publishers, and printed from the same plates as the British editions. The January numbers have the following contents: —

## THE EDINBURGH REVIEW.

1. MEMOIRS OF PRINCE METTERNICH.
2. THE NAVIES OF THE WORLD.
3. JACOB VAN ARTEVELDE, THE BREWER OF GHEENT.
4. EUDYMION, or LORD BRACONFIELD.
5. DR. CAIRNS on the PHILOSOPHY OF RELIGION.
6. LAVERLEY'S ITALY AS IT IS.
7. ARMY REFORM.
8. GROVE'S DICTIONARY OF MUSIC.
9. KINGLAKE'S INVASION OF THE CRIMEA.
10. ENGLAND AND IRELAND.

## THE QUARTERLY REVIEW.

1. LORD CAMPBELL'S MEMOIRS.
2. CALIFORNIA SCENERY AND SOCIETY.
3. LORD BOLINGBROKE IN EXILE.
4. PROTECTION OF BRITISH BIRDS.
5. LORD BRACONFIELD'S ENDYMION.
6. BELIEF AND UNBELIEF.
7. MARY'S HISTORY OF OUR OWN TIMES.
8. THE EMPLOYMENT OF WOMEN.
9. THE RITUALISTS AND THE LAW.
10. THE TRUTH ABOUT IRELAND.

\$1 a number; yearly subscription, \$4; both for \$7.  
We doubt not the American public will heartily support an enterprise which offers these sterling Quarterlies in their original elegant typography at the same price at which they have been heretofore offered in cheap reprint.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON MIFFLIN & CO., Boston, Mass.

## Calendar of the Musical Season.

## MARCH, 1881.

26. Arthur Foote's Eighth and Last Trio Concert, at Chickering's.
28. Third Concert of the Cecilia Schumann's "Faust," with Orchestra. Tremont Temple.
29. Third Chamber Concert of Messrs. Adamowski and Preston, at Chickering's.

## APRIL, 1881.

1. 3 P. M. Philharmonic Public Rehearsal.
2. Third Philharmonic Concert.
13. Philharmonic Fourth Rehearsal.
13. Annual Benefit of Miss Abby Noyes.
14. Philharmonic Fourth Concert.
15. (Good Friday). Handel and Haydn Society: *Dash's Passion Music*.
17. (Easter Sunday). Handel and Haydn Society: "St. Paul."
20. Fifth and Last Enterpe Concert.
22. and 26. Fifth and Sixth Apollo Concerts.
27. Mr. A. P. Peck's Annual Benefit.
- Mr. W. H. Sherwood's three Concerts.

## MAY, 1881.

2. Fourth Cecilia Concert (Probably).
3. Philharmonic Fifth Rehearsal, 3 P. M.
5. Philharmonic Fifth Concert.
- 17, 19, and 20. First performances of the "Edipus Tyrannus" of Sophocles (in the Greek), with music by Prof. J. K. Paine. Sanders Theatre, Cambridge.
18. Fourth Concert of the Boylston Club.

## NEW SONGS.

BABIES EYES..... A. F. Rogers.  
BREAK BREAK..... J. F. Rudolph.  
LAST GREETING..... H. Levi.  
OH, FISHER BOY, MY OWN..... Geo. L. Osgood.  
STAY AT HOME..... J. Barnet.  
SPRINGTIME..... R. Becker.  
THE OWL AND THE PUSSY CAT..... Wm. F. Athorp.  
Published by

## CARL PRÜFER,

34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

## Essays and criticisms by

## ROBERT SCHUMANN,

Edited, translated, and annotated by

## FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON: — Rees. NEW YORK: — Schuberth.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Evo*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Malin Beuve; they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, is strikingly different from those hitherto published, and presented to Mrs. Ritter. Madame Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

## POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## The Bernhard Listemann Concert Party.

## B. LISTEMANN,

## F. LISTEMANN,

## E. M. HEINDL,

## ALEX. HEINDL,

## JOHN MULLALY,

## H. A. GREENE,

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

Pruefer's Music Store 34 West St., Boston

## MADAME SEILER'S SCHOOL

## — OF —

## VOCAL ART &amp; INSTRUMENTAL MUSIC.

1104 Walnut St., Philadelphia, Pa.  
Offers thorough education, and artistic training, in every branch of music, under the tuition of the best teachers, at moderate prices.

The following branches of music are taught: Cultivation of the voice, Style and Expression in singing. Piano-Forte, Violin, and all other Orchestral Instruments, Acoustics, and Physiology of the Vocal Organs, Aesthetics and History of Music, Oratorio, Church Choir Singing, and Operatic Training, Rudiments of Music, and Sight Reading, Elocution, and the German, French, and Italian Languages.

For circulars containing full information,

Address, MADAME EMMA SEILER,

1104 Walnut St., Phila., Pa.

BOSTON, MARCH 26, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL FRUEKE, 20 West Street, A. WILLIAMS & Co., 35 Washington Street, A. K. LORING, 300 Washington Street, and by the Publishers: in New York by A. BRENTANO, JR., 30 Union Square, and HORTON, MIFFLIN & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1202 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

MR. PEPPYS THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFER.

(Continued from page 46.)

To return to our immediate subject, the general tenor of the Diary leads one to infer that the knowledge of music amongst the aristocracy, although less general than in Queen Elizabeth's reign, was at least more in vogue than later on, when Lord Chesterfield warned his son against the practice of the art as altogether unworthy the character of a gentleman. There was, however, in the time of the Restoration, amongst the better class of citizens, an enormous amount of that well-intentioned but extremely trying kind of amateur music with which we moderns are unfortunately too familiar. Mr. Pepys's sufferings from this social plague are expressed in the most amusing manner, and his terms of reprobation in the Diary are all the more emphatic as in real life he was too much of a diplomatist to give vent to his anger. "Went to hear Mrs. Turner's daughter play on the harpsicon," he writes, May 1, 1668, "but, Lord! it was enough to make any man sick; yet I was forced to commend her highly." The no doubt excellent reason for which Mr. Pepys thought it necessary to be civil to Mrs. Turner and her daughter is not supplied, as it is in another case referred to in the following passage, which, besides being very amusing, is also instructive, in so far as it illustrates the practices and antics of a French singing-master two hundred years ago: "July 24, 1663. — They (Mr. and Mrs. Bland) had a kinswoman they call daughter in the house, a short, ugly, red-haired slut, that plays upon the virginals and sings, but after such a country manner, I was weary of it, but yet could not but commend it. So by-and-by, after dinner, comes in Monsieur Gotier, who is beginning to teach her; but Lord! what a droll fellow it is to make her hold her mouth, and telling this and that so drolly would make a man burst, but himself I perceive sings very well. Anon we sat down again to a collation of cheese-cakes, tarts, custards, and such-like, very handsome." Cheese-cakes, and custards, and tarts, following, it should be added, upon a dinner got up "very finely and great plenty," no doubt atoned for much that was faulty in the performance of Mr. Bland's adopted daughter, ugly and red-haired slut though she might be.

So much about the practice of music in the early days of the Restoration.

## III.

Music, as we have seen, was with Mr. Pepys a matter of sentiment, a passion, but a passion not wholly irrational, not altogether

in the clouds, but founded on a sound basis of fact. To facts, as connected with the music of his time, this third Pepysian article shall be devoted; opinions must be left till a later occasion. Not that these latter are, in this particular instance, of no value, or even of less than the bare record of things existing. On the contrary, Mr. Pepys was a man of great taste and a judicious critic if ever there was one. There are critics who have acquired a world-wide reputation by being always wrong, by abusing genius before the world had acknowledged it, and by mistaking for giants, the pigmies who manage to strut and fret their hour upon the contemporary stage in a cleverly demonstrative manner. Time is the test of opinions, and Mr. Pepys's utterances about the composers of his age have stood that test remarkably well — as we shall see by-and-by. But first of all as to facts. There are in the Diary a number of curious entries referring to the mechanical appliances of the art, the various musical instruments from which our ancestors elicited sweet sounds in the days of the Restoration. To appreciate the historical or practical value of these pieces of information, the present writer knows himself to be peculiarly incompetent. All he can do is to quote the words as they stand for the benefit of Mr. Hopkins, Mr. Carl Engel, and other learned men interested in these matters.

To begin with the king of instruments, the organ: here is a statement relating to the history of its vicissitudes in England. The following extract, dated November 4, 1660, will at the same time illustrate the favor the Commonwealth had made in the service — musical and otherwise — of the Church: —

"Lord's Day. In the morn to our own church, where Mr. Mills did begin to nibble at the Common Prayer by saying 'Glory be to the Father,' etc., after he had read the two psalms; but the people had been so little used to it they could not tell what to answer. This declaration of the king's do give the Presbyterians some satisfaction, and a pretence to read the Common Prayer, which they would not do before because of their former preaching against it. After dinner to Westminster, where I went to my Lord's, and having spake with him I went to the Abbey, where the first time that ever I heard the organs in a cathedral."

The explanation of the last sentence is too obvious. The ordinance passed by the Lords and Commons on May 9, 1644, "for the further demolishing of monuments of idolatry and superstition," contains a special paragraph to the effect "that all organs and the frames and cases wherein they stand, in all churches and chapels aforesaid, shall be taken away, and utterly defaced, and none others hereafter set up in their places;" and Mr. Hopkins, who reprints the ordinance in his exhaustive article on the "Organ" in Grove's "Dictionary," adds a description of how "at Westminster Abbey, the soldiers brake down the organs and pawned the pipes at several alehouses for pots of ale."

Immediately after the Restoration a new organ was erected in the Abbey, being, like that in the Chapel Royal — also mentioned

by Pepys (July 8, 1670) — the work of Father Smith. It was a small instrument, having cost only £120, and stood on "the north side of the choir." These and other details may be found in that mine of valuable information, "The Organ: its History and Construction," by Mr. Hopkins and Dr. Rimbauld. The following facts relating to the instrument on which Purcell played, and which Mr. Pepys heard, are found in the same work. According to one account it was removed from the Abbey in 1730, when the present organ by Schreider and Jordan was built. It was given or sold to the parish of St. Margaret's, Westminster, and the remains of it, lying for many years in the tower, were disposed of by the church-wardens about forty or fifty years ago. Another account states that it was removed to Vauxhall Gardens, and was the instrument in the orchestra of the Royal Gardens when they ceased to exist.

(To be continued.)

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.<sup>1</sup>

III. (Concluded.)

## THE MUSIC-REFORM OF THE SEVENTEENTH CENTURY.

Harmony began to be looked upon as a study in itself, and not as a merely secondary result of counterpoint. The first man to achieve any real important results in the new field was Don Carlo Gesualdo, Prince of Venosa. He was the son of the Archbishop of Naples, and pupil of one Pomponio Nenna, who was himself quite a daring musical innovator. Gesualdo fingered about on the keyboard and succeeded in discovering harmonies such as no one had ever dreamt of before. It is only fair to say that in finding out all these new combinations of notes, Gesualdo had not the faintest idea what he was doing, nor the least notion how his new chords were to be used, what they were, or whence they came. He often made a most distracted piece of work of it, but on the other hand, often stumbled upon combinations of the rarest and most exquisite beauty; things that sound as modern as if written yesterday. Yet wholly ignorant as Gesualdo was of a true system of chromatic harmony, he appreciated very keenly the emotional power of chromatic progressions. But now I must go back a few years. The Florentine musico-dramatic movement found, as I have said, no lack of adherents. The seed sown by Caccini and Peri fell neither upon rocks nor sand.

Among their many followers there was one whose name has an importance in the history of the development of the art of music such as only one other name approaches to having. In musical history there are two sorts of heroes — men who have produced the greatest compositions and men who have taken the greatest and most decisive steps in advance of their age. Of this latter sort there are two far more noticeable than all others: Josquin Desprez, who first discovered that counterpoint could be beautiful; the other and still greater one was the man of whom I am now about to speak, Claudio Monteverde.

Of his works and life I will say nothing now, as he belongs distinctly to the history of the opera; but of his great discovery, perhaps the most important ever made in music, I shall have to speak at some length. He discovered our modern tonal system. The difference between

<sup>1</sup> Revised by the author from the Boston Traveller's report.<sup>1</sup> From the London Musical Times.



this tonal system of ours and the old modal system is wide indeed.

The great defect of the old Gregorian system was that it was to a great extent empirical. The Gregorian modes were purely a matter of convention; their scale rested upon the arbitrary choice of a tonic, not upon an internal musical necessity. The old contrapuntists recognized only one sort of musical necessity. This was that whenever two voices sang simultaneously two notes which lay side by side in the scale of any mode, one of the notes was magnetically attracted or repelled downward by the other. The harmonic interval between any two adjacent notes is a dissonance; it affects the ear disagreeably, which can only be satisfied by the dissonance being resolved, as it is called, by one of the notes falling until the voice that sings it becomes consonant with the other. We can see by simple experiment that in harmony two notes may be placed in such a relation to each other that they become magnetic and exert a certain repulsion upon each other. Thus a musical necessity is brought about.

The ear absolutely requires a dissonant, or, as I have called it, a magnetic interval to progress in a certain definite way. This magnetic quality of two adjacent notes was perfectly well known by the old contrapuntists; but as it was true of any two adjacent notes in any scale, the fact could have no bearing upon the essential character of a particular scale or mode. But Monteverde discovered that there was another interval which had very marked and unique magnetic properties. This interval was the long-despised and much-abhorred tritone. This interval was regarded with especial horror alike by the artists and composers. This prejudice dated very far back. In the days when harmony was unheard of, and melody was the only form of music, it was a perfectly natural one. As a melodic interval, that is, an interval between two successive notes, the tritone is indeed hideous; but as a harmonic interval, an interval between two simultaneous notes, it is anything but that; in fact it has very peculiar virtues.

That the tritone was known as a harmonic interval and scrupulously avoided for several centuries is probably owing to the fact that composers were too much afraid of it to look it squarely in the face and see what manner of thing it really was. At any rate, its virtues, notably its magnetic quality, were unsuspected until Monteverde discovered them. The tritone is indeed doubly magnetic; its two notes force each other apart; the ear not only requires that its lower note shall fall, but that its upper note shall rise.

The essential difference between this tonal system of ours and the old Gregorian modal system may be thus expressed: in the old system a certain note was recognized as the tonic of a mode, because the music came to a final rest on that note. In our modern system the music comes to final rest on a certain note because that note is the tonic.

Our tonal system is based upon the principle of natural musical attraction and tendency. It is not empirical, but the natural result of a potency and power that had lain hidden in the musical material for centuries, until Monteverde discovered it. It can be imagined what a shriek went up from all the musical theorists of his time! Monteverde had used the tritone with malice prepense, and was not ashamed of it. Just see what the Florentine music-reform had brought about, and what all the charms of a platonian palingenesis were to end in! Galilei, Bardi and Caccini had introduced the monodic style, where a single voice sang a melody to an instrumental accompaniment. In this accompaniment harmony was for the first time considered as

something by itself, and not as a mere result of counterpoint, and the first important result of this was the emancipation of the tritone and the discovery of the chord of the dominant seventh. In a previous lecture I warned you that we should find that the tritone had not been called the devil for nothing. It has proved so. The tritone is in music what desire, longing, yearning are in life.

We owe the music of the Haydns, Bachs, Beethovens, Schumanns, and all our modern heroes, to this little devil of a tritone which Monteverde let loose in the calm and happy musical paradise of the Gabriellis, Joquins, and Palestrinas. With Monteverde, music came down to earth; if it was destined to soar again up to those celestial regions of pure ecstasy to which it had borne Palestrina, it was to be like the captive balloon, anchored to earth to which it must return. How far modern music can be made to go in the opposite nether direction, some of our respected contemporaries have shown with unmistakable clearness. Yet as for the matter of soaring to the empyrean, let us console ourselves with the reflection that we have every reason to believe that until we die we are better off on this earth than anywhere else; and that music which is thoroughly and genuinely human in, perhaps, better suited to our æsthetic needs than music which is simply and purely divine. But if, at any moment, we feel a desire to throw off this earthly being, to leave behind us all that recalls this struggling life of ours, and for a brief space to commune with the pure and beautiful soul of music, let us turn to Palestrina. The music of Bach or Beethoven may tell us of the bliss of heaven. Palestrina's music, not to speak irreverently, is the heavenly bliss. Although the new departure in music begun by Caccini and Peri in Florence, and energetically followed by Monteverde and his pupil in Venice, had for its sole object the utter subjugation of music to poetry, and had begun by attacking all the established musical forms, composers very soon found that music had other ends than that of being merely dramatic. The new tonal system gave music a power of expression hitherto unknown and unsuspected, but at the same time gave the art new and varied opportunities for developing itself in a new way, and without too scrupulous adherence to the special laws of its sister art, poetry. We find that after the element of individual emotional expression had been once admitted into the domain of music, and the inevitable fermentation consequent upon such a step had begun to subside, this dramatic element very soon began to find its own level, and after Monteverde the independent development of the art went on very much as it had done before him. New musical forms sprang up in a wholly musical way.

Figured or thorough-bass was the natural result of harmony being worked upon as a special study, and is nothing more than indicating chords by a series of figures written under the bass. In fact, it is a sort of musical shorthand. The first man to treat of it, to reduce it to a system, was Ludovico Viadana. The development of two new musical forms also belongs to this period. They were double-counterpoint and the fugue. Double-counterpoint is not, as its name seems to imply, the art of writing two simultaneous counterpoints. It is the art of writing in two or more voices so that the counterpoint is equally good when the composition is sung as it was originally written, and when the order of the voices is inverted. Although this sort of counterpoint is mentioned as something generally known in a work of the learned theorist Zarline, published in 1558, we can find no instance of its having been used by the composers of the sixteenth century. It seems to have been first used by the great Italian and German organists of the seventeenth century. . . .

Girolamo Frescobaldi was born about 1586 in

Ferrara. His works show him to have been the virtual founder of the great schools of organ-playing, and the greatest composer of organ music till we come to Sebastian Bach. To him we owe the prelude, the suite, the Choral-Vorspiel and the fugue. His fugues to be sure are not quite what we call fugues now-a-days. The fugue form was developed somewhat later; but Frescobaldi's compositions which bear this name are fine music, and the discovery of what is known as the tonal fugue is ascribed to him.

Giacomo Carissini was the father of the oratorio. This form was first developed into a condition very nearly approaching its greatest splendor by him. He was born in 1604, and was thus a contemporary of Monteverde. He accepted the new tonal system and the new musical ideas. But to Monteverde's daring he added a larger calibre of genius, and a far greater skill in counterpoint. He stood at the head of the great modern schools of choral composition. It was his great pupil, the Neapolitan Alessandro Scarlatti, who, more than any other, helped form the grand musical style of Georg Friedrich Handel.

The lecture then concluded with a selection from Carissini, given by a select choir.

### MUSIC IN CINCINNATI.

CONCORDS AND DISCORDS. — THE THOMAS INVASION. — PAST ORCHESTRAS. — THE OPERA FESTIVAL.

The following is the principal portion of a letter from Cincinnati (March 5) to the *Boston Daily Advertiser*. —

Doubtless many of your readers think of Cincinnati as a great musical centre, a place where symphonies and operas are every-day affairs, a city in which pigs become pork to slow orchestration, and wherein beer is brewed to grand choral accompaniments. Such being the popular notion, it may be well for me to state the facts.

Not many years ago Cincinnati was as barren musically as any other Western town. Theodore Thomas came here with his orchestra, and played to small audiences; but classical music was not appreciated, and it is said that he went away in disgust. Slowly an interest in good music sprang up, however, and in spite of many discouragements some gentlemen of influence organized a musical festival, copied somewhat after the Handel and Haydn triennials. The first experiment was highly successful; it was repeated another season, and the biennial festival became an established institution. In 1875 the festival, finer than ever before, was held in the old, defective Exposition building, a temporary structure built of wood, and in nowise suited to such purposes. The festival was brilliantly successful, and, in consequence of the enthusiasm which it aroused, Mr. Reuben Springer gave a large sum of money towards the erection of a permanent music hall. Other money, upon which the gift of Mr. Springer was conditioned, was raised; the music hall was erected, flanked by permanent exposition buildings, and provided with a huge organ, the largest, if not the finest, on this continent. Here, in 1878, another grand musical festival was held, followed by the last, and thus far the grandest, in 1880.

As an outgrowth of the musical spirit developed by the earlier festivals, a Cincinnati orchestra was organized, and this for several winters gave short series of symphony concerts, which drew fair audiences and were modestly sustained. In 1878, however, a change came. Mr. George Ward Nichols, a prime mover in the great festivals, conceived the idea of organizing a college of music. He secured the co-operation of Mr. Springer and other wealthy gentlemen, and suddenly it was telegraphed all over the country that Theodore Thomas had been engaged to take charge of the enterprise. Thomas came; stu-

dents flocked to study under the teachers whom he gathered together; the Cincinnati orchestra of Michael Brand was swallowed up in a grander orchestra, of which Thomas was conductor; two seasons of brilliant concerts were given in the Music Hall; chamber concerts were furnished by a picked string quartet; and Cincinnati was looked up to as the musical stronghold of America. Soon came discord into all this harmony; there were quarrels in the College of Music; one teacher after another resigned; finally there was a grand crash, and Thomas himself withdrew. The college remained, Nichols remained, and the Music Hall remained. Such was essentially the state of affairs at the beginning of the present season.

So much for the past, now for the present. Musically, with one or two important exceptions, the season in Cincinnati has been dull. The foregoing historical sketch suggests a growth in musical interest so rapid and extraordinary that much of it must have been forced; a hotbed product of local pride and western enthusiasm. Early last autumn the Cincinnati orchestra proposed a series of symphony concerts. Seven hundred subscribers were needed to insure success, but only five hundred could be secured, so the enterprise fell through. The quartet from the College of Music has given a few good chamber concerts; there have been two or three other concerts of the promiscuous kind, one oratorio and a little opera; but this, barring the late opera festival, has been all. Such concerts as are given in Boston by the Cecilia, Boylston and Apollo clubs are practically unknown here; pianoforte recitals are rare, and poorly patronized; musical entertainments, in short, to succeed in Cincinnati, must be of the very biggest kind; small affairs are barely tolerated.

This passion for bigness and grandeur has been well exemplified by the opera festival held here last week. The enterprise was conceived by Col. Nichols, and carried out under the auspices of the College of Music. It has been in all essential particulars a most brilliant success. The great Music Hall, which seats nearly five thousand people, was converted into an opera-house; Mapleson came here with all his resources; the Cincinnati orchestra was added to his, and some new scenery was painted. For a week the performances continued. *Lohengrin*, *The Magic Flute*, *Mefistofele*, *Lucia*, *Sonnambula*, *Aida*, *Faust*, and part of *Moses in Egypt*, were magnificently rendered. The audiences numbered something like an average of seven thousand for each performance, and the utmost enthusiasm prevailed. Mapleson made money, the College of Music made money, Nichols won popularity, and nearly every one was satisfied. Now, however, we are far enough away from the festival to see it with a little perspective, and we may properly ask wherein it was great, and wherein it fell short of the advertisements. As regards the performances, they were certainly magnificent. But then they were given by Mapleson's company, with Gerster, Valleria, Cary, Belocca, Campanini, Ravelli, Novara, Del Puente, and all the other fine soloists with whom he travels. His company can be heard in any great city, and there is no reason to suppose that it sang better here than elsewhere. The orchestra, however, was a great addition to Mapleson's forces, and added to the performances a breadth and vigor truly remarkable. The chorus was also somewhat larger than usual, and, furthermore, there was the great Music Hall organ, which in certain scenes—as, for example, in *Lohengrin*, when the bridal party enters the cathedral—was used with magnificent effect. In these particulars the rendition of the several operas excelled; in none did they fall short. From a spectacular point of view, on the other

hand, the festival was not quite up to all expectations. The settings were very good, but not extraordinary; the best of the scenery was that which Mapleson carries with him. In fact, the stage was too small and too shallow for the grandest spectacular effects, and it was folly to suppose that as much could be done with a mere temporary arrangement as can be accomplished on a really large and thorough stage like that of the Boston Theatre. As regards scenery, and so forth, the thing could be much better done in Boston; but Boston could not supply the space for that other element of a great spectacle, the enormous audience. In this particular the festival was unique; no better could be done anywhere in the world without the special construction of a building equal to our Music Hall. C.

#### MR. STANFORD'S OPERA:

##### "THE VEILED PROPHET OF KHORASSAN."

Among all the interesting and important works which have lately been produced at the Hoftheater at Hannover, no one has been looked forward to with more interest or received with greater enthusiasm than the opera, *The Veiled Prophet of Khorassan*, by C. Villiers Stanford, performed for the first time at the above theatre on the 6th Feb.; and surely no one has a better claim to the attention of Englishmen, having been originally written to an English libretto by one of the most prominent of the younger school of English composers. Mr. Stanford's name is well known in the musical world, and although his fame rests perhaps as much on the excellence of the performances given under his direction at Cambridge as upon his compositions, yet such of the latter as have been heard in London—as, for instance, those that have been given at the Crystal Palace and at the Richter Concerts—have aroused the attention of the discerning part of the musical public, and by them his career as a composer is watched with ever-increasing interest. Now, however, he has come before the world in a new light, as the composer of a grand opera, a work of greater importance than has hitherto appeared from his pen.

In his choice of a subject, Mr. Stanford, actuated probably by national sympathy for the poet, for he is a fellow-countryman of Thomas Moore's, has been especially fortunate. "*Lalla Rookh*" has already yielded much excellent material for musical treatment—witness Spontini's *Nourmahad*, Félicien David's *Lalla Rookh*, Rubinstein's *Fernand*, and last, but not least, Schumann's *Paradise and the Peri*; but it is remarkable that the story which, of all the episodic poems in that work, exhibits the greatest possibilities for dramatic treatment, should have been hitherto almost entirely overlooked. Schumann, it is true, had intended to set it as an opera, but his purpose was never fulfilled, and the only evidence of its existence is in a letter written by him to Zuccalmaglio. The story of "*The Veiled Prophet*" has furthermore the advantage of being historically true. In D'Herbelot's "*Dictionnaire Orientale*" a description is given of the personage who gives his name to the poem, of which the following is an extract: "*Mocanna, surnom de Hakem, fils de Haschem, fameux impoiteur dans Khorassan, sous le règne du Khalife Mahadi. Il reçut dans les combats qu'il donna un coup de flèche qui lui fit perdre un œil, ce qui l'obligea pour cacher cette difformité de porter un voile ou un masque que l'on nomme en Arabe burca, ce que lui fit donner le surnom de Burca. Cet impoiteur, quoiqu'il fût d'ailleurs fort malfait de sa personne, voulut cependant par une témérité incroyable passer pour un Dieu, et eut plusieurs sectateurs qu'il abusait, et qu'il servait à se rendre maître de quelques places fortes dans le Mavaranahar, autour des villes de Nekaheh et de Kasche; de sorte que, s'étant rendu déjà puissant, et la faction croissant de jour en jour, le Khalife Mahadi fut obligé d'envoyer une armée pour en arrêter les progrès et pour châtier cet impoiteur. . . . Après une longue défense se voyant réduit à l'extrémité, il prit le parti de se faire mourir lui et tous les siens, par une invention fort nouvelle. Pour venir à bout de son dessein, il donna*

du poison dans le vin à tous les gens, et se jeta lui-même ensuite dans une cuve pleine de drogues brûlantes et consumantes afin qu'il ne restât rien de tous les membres de son corps, et que ceux qui resteroient de sa secte pussent croire qu'il était monté au ciel, ce que ne manqua pas d'arriver. Ben Schonach dit qu'il montrait une espèce de lune qu'il faisoit lever la nuit quand il vouloit passer pour Dieu." Moore's ending, poetic and touching as it is, is an addition to the story, and as such it has been discarded for one more in accordance with the historical facts and dramatic effect. In other respects, the author of the libretto, Mr. W. Barclay Squire, has made use of Moore's version of the story, and adhered to it almost entirely. It will be remembered that in Moore the story is related in three divisions or narrations; these form the three acts into which the opera is divided. A short description of the action and the most prominent features of the music as connected with it may not be unwelcome. The curtain rises on a hall of state in the Palace of Merou. A throne is set in the middle, and round it is grouped a band of neophytes, who have abjured the service of the Caliph for that of the mystic prophet Mocanna, whose coming they await with expectant excitement. After a short chorus for male voices, the first notes of a march are heard in the distance, and soon the procession of the Prophet appears, at the end of which he himself enters, clad in a long white garment, his face being covered with a glistening and semi-transparent veil, which allows only the general outline of his head to be seen. He takes his seat on the throne, and at the conclusion of the chorus an impressive phrase of three bars is given out on the low strings and the wood wind, which phrase is afterwards inseparably connected with the Prophet's appearance. Mocanna rises and addresses his followers, enjoining on them strict obedience and absolute devotion to him and to his cause, which he declares to be the freedom of the world. They are to be ultimately rewarded by the revelation of his countenance, which he describes as being of the most perfect beauty and brilliancy, inasmuch that it is necessary to veil it from all human eyes. The music to which these words are set is of great beauty, and its principal subject is used as a *motif* for the veiled countenance of Mocanna; the entire solo is most effective and well calculated for the voice (a true baritone). The Prophet's speech is interrupted by the entrance of Abdullah, his confidential slave, who rushes in breathless, and describes in terrified accents how he has seen the Caliph's army drawn up in battle array outside the city. Mocanna takes this opportunity of testing his followers' devotion, and despatches Abdullah to bring Azim in, a young warrior of invincible might, also a newly arrived proselyte to the cause, who enters fully armed. After a few bars of recitative, begins a trio for Azim, Mocanna, and Abdullah (tenor, baritone, and bass), with the chorus; the whole *ensemble*, in which Azim is invested with the leadership of Mocanna's troops, is one of the finest numbers in the opera.

The scene is now changed to a room in the palace, with a lattice-window looking down into the street below. The martial strains of the first scene are heard on the stage, and Zella, the virgin priestess, is discovered watching the troops go past the window. She describes Azim in the procession, and utters a shriek; after a few bars, during which she has only strength to falter his name, old remembrances of their early love come flooding in upon her, and she describes how Azim was carried away to the war and how news afterwards came of his death. This solo, one of the most pathetic and original in the work, is interrupted by the Prophet, who comes to induce her to join in a plan for assuring Azim's allegiance to the cause by means of the fascinating allurements and enchantments of the harem; in this scheme she is to be the central figure. Amazed at the contrast between the Prophet's former professions and his present commands, she refuses with indignation, but is reminded of the terrible oath by which she has been bound to him forever, and is compelled to consent to his demands, which are accompanied by a promise that she shall see his face. This he ends by showing her, lifting his veil with his back turned to the audience, and

she, uttering a scream of horror, falls fainting to the ground. The whole of this act, as will be seen, abounds in powerful dramatic situations, of which the best advantage is taken by both librettist and composer.

In striking contrast to this is the second act, the greater part of which is purely lyrical. The scene is in a garden in the harem. It is evening, and groups of women are seen wreathing garlands, preparing for Azim's arrival. The opening number is a chorus, with a solo sung by Fatima, the chief slave of the harem, after which the women leave the stage, hearing footsteps approaching. Abdullah comes in leading Azim, who has been blindfolded. The scarf is taken off by Abdullah, who then sings a song in which Mocanna is compared to a fowler, his prey being the women whose voices have just been heard. Azim, whose faith in the Prophet is unshaken, drives out the ribald slave, and when left alone, having searched the garden in vain for any traces of his long-lost Zelia, he gives up the quest as hopeless, and in an aria of great beauty calls on death to relieve him from his despair. He casts himself upon a couch, and the voices of the women are heard again, this time behind the scenes, singing an invocation to the Spirit of Love, in words built upon those of Moore, whose arrangement at this point is closely followed, being peculiarly well adapted for stage representation. This chorus is followed by a ballet, between the two divisions of which the dancers bring in Fatima, who sings the well-known verses beginning "There's a bower of roses by Bendemeer's stream," to an air of peculiar charm, built on a scale of Oriental character. At the conclusion of the whole ballet, a figure enters among the dancers, enveloped in a white veil, similar to those worn by the dancers themselves, which, when left alone, she lifts, and shows herself to be Zelia. Azim springs up in astonishment, unable to believe that it is his long and eagerly sought love. She stands motionless and silent, until Azim charges her to tell whether she is really Zelia, when she confesses that they have both been duped by Mocanna. Azim urges her to fly from the monster's presence, which she refuses to do, being reminded again of her oath by the mystic influence of Mocanna, who at that moment crosses the stage at the back unseen by the lovers; she entreats him to leave her, but he declares that he will live or die with her. They resolve on flight, and are on the point of departure, when they are interrupted by the Prophet, who rushes in to prevent them. Azim draws his dagger and attacks Mocanna; but his weapon breaks against the concealed armor of the Prophet, who utters a derisive peal of devilish laughter as Azim leaves the stage vowing vengeance.

In point of musical treatment this act is, perhaps, the most elaborate in the work; in fact, it may be said that the first portion of the act, which is, as respects dramatic action, the slightest in the whole opera, is somewhat overweighed by the importance of the music. Of course the love duet between Azim and Zelia is the climax both of the action and the music, and as such it stands out from the rest of the act with due prominence; but it fails in some degree of its full effect, owing to the interesting numbers that have preceded it. Among these may be mentioned, as being of especial importance, Abdullah's song, with its Mozart-like sweetness and gaiety; Azim's aria; the whole of the ballet music, with its peculiar Oriental rhythms and character; and Fatima's song. The *ensemble* of the duet is exceedingly effective and well-written, and the canonic imitation in the middle section is a striking evidence of the possibility of combining passionate dramatic action with theoretic skill.

The scene of the third act, which takes place at night, is laid in the court-yard of the palace. On one side of the stage is the palace itself, with steps leading up to it; in the background is a pool or well, surrounded with tall palm-trees; and opposite the palace a part of the city wall is seen, with its battlements and towers. On this wall a Watchman is keeping guard, and beguiling the time with a love-song of a very original character, in which the Oriental character is again prominent, and during which the trumpets of the Caliph are heard break-

ing in upon the silence of the night. As he goes away along the wall a group of mailed figures is seen stealing out from behind the palace. They are the proselytes with whom the first act opened, who have now begun to disbelieve in the glory and the promises of Mocanna, and who resolve to return to their allegiance, and to throw themselves on the mercy of the Caliph. Abdullah comes out of the palace, and gives himself to the conspirators, who sing an excited and turbulent chorus, expressing their disbelief in the Prophet and their determination to kill him. At this moment Mocanna himself appears in their midst, and stands before them unarmed, daring them to fulfil their murderous resolve. Overawed by his dignity and the mysterious influence which is inseparable from his personality, they are mute. He then offers, in order to strengthen their expiring faith, to show them a test of his power over heaven and earth, by commanding the moon to rise out of the pool, giving them leave to destroy him if the ordeal does not succeed. He ascends the steps and, amid the tumultuous murmurs among the crowd of his followers, who are joined by the women from the palace, begins with mystic gestures to conjure the moon by the sign of Solomon. For some time nothing breaks the darkness, and the chorus becomes more impatient, when at last a gleam appears among the palms which overshadow the well, and the moon gradually rises in full brilliancy.<sup>1</sup> The followers, whose unbelief is turned into wonder and repentant admiration, throw themselves at Mocanna's feet, with enthusiastic expressions of devotion. He bids them to a feast, at which he promises to reveal the mystery of his countenance, and they enter the palace leaving him gloating over his approaching vengeance; for he has determined to punish their apostasy by means of poison, and to crown his hellish triumph by showing them his hideous visage as they are expiring. He follows them into the palace, and at the same time Zelia and Fatima enter at the back, prepared to take their flight and to deliver up the city to the Caliph. After a short duet, which serves as a relief to the dramatic intensity of the scenes which precede and follow it, Fatima is despatched to complete the plan of escape which had been previously determined upon. Zelia, when left alone, sings a very touching and beautiful invocation to the night for protection and concealment, which is interrupted by the faintly heard death-groans of the dying followers from the palace. After a pause Mocanna's voice is heard as he lifts the veil and discovers himself to his doomed victims. Zelia hastens up the steps and looks into the palace, and then, with a terrified cry, hides herself among the shrubs on the brink of the pool. Mocanna appears on the steps bearing the poisoned cup in his hand, and, on perceiving Zelia, he tries to compel her to join him in the fatal draught. She flings the cup away, calling for deliverance on Azim, who appears at the same moment, led in by Fatima. He draws his sword, rushes on the Prophet, bearing him down, and delivers him to the guards of the Caliph; Mocanna breaks from them, and, standing on the brink of the pool, pours imprecations upon those who had been duped by him, tears the veil from his ghastly countenance, stabs himself, and plunges into the water. During the last scene the Caliph and his troops have been admitted; the day has begun to break, and as the sun bursts out in full splendor, a *finale*, consisting of a quartet (Zelia, Fatima, Azim, and the Caliph) with chorus, begins, and forms a fitting conclusion to the whole work.

In the third act the interest is well sustained throughout, and the composer is more than equal to the occasion. In particular, the whole of the scene in which the moon is raised is musically conceived, and carried out in a very powerful manner. The orchestral passage representing the gradual ascent of the moon, the solemn and impressive tones in which Mocanna utters his spells, the impatient cries of the people, changing into shouts of wonder and adoration when the first gleam of light is seen upon the water, and last, but not least, the snatches of the Watchman's song heard above the

other voices at the moment of the moon's appearance—all these unite to form an *ensemble* rarely surpassed in dramatic power and musical treatment. Here the composer shows himself a thorough master of the materials at his command. The treatment of soli, chorus, and orchestra is alike excellent. After this elaborate and moving climax relief is wanted. This is provided by the duet and solo which immediately succeed this scene; these serve to prepare for the intensely dramatic duet between Zelia and Mocanna, and for the *finale*, in which a broad and flowing melody is prominent, being well divided among the voices, and a most effective conclusion.

Mr. Stanford's style as a dramatic composer is all his own. Before hearing this work it might have been expected that traces would be found of that tendency to imitate Wagner which is the besetting sin of most of the younger school of operatic writers. Such, however, is by no means the case. It is true that particular musical phrases are used to represent special leading personages or ideas in the drama, in the manner of Wagner's *Leitmotives* (if indeed he can rightly be called the inventor of what was employed by many before him); but these phrases are employed in a manner quite different from that of Wagner, being used in a much simpler and less complicated way, and being only introduced for special purposes, and then definitely marked, so that their meaning cannot be mistaken. This is the sole resemblance that can possibly be found in Mr. Stanford's work to Wagner's. For example, his view of the relation between the voices and the orchestra is entirely different from that of the great music-dramatist; the passages and phrases given to the former are never difficult or impossible to sing, or harsh in effect, while the latter is throughout the work kept in the background, pervading and giving color to the whole, while it never obtrudes itself unduly into notice. On the other hand, the orchestral writing is not the less careful, because it is not always prominent, but in every part of the work it is full of individuality and charm. Mr. Stanford's style of instrumentation, both here and in his other orchestral works, is built more or less on that of Schumann; while his style of dramatic treatment bears more resemblance to Meyerbeer than to that of any other master. With regard to what is technically known as "local color," i. e., the employment of special peculiarities of rhythm, tonality, or orchestration, in order to bring vividly before the hearer the feeling of the locality or period of the action—Mr. Stanford's method is again purely original. In the case of many works, especially in some of recent date, the local coloring is obtruded and insisted upon throughout, by which means the most important dramatic points are apt to be obscured, and the hearer to be wearied with the persistency and monotony of the characterizing elements in the music. Two prominent instances of this may be given—Rubinstein's *Marcellus* and Bizet's *Carmen*. In the one phrases and figures characteristic of Jewish music, and in the other, rhythm and intervals peculiar to Spanish dances, are insisted upon to such a degree that the hearer's pleasure is greatly diminished. Here, however, the case is different. The Oriental characteristics, which are very beautiful and of new effect in themselves, are reserved entirely for the lyrical portions of the opera, and in no single scene do they intrude upon the more serious and dramatic sections. Thus, in the second scene of the first act, where Zelia is recounting the story of her early love, they are introduced with a sparing hand, and do not appear again until the second act, where, as has been said above, they are used with greater freedom. In the opening chorus, in both sections of the ballet-music, which is of wonderful originality and charm, and in Fatima's song, they occur, combined with a wonderful feeling of enchantment and glamour, which is cast over the whole by an entirely new use of orchestral effects. Again, in the third act, the Watchman's love-song, before alluded to, is peculiarly Oriental, both in the melody and in the accompaniment, and the distant trumpets heard behind the scenes heighten the effect produced by the employment of local coloring.

<sup>1</sup> It is right to say that the rising of the moon is not intended to be considered as the effect of magic, but as the result of Mocanna's superior astronomical knowledge, whereby he imposes upon the ignorance of his followers.



With regard to the performance of the work at Hanover, the first meed of praise must be given to the indefatigable director and talented translator of the libretto, Herr Capellmeister Ernst Frank, on whom devolved the whole labor of producing the opera, and whose diligent supervision and masterly powers as a conductor are only equalled by his courage in bringing out this the first dramatic work of its author. It will be remembered that he it is to whom the world owes the production of Hermann Goetz's opera, "The Taming of the Shrew," and "Francesca da Rimini," the latter of which was completed by him from the sketches bequeathed to him by the composer.

The rendering of the part of Zelica by Fräulein Börs was beyond all praise. Possessed of an organ of extraordinary sweetness and purity, combined with an absolutely faultless intonation and great power, this lady is also gifted with an amount of dramatic genius rarely, indeed, to be met with on the lyric stage. Since Mlle. Tietjens, such a combination of great dramatic power with a voice of such rare excellence has scarcely been seen. Her impersonation of the maiden priestess, under the baneful influence of the Prophet, with the contrasting reminiscences of her old life and of her fatal oath always struggling together in her mind, with her longing for deliverance from the false atmosphere with which she finds herself surrounded; all this was given with marvellous power and pathos. The part of Zelica is one which requires great acting to do it justice, and to awaken the human interest, which, it must be confessed, does not lie on the surface, and which, in almost any other hands, might easily fail to find expression. Herr Schott's Anis was a creation of no less excellence. Gifted, as those of our readers who witnessed his performance of *Lohengrin* last winter in London will remember, with a superb stage presence, he looked the part to perfection, and sang the music allotted to him most admirably, but the character is not one to excite great interest. The central figure of the opera unfortunately did not find so satisfactory a representative. Doubtless the part of Mocanna is one of no ordinary difficulty, chiefly perhaps because, by the face being covered, all expression is of necessity confined to movements of the figure and limbs: but Herr Nollet, to whom the part was intrusted, although possessed of a powerful voice, has extremely little histrionic ability, and failed utterly in his conception of the character. The parts of Fatima, Abdullah, the Watchman, and the Caliph were admirably filled by Frau Vizthum-Pauli and Herren Bletzacher, Binge, and Von Mildo respectively. The chorus was very efficient, and the playing of the orchestra absolute perfection. The whole opera was exceedingly well put upon the stage; the mounting of the second act especially being of unusual beauty. The evolutions of the ballet were extremely graceful, being copied from Oriental dances; the dresses were a great relief from the conventional costume, with its hideous contour, being long, almost reaching to the feet, and soft and flowing in outline, with veils which were used with great effectiveness in the dance. These dresses, and indeed those of all the principal characters, were closely copied from Mr. Tenniel's illustrations to "Lalla Rookh."

After the second and third acts, at the first performance, the composer and the chief singers were called repeatedly before the curtain; and at the second performance, on the 11th ult., the ultimate success of the work was assured, the enthusiasm with which it was received being, if possible, still greater than that of the first night. — *Lond. Musical Times*, March 1.

#### VON HÜLSEN AND WAGNER.

The following letter has been addressed by the Intendant-General of the Theatres Royal of Prussia to the publisher of the *Musikzeitung*, in reference to the non-production of the *Nibelungen* Tetralogy at the Royal Operahouse, Berlin:—

"The attacks directed against me by certain Wagnerites have not exasperated me, however

much they were, perhaps, intended to do so. Despite all that has occurred, the position I have assumed with regard to this work of Wagner's is the result of, and has been fortified by, circumstances. Like you, I am far from doubting that the *Nibelungen* marks an epoch. But in other respects we differ, for I believe that the epoch will not last very long. In fifteen, or perhaps twenty years, people will not talk much about it. If you will look with me at the actual facts, everywhere repeated, you will find with me that the sacrifices and trouble entailed by nearly every performance of the work are utterly disproportioned to the ideal or material success. Most of this is merely apparent. As every impartial person will to-day without more ado allow, even the model performance at Bayreuth was by no means successful, because the very large majority of the visitors went away altogether dissatisfied. It is, moreover, true that the performances at Vienna, Leipzig, and Hamburg, turned out still more unfavorably; those at Leipzig were most successful, yet the manager has had all the same to find out another locality for the purpose of re-indemnifying himself. One manager told me that his '*Nibelungen* Cycles' caused him bitter regrets. I can believe it. Of the pecuniary deficits which followed all the performances in question, I will say nothing, for this consideration alone would not exercise a decisive influence on the Opera of the King of Prussia; but how did the public behave towards the Ring in Vienna and Leipzig, after the fever of novelty had died out? Get some one to make thoroughly the requisite investigation; you will be shown some extremely dispiriting figures. Now, it would not be possible at the Royal Operahouse to get up the entire work in one season; to do so, we should have to neglect everything else. Is such a course advisable? And, were I to have one of the four pieces produced every year, the first would be forgotten when the fourth appeared; we should have to begin afresh, and, consequently, throw over all the other pieces of our repertory. . . . *Die Walküre* excited my enthusiasm, and I would willingly have purchased the right of representation for the Royal Operahouse, Berlin, immediately after the first performance in Munich; but at that time the work belonged exclusively to the King of Bavaria. The composer promised me at Bayreuth that I should have it, but subsequently retracted his promise. That very recently he did not reply to a message connected with this, is something you do not, perhaps, know, and everything has its limit. The impartiality which I have invariably endeavored to observe in all art matters, a circumstance which you yourself emphasize in your article, I have exhibited, to the best of my belief, in this business of Wagner's. Though perfectly well aware that only *Tannhäuser* and *Lohengrin* really possess the power of drawing, I did not hesitate bringing out *Die Meistersinger* as well as *Tristan und Isolde*; up to the present moment, the former has never proved completely successful with us, and the latter has never proved so at all. What trouble we all took with it! In vain! After the first four or five performances, the interest in it was at an end, and could never subsequently be revived. Herr Wagner once reproached me with having been unjust towards him because I did not begin and set the example, as I might well have secured all the best talent at the other Court Theatres of Germany. Whoever is acquainted with the real state of things knows whether the Intendant-General of Prussia would or would not have been able to assemble the leading singers of all the Court Theatres in Germany for a '*première*' in Berlin."

NEW OPERAS. — Mme. Ingeborg von Bronsart, composer of the one-act musical piece, *Jerry und Bätely*, has completed the score of a four-act opera, *König Hiarns*. The book, founded on a Danish saga, is written by the lady's husband and F. Bodensstedt.

Wagner has announced that *Parzifal* will be performed exclusively in the Festival Theatre at Bayreuth, but that, after the claims of the "patrons" have been duly satisfied, there will be performances for the outside public, and that they will probably come off in August next year.

## Dwight's Journal of Music.

SATURDAY, MARCH 26, 1881.

### RECENT CONCERTS.

BOSTON PHILHARMONIC SOCIETY. This new organization gave its first symphony concert in the Music Hall, on Thursday evening, March 10, preceded by a public rehearsal on Tuesday afternoon, March 8. The hall of course was well filled, through the cheap and popular "club" plan, whereby "associate members," who subscribe ten dollars each for five concerts, receive four tickets each for every concert, making them practically half-dollar concerts. The sum realized from these five or six hundred private subscriptions is further eked out by throwing the doors open to anybody who will pay fifty cents to hear the public rehearsal of the full programme of the concert. It would seem to be a pretty shrewd business scheme, whatever it may prove to be in its artistic spirit. It was born apparently out of a curious fermentation and pot-boiling of the petty local politics and jealousies of music; but that is none of our business; we are bound to judge it by what it does for music, and not by any avowed or suspected motives.

Both concert and rehearsal were given with the well-known Harvard Symphony orchestra, the same in number and in membership, with the exception of a first violin to make out the eight, while Mr. Allen stepped to the head, and Mr. Listemann to the conductor's desk. The programme, too, was modelled essentially upon programmes often given by the older association, and such as its fault-finding censors used to denounce as "heavy." In short, here was a good, classical programme, made up of the best sort of matter: four large, satisfying compositions of the masters, — enough for a feast (or nearly, with some short overture or march to end with), — and followed by a "new school" appendix, which made it rather long. But so has the Harvard Association done its share of late in the production of new works. This was the programme for the two occasions: —

Overture, "Iphigénie in Aulis" . . . . . Gluck  
Pianoforte Solo, Chromatic Fantasia and Fugue . . . . . Bach  
Wm. H. Sherwood.  
Symphony No. 4, in B-flat. Op. 60 . . . . . Beethoven  
Concerto in A-minor . . . . . Schumann  
Wm. H. Sherwood.  
Serenade for strings with 'cello, Op. 60 . . . . . Volkmann  
Sigurde Stenbe, Symphonic introduction to  
Bjornson's drama of same name . . . . . Svendsen

Gluck's noble overture was played not only with Wagner's conclusion — necessary, because the overture runs into the opening scene of the opera — but according to Wagner's peculiar theory as to the *tempo* in which the whole piece should be played. That is, it was taken *Andante* from beginning to end, giving it a large and stately air, to be sure, but robbing it of life and movement, and nearly doubling its length. Heretofore we have always heard it given, after the model of nearly all such overtures, with a short slow introduction, followed by a lively *Allegro*, and we doubt whether any one but Richard Wagner ever found it ineffective, or inexpressive, or uninteresting in a good performance after the old traditional way. Wagner's reasons certainly are plausible. In the first place (but this is of least account) in the original French score of *Iphigénie in Aulis* the overture is marked *Andante* at the beginning, and the mark is never changed, although the whole character and spirit of the music, after the first eighteen or twenty measures, becomes altogether different. But Wagner says that Gluck, while continuing the same *Andante* beat and measure, fills the measures with notes of

only half the length (quarters for halves, eighths for quarters, etc.), which in effect amounts to the same thing as a change to *Allegro*. Does it, though? There is more show of reason in the interesting analysis which he gives of the *Inhalt*, or ideal contents, of the overture into four motives, namely: "1, a motive of appeal out of a heart's gnawing grief and anguish" (slow introduction); "2, a motive of force, of imperative, all-powerful demand; 3, a motive of grace, of virgin gentleness and loveliness; 4, a motive of sad and painful sympathy." Wagner thinks that the third motive loses its charm and delicacy in a swift *Allegro tempo*. We never heard it taken otherwise, and yet always felt its charm. Would not a slight *retardando* here answer every purpose of expression? And, after all, is it not more than probable that the French and German conductors and kapellmeisters of the ante-Wagner period had been keeping on in the safe path of tradition from the composer's own example? And what dogged self-restraint it must require, in any but a frozen orchestra, to keep from plunging into that stormy second motive with a looser rein! The first scene of the drama, into which the overture merges itself, brings back the opening theme of the slow introduction. Wagner did wisely, therefore, in making his conclusion out of that. As a matter of curiosity, this Wagner rendering was interesting (to those who know what was going on), and we have to thank Mr. Listemann for the experiment, and for a very even, smooth performance.

The beautiful fourth Symphony of Beethoven is of course ever welcome. Strangely some of the papers have hailed it as a sort of neglected treasure, notwithstanding that for sixteen years it has taken its turn nearly every alternate year in the Symphony Concerts; it is a favorite Symphony with Carl Zerrahn, and has figured also in his concerts, and in those of Theodore Thomas. This time it was in many respects finely played; but the time of the exquisite Adagio was not quite slow enough; and the finale (*Allegro ma non troppo*) was really played *Allegro troppo*, — at such an excessive rate of speed that it was hardly possible for certain wind instruments to more than scramble through it. If it be true that other conductors have sinned likewise, we can only say: "Tis true, 'tis pity, and pity 'tis, 'tis true."

Mr. Sherwood gave a splendid rendering of the Schumann Concerto, which was well accompanied. We think we have heard the Chromatic Fantasia of Bach made more interesting — not more brilliant, but less dry — even in that too spacious hall for such things. But whatever Mr. Sherwood does is masterly; the dryness may have been subjective in the receiver of the impression.

We did not find either the Volkmann or the Svendsen piece particularly edifying. The Serenade might more properly be called, perhaps, a *Serenading Scene*; for it seems to represent a very ardent and persistent lover pouring out the burden of his song under the fair one's window, but ever and anon interrupted and jeered at by roguish spirits in the orchestra, making very quaint and pretty effects of contrast and surprise. At first the 'cello melody (beautifully played by Wulf Fries), with the rich, euphonious accompaniment, was charming; but the sad serenade renews his plea so many times that the thing becomes very tedious. As for the "Sigurd Stenbe" introduction, it was all vague and meaningless for aught that it could tell us; rich and we dare say skilful instrumentation, but that is cheap in these days.

During the past month Mr. B. J. Lang has given at Tremont Temple, before large audiences, two concerts quite unique in character, being as it were between orchestral and chamber concerts, though

nearer to the latter. For the first (Thursday afternoon, Feb. 24) the programme was as follows: — Quintet in F-major, Op. 55, for Piano-forte, Flute, Clarinet, Horn, and Bassoon. . . . Rubinstein. Messrs. F. W. Schlimper, E. Strasser, E. Schormann, Paul Elts, and B. J. Lang.

SOLOS.  
Resting Place. . . . . Schubert  
Lotos-blume. . . . . Schumann  
"Ich grolle nicht." . . . . Schumann  
"Ecco quel fiero istante." . . . . Beethoven  
Adelaide. . . . . Beethoven

Mr. F. Korbay.  
Sinfonietta, Op. 188, for two Flutes, two Oboes, two Clarinets, two Horns, and two Bassoons. Raff. Allegro — Allegro molto — Larghetto — Vivace. Messrs. E. Beyer, F. W. Schlimper, A. L. De Ribas, C. Paul-wasser, E. Strasser, O. A. Whitmore, E. Schormann, C. Schumann, Paul Elts and E. Regestein.

It was a pleasant thing to hear the gentler pairs of orchestral wind instruments communing by themselves for once. They admit of many pleasing combinations without aid from the royal family of violins and 'cellos; nor need they wait on these, when they can set up such fine state on their own account. Much good music has been written for them, which we now hear very seldom; much in the form of sextets, septets, octets, and still larger combinations, such as Divertimenti, Serenades, etc., especially by Mozart. It would enlarge and diversify our acquaintance with the musical literature, if we could hear such oftener. Moreover such employment, as solo or concerted instruments, would be refining practice for the flutes, oboes, clarinets, bassoons, and horns which figure, not always to the best advantage, in our orchestras. We hope, therefore, that Mr. Lang's example will find followers. For reasons of his own, he chose his illustrations from composers of to-day, instead of brushing the dust from too long-neglected treasures of Mozart, Beethoven, Spohr, etc.

The Rubinstein Quintet alone brought Mr. Lang's excellent piano-forte-playing into requisition; but all the instruments seemed to be equal in importance. The composition is original, and in many passages, especially the slow movement, beautiful. The scherzo, too, is captivating. But on the whole the genial composer seems in this instance to grasp at more than he can compass; promising ideas fade out and vanish, and there are tiresome stretches of vague groping after the lost thread or new beginnings. A certain monotony was felt, too, in such fresh colors for so long a time without either the fine shading or the searching heart-tones of the strings; for company (accompaniment) the violin family is rather indispensable. But it is folly to try to gauge such a work after a single hearing!

Raff's Sinfonietta made a more pleasing, although not a deep, impression. The instruments were charmingly contrasted and combined, though not perhaps always in such a way as to draw out the individual genius of each. The movements are full of graceful melody, fascinating fragments and phrases of which, often quite florid, fall to the share of various instruments in turn. The Sinfonietta seemed as a whole like a rural, sunshiny, fresh and verdant picture, reflecting just the superficial sense of nature, without any mixture of the imaginative Beethoven temperament and soul. It was on the whole very nicely executed, Mr. Lang conducting.

Of Mr. Korbay's singing it is dangerous to speak. He has so many fair admirers, here and in New York, to whom in song and person he is all *coulour de rose*, that we shall hardly be forgiven the confession that we found his style too sentimental for our taste. He has a baritone of large compass and sweet quality, although a little husky that day (possibly the effect of a cold); and perhaps it was the effort to overcome this obstacle, that made much of his delivery seem overstrained and bordering on "gush." Certainly the voice was tremulous, — perhaps in the way that the sensitive leaf is tremulous; and we felt a want of manliness, especially in Schumann's "Ich grolle nicht," which we have heard given with so much more effect by Mr. Chas. R. Adams and by Mr. Henschel. Yet there is no denying that there is much refinement and much feeling in this truly musical Hungarian's singing. He plays his own accompaniments with freedom and expression.

— Of Mr. Lang's second concert (March 10) we borrow a brief and, we believe, fair report from the *Evening Gazette*: —

The novelty of the programme was an octet by Rubinstein in D-minor, for piano, violin, viola, 'cello, bass, flute, clarinet and horn. It can hardly be called an octet in the strictest sense of the word, as it partakes more of the character of a piano-forte concerto with a septet accompaniment. The piano is rarely silent, and takes the lead throughout, and in the first movement in particular the subjects are of a nature that renders their development through the other instruments impossible. Except in the andante, the work has little of the character of chamber music; but it is very charming and wholly interesting. The opening allegro is perhaps spun out to too great length, but it is wonderfully spirited and large in style. The succeeding movements are delightfully clear, melodious and fresh, and there is an exceedingly attractive originality in the composition as a whole. The vivace is deliciously crisp and graceful, and the andante has an almost Italian warmth and expression. It was well worth the hearing, and will improve upon better acquaintance. It was very well played, as were, in fact, the other selections, which included Mendelssohn's octet and Bach's concerto for four pianos. Mrs. Humphrey-Allen sang a group of songs in that refined and tasteful manner which characterizes all of her efforts in the concert-room. Mr. Lang is to be thanked for these two instructive concerts, and for the opportunities he afforded for hearing new works of such importance as the quintet and octet of Rubinstein, and the *sinfonietta* of Raff.

SOME VIOLIN CONCERTS. First under this head let us speak of the wonderful Brazilian boy, of whom so much in praise was heard from Europe during the past two years, MAURICIO DENGREMENT, now in his fifteenth year. The good Emperor Dom Pedro furnished the means of his education in Paris under the celebrated violinist, Leonard. After great successes in Paris, Dresden, London, and New York, he came to conquer Boston, giving here three concerts in the Music Hall, on the evenings of March 1st and 4th, and on Saturday afternoon, March 6th. He proved himself at once to be no "prodigy," no abnormal instance of precocity, but in the truest sense an artist. Not seeing, but only hearing him, you would not dream that you were listening to any but a full-grown, mature master of his instrument and art. His tone is full, sustained and even; his intonation pure, infallible; his phrasing admirable; light and shade sensitively (one would almost say instinctively) true; and his whole play unites sincere, fine feeling with a manly strength and fervor. Yet he plays, even in the most trying passages, with utmost ease, apparently, never thrown off his balance, never swaying to and fro, and making no contortions, giving no sign of desperate effort, but always with the air and attitude of dignified repose — one of the prime qualities of art when most alive. Such artistic manifestations, with such youth, such personal grace and dignity of bearing, with the fine form, the noble beauty of the head, and the frank, amiable countenance, combined to make a most harmonious impression. He plays like a musician, one who thinks and feels in music, with an educated musician's taste and judgment, and he commands the repertoire of a complete artist, as these programmes show. Of course, if he be not spoiled by flattery (and he does not look nor act much like an easy victim), he has yet more to develop, both in manly strength and passion. May he never lose that beautiful repose! Here is the first programme: —

Serena Concerto.	Mauricio Dengremont.	De Beriot
Barcarole.	Hubert de Blanc.	Thalberg
Three Pieces.	a. Moderato. b. Allegro Agitato. c. Andante.	Widor
	Adolphe Fischer (of Paris).	
Polonaise. — "Mignon."	Miss Annie Trafford.	Thomas
Nocturne (Chopin).	Mauricio Dengremont.	Sarasate
Aida. — "Fantasie et Variations."	Hubert de Blanc.	Liszt
a. Romanesque.	Adolphe Fischer	
b. Gavotte.	Adolphe Fischer (of Paris).	Popper
La Zingarella.	Miss Annie Trafford.	Campens
Souvenir de Haydn.	Mauricio Dengremont.	Leonard

In De Beriot's concerto the young violinist showed himself at home in the approved classical style.

and equal to all ordinary requirements of bravura playing. That stamped him as an artist. The Chopin Nocturne was rendered with refined expression, and he responded to a recall with a truly poetic interpretation of some of those characteristic, charming Spanish dances arranged and played here once by Sarasate. In the "Souvenir de Haydn," Leonard's most bold and brilliant variations on the Austrian Hymn, followed by a livelier theme, he played as if technical difficulties, which others grow old in battling with, had ceased to exist for him. His triumph with the exacting audience was complete.

A feature of almost equal interest in that concert was the admirably artistic violoncello playing of M. Adolphe Fischer. The French pianist also made a very fair impression; but of the singer it were hardly fair to speak.

In the other two concerts given with an orchestra (the Philharmonic), Dengremont played the Mendelssohn Concerto very beautifully and satisfactorily; the Sarasate *Airs Espagnols* again; *Souvenir de Baden*, by Leonard; the *Fantasia Caprice*, by Vieuxtemps; a *Tarantella*, by dear old Sivioli; and a grand show-piece (anonymous) on *Il Trovatore*. There is no doubt about young Dengremont!

— Mr. TIMOTHY ADAMOWSKI, the young Polish violinist, who is fast becoming an established favorite here as teacher and as virtuoso, gave his first concert at the Meillonon, Feb. 7, assisted by Mr. B. J. Lang, Mr. George L. Osgood, Mr. John A. Preston, and the Adamowski String Quartet, composed of young men whom the concert-giver has trained and leads in person (T. Adamowski, first violin; H. Halldeman, second violin; B. Cotter, viola; and P. Upham, violoncello). The audience was flattering in character and numbers; the programme interesting and unique:—

Scherzo and Andante from Quartet in D, Tchaikowsky  
Romanza, "I greet thee now," Schubert  
Sonata, Violin and Piano, Grieg  
Sonata, Violin and Piano, Grieg  
a. "Star vicino al bel idolo," Salvatore Rosa  
b. "I were your roses yesterday," J. K. Paine  
c. "As sings the lark," Rubinstein

Violin Solos,  
a. Notturmo, Jensen  
b. Zigeunerweisen, Sarasate

Mr. Adamowski's associates, for novices just venturing for the first time from the shade, helped him in quite a successful rendering of the two movements from the Russian Quartet, which had a certain charm of originality, although the Andante seems to travel spell-bound in a circle, as if not knowing when to stop. The Sonata Duo by Grieg, which we hear often of late, in public and in private, and which grows upon one with acquaintance, was of course finely played by Mr. Adamowski and Mr. Lang, and the former's solos, fresh and choice in character, were interpreted with fine discrimination and with fervor. Mr. Osgood's song selections were of the best, tastefully contrasted and sung with poetic feeling and expression.

— Another young violinist, now settled here, M. ALFRED DE SEVE, a French Canadian, pupil of Vieuxtemps in Paris, gave a Soirée Musicale at Chickering's on Friday evening, Feb. 25, with the following fine programme (only too long, what with encores):—

Organ Toccata and Fugue in B-Minor, . . . . . Bach  
(Transcribed for Piano by Carl Tausig.)  
Mr. Orth.

Unter Blühenden Mandel Bäumen, . . . . . Weber  
Mr. Winch.

Sonata for Piano and Violin, F-Major, . . . . . Beethoven  
Mr. Orth and Mr. De Seve.

Dante's Sonnet to Beatrice, . . . . . Gino Pinatti  
Miss Daisy Hall.

a. Two Themes on one string (the 4th), . . . . . Paganini  
b. Polonaise, . . . . . Leonard

Alfred De Seve.

a. Im Abendroth, . . . . . Schubert  
b. Marmeladen Lärchen Blütenwind, . . . . . Jansen

Mr. Winch.

Sonata for Piano and Violin, F-Major, . . . . . Grieg  
Mr. Orth and Mr. De Seve.

Bouquet: a. Star vicino al bel idolo, . . . . . Salvatore Rosa  
b. C'est mon Ami, . . . . . Marie Antoinette  
c. Es war ein Traum, . . . . . Lassen

Miss Daisy Hall.

Adelaide, . . . . . Beethoven  
Mr. Winch.

a. Etude in D-Flat, "Penses une peu à moi qui pense  
longtemps à vous," . . . . . Henselt  
b. Polish Dance, Op. 3, . . . . . Scharwenka  
c. Nocturne in A-Flat, . . . . . Liszt

Mr. Orth.

Fantasia Appassionata, . . . . . Vieuxtemps  
Alfred De Seve.

M. de Seve has all the look and action of an enthusiastic artist, musical by nature, full of energy and fire, as well as highly intellectual. He entered into the spirit of the well-known charming F-Major Sonata of Beethoven, which he played with elegance of style and with poetic feeling. We did not care so much for Paganini's "fourth string," but the Polonaise of Leonard was brilliantly effective. The now familiar Sonata by Grieg did not suffer in comparison with other performances, and the impassioned Fantasia by Vieuxtemps was given with a fervor and a freedom which might have pleased the master himself.

Mr. John Orth gave a careful, conscientious and strong rendering of Tausig's immensely difficult transcription of the Bach Toccata, which, however, does not seem to us so true to the Bach form and spirit as the one by Liszt. In the two Sonatas and his group of solos he appeared to good advantage. Miss Daisy Hall won instant favor by her clear, sympathetic voice, her finished style, and her vivacity and variety of expression. She sang in three languages (and, if we remember rightly, also in English for an encore), and gave the individuality and flavor of each choice song acceptably. In the Dante Sonnet she showed fine power of expression. Mr. Wm. J. Winch sang charmingly as usual, though not in his best voice, particularly that rare tenor melody from *Euryanthe*, and the undying *Adelaide*.

— We must take another opportunity to report of the three remarkably attractive Chamber Concerts which Mr. ADAMOWSKI, with Mr. JOHN A. PRESTON, is giving at the Chickering rooms on Tuesday evenings. One more remains, for Tuesday evening, March 29.

#### NOTES.

ARTHUR FOOTE's eighth and last Saturday evening concert at the Chickering rooms will be given this evening. String quartet by Mozart in E-flat, and quartet with piano in G-minor by Brahms (repeated). Mrs. Allen will sing. This brave enterprise has been both instructive and in every way successful. We trust that future series of trio and quartet concerts are in store for us. We shall speak of the whole course collectively hereafter.

— The BOYLSTON CLUB, on Wednesday evening, March 16, gave its multitude of friends a new opportunity of hearing Palestrina's *Requiem Mass*, for five-part mixed chorus, sung with beautiful blending of the unaccompanied voices. The *motets*, phrasing, light and shade, were carefully observed; and the wonderful music, passionless, impersonal, had an uplifting, spiritual influence. It was followed by an uncommonly choice collection of part-songs, choruses, and songs sung by Mrs. Jennie M. Noyes and by Mr. George L. Osgood, the director, all produced in rare perfection.

— Next Monday evening the CECILIA will give the first performance in America of Schumann's music to scenes from Goethe's *Faust*—the best of all the Faust music. It will be sung with orchestra, Mr. Lang conducting.

— The Handel and Haydn Society's announcements for the remainder of the season are as follows: April 15 (Good Friday), Bach's Passion music, according to Saint Matthew, solos by Miss Edith Abell, Mrs. F. Humphrey Allen, Miss Anne Louise Cary, Mr. William J. Winch, Mr. John P. Winch, Mr. Georg Henschel; April 17 (Easter), Mendelssohn's *Saint Paul*, solos by Miss Lilian Bailey, Mrs. Jennie M. Noyes, Mr. Charles R. Adams, Mr. Georg Henschel.

— We are likely to have orchestras enough. The Transcript says: "Professor Louis Mass, Intendant of the Leipzig Conservatory, is proposing, if sufficiently encouraged by subscriptions to a guarantee fund for a month's experiment, to establish nightly orchestral concerts at Tremont Temple, at fifty cents and twenty-five cents a ticket. Mr. Mass holds that only by keeping an orchestra together in daily work, under the same conductor, can a permanent local orchestra be created and maintained in Boston, and he counts on the public desire for such an orchestra being earnest enough to find the necessary guarantee until the question can be tested whether the people will frequent concerts of good music. Mr. Mass's standing and position as a musician are guarantees that the music of such concerts under his control would be of high character, even if the programmes aim to please the most general taste. It is to be hoped that the distinguished professor will be helped to try his proposed experiment. Whatever popularly cultivates musical taste and spreads the de-

sire for really good music among the larger number of people benefits all music, all musicians, and all musical enterprises. But it is to be feared that the professor has to learn that Boston is not Germany nor even New York, but has provincial peculiarities very discouraging to such an undertaking as he proposes to himself."

— Mr. SWEETWOOD's concerts will be given in April. At the first, Beethoven's Sonatas, Op. 31, No. 2, for the piano, and Op. 12, for violin and piano, with Mr. De Seve, violinist, and solos by Bach will be given. Mrs. Gleason will sing. At the second Mr. Sherwood will perform Schumann's *Fantasia*, Op. 17, and *Etudes Symphoniques*; *Etudes*, by Chopin, and with Mrs. Sherwood, Schumann's *Andante* with variations, and Chopin's rondo for two pianos. At the third, selections from Liszt's *Tasso*, and Wagner's *Walküren Ritt* for two pianos, and other works, and Miss Daisy Hall will assist.

— Wilhelmj, the famous violinist, has presented to Miss Teresa Carreno Campbell of South Boston a \$1000 violin, made for his own special use by Louis Noebe, who is known in Germany as the "Messiah of violin makers." After hearing Miss Campbell play, Wilhelmj remarked: "Your violin, my dear young lady, is not worthy of you; I will give you one more worthy of your talents." He accordingly presented her with the violin described above.

— HARVARD UNIVERSITY. Professors W. W. Goodwin, J. W. White and J. K. Paine (Committee of Arrangements) announce the *Edipus Tyrannus* of Sophocles to be performed in the original Greek, in Sanders Theatre, on the evenings of May 17, 19 and 20.

The part of *Edipus* will be taken by Mr. George Riddle, instructor in elocution, and the other parts by students of the University. The music for the choruses has been composed for this performance by Prof. J. K. Paine; and the choral odes will be sung by a dramatic chorus of fifteen students, assisted by a supplementary chorus composed chiefly of graduates, with orchestral accompaniments.

The music of the choruses, composed by Prof. Paine, with Greek and English words and piano accompaniment, will be published March 30 by Mr. Arthur P. Schmidt, 140 Tremont Street, Boston, who will send it by mail on receipt of price, \$1.25.

#### MUSICAL CORRESPONDENCE.

NEW YORK, March 21. On Tuesday evening, March 8, the N. Y. Philharmonic Club gave its fifth concert, with this programme:—

String Quintet, Op. 29, . . . . .	F. Ries
Three Romances . . . . .	Brahms
Larghetto (new), . . . . .	Miss Marie Schelle.
(Violin and harp.) . . . . .	Von Wille
Three Songs . . . . .	Schumann
Piano Quartet . . . . .	Mosart
(Mr. Mills and Club.)	

This was a good programme, and was very well rendered. The Ries Quintet went particularly well, and is a very interesting and well constructed work. Miss Schelle made a genuine success in her capable performance of the Brahms and Schumann songs, which she certainly sang exceedingly well. Her voice is fresh and strong, her intonation very accurate and pure, while her phrasing is careful, and her method very good indeed. Altogether she is decidedly a success.

The Larghetto for harp and violin (played by Messrs. Arnold and Breithecker) is not especially meritorious as a composition, but is very pleasing, and was enthusiastically received by the delighted auditors. The Mozart Quartet also, an old favorite, must not be overlooked; it was carefully played, and Mr. Mills showed new evidences of improvement in his style. He is absolutely developing into a good pianist in the true sense of the term. This is exceedingly gratifying in every sense.

Mr. Feininger's fourth and last Chamber Concert occurred on a very stormy evening, and I did not attend; but I am given to understand that it was successful musically, if not pecuniarily, and that it reflected great credit upon Mr. Feininger and his associates.

On Thursday afternoon, March 10, Mr. Rummel gave his third Recital (of the current series of four) and this also was a marked success in every way. Mr. Rummel is now fairly launched in his undertaking, and at each Recital he seems to put new energy and care into his work. His rendering of the Schumann Fantasia was especially excellent.

On the same afternoon Mr. G. W. Morgan and Miss Maud Morgan gave the first of a series of five harp and organ recitals, at Chickering Hall. Mr. Morgan handled his instrument with all his accustomed ability, while Miss Maud played the unsatisfactory harp in a



most pleasing and tasteful manner. Their programme was an attractive one, and the audience was very large and attentive. At the second recital, Miss Winant, our best resident contralto, is to sing.

Mr. Mapleson has begun his spring season of opera at the Academy. On the opening night we were regaled with *Marta*. Boito's *Mefistofele* was promised for Friday evening, March 11; but owing to the illness of Campanini, Gounod's *Faust* was substituted. This was poetic justice, for both authors touch the same subject, although of course in totally different ways. The artists showed the fatigue naturally consequent upon their extended trip in the West, and for that reason only a fair performance was given. Sig. Lazzarini (called "Mapleson's utility tenor") took the title rôle, and although he very obviously struggled earnestly to do justice to the composer and to himself, his success was but measurably respectable. Sig. Novara, as Mephistopheles, was simply admirable in every way. His voice is not as pure and clear as might be wished, but his method is excellent, and his musical conception entirely accurate. Besides, he is a magnificent actor, and that in itself is an unusual accomplishment in an Italian vocalist. Mlle. Valleria did not do herself justice as Marguerite, and was evidently suffering severely from indisposition. Del Puente was excellent, as he always is, and his death-scene was a very masterly piece of work. The chorus was fairly good, and the orchestra admirable; but it is useless to deny that the opera was not well done. One glaring fault was the use of an organ (in the church scene) which was nearly a quarter of a tone below the orchestral pitch. Of course the chorus sang with this organ, and, equally of course, Mlle. Valleria sang with the orchestra; the effect was unique, but unpleasant.

Mr. Mapleson promises as soon the *Magic Flute* and the *Barber of Seville*; other works are supposed to be in preparation.

On Saturday evening, March 12, occurred the fifth concert of the N. Y. Philharmonic Society, with the appended programme:—

Overture, "Demetrius" . . . . .	Rheinberger
Concerto, No. 3 . . . . .	Bach
(String orchestra.)	
Pianoforte Concerto, Op. 54 . . . . .	Schumann
(Mr. R. Joseffy.)	
Fantasia, "Romeo and Juliet" . . . . .	Svendson
Sixth Symphony . . . . .	Beethoven

Rheinberger's overture is a beautifully instrumented composition, and possesses many elements of grace. The harmonies are well contrived and the purpose definite, but there are many things about it that do not impress one favorably upon a first hearing.

The Bach Concerto is a gem of the first water, and was very well played, when one considers Mr. Thomas's terrific tempos. It is not necessary to demonstrate that a capable orchestra can play so many notes in a given period of time; it is quite as essential that the hearers should be enabled to gain some idea of the work.

The Svendsen Fantasia is exceedingly beautiful. The melodic phrases are elegant and full of charm, while the orchestration is worthy, in its rich coloring, of Raff himself. This is very high praise, but, as I think, justly founded.

Joseffy played the Schumann Concerto with grace and delicacy, and, of course, with admirable taste; but his conception of the work is not sufficiently broad and large; it lacks the indefinite something which would show real greatness. The orchestral accompaniment was not as well done as it should have been, and, altogether, the concerto left scarcely a favorable impression in my mind; the audience, however, being blissfully ignorant of any of the canons of criticism, applauded the pianist *en amore*, and he finally responded by playing (admirably) a Bach fugue in A-minor; this was neatness and precision personified, and, as such, deserving of hearty praise.

On Saturday evening, March 19, occurred the fifth concert of the Brooklyn Philharmonic Society, with the programme which follows:—

Symphony, B-flat . . . . .	Haydn
Concerto, Op. 51 . . . . .	Schumann
(Herr Joseffy.)	
Unfinished Symphony . . . . .	Schubert
Fantasia, "Ruins of Athens" . . . . .	Beethoven-Liszt
Damnation de Faust . . . . .	Berlioz
(Four orchestral numbers.)	

The traditional rain-storm was in full force, which reduced the attendance to some extent; nevertheless, the concert was enjoyable, and amply repaid the hardship of those who braved the elements. F

(We are permitted to print the following extracts from a private letter of Miss Neally Stevens, a young pianist now studying with Liszt in Berlin.)

BERLIN, Dec. 30. You remember perhaps that I came to Germany to study under V. Bülow. At the time we reached Germany in July, 1879, Bülow was enjoying his summer vacation, but he had arranged that I should visit Weimar and attend the classes at Liszt's until the season began in Hannover, where you know, he was at that time royal kapellmeister. This arrangement was of course a great delight to me, and after a few days of London sights, we went direct to the famous little Saxon village so sacred to the memories of Goethe and Schiller. Every student writes about Liszt, till one is quite weary of reading again and again the catalogue of the old master's virtues and misdeeds. Yet I cannot pass over my charming days at Weimar, though I will confine myself to facts as strictly as possible. My way to Liszt was made easy, as Bülow had kindly spoken to the master in my behalf. I did not arrive until near the close of the season, yet I had the opportunity of attending the last five recitals. There were twenty-six young ladies and as many gentlemen, who were each probably "the favorite pupil of Liszt" when they returned to their respective homes. There were among the number a few good artists and there were also a goodly number of very bad players. Liszt is so amiable and kind that he cannot refuse to receive many whose artistic merits could not possibly give them a place among his pupils. The old master is a most charming and elegant host. He has a kind word for every one, but one can easily tell who the favorites are. Max Pinner is an immense favorite personally, as well as in an artistic way. Liszt's sign of approval is a quiet "bravo" and his disapproval is generally expressed very forcibly, but always politely, in some cutting sarcasm. His pupils sometimes succeed in getting his technique, but his spirit (or *Geist*, as the Germans say) escapes them, and they consequently bang in a fearful manner. Liszt will forgive technical deficiencies, if a pupil has good talent, yet it seems to me a sad mistake to go to him until one's fingers are reduced to absolute submission. In listening to so much bad playing I could not help feeling sorry for the grand old master whose kindness and hospitality gave him patience to devote so much of his time and energy to young aspirants for fame. He never receives remuneration in any form, and a few who have enjoyed the benefits of his criticisms go away and talk about him in the most ungrateful manner.

I enjoyed the great honor of receiving a call from Liszt. Mr. Pinner accompanied him. It was such a happy surprise, and Liszt was so affable and made us all so merry with his stories that mamma and I did not realize our distinction until he had taken leave. My mother and I had called on him on our arrival in Weimar, and I presume Liszt had returned the call on Bülow's account. It is not his custom to pay visits and we therefore appreciated his call the more highly. I will not weary you further with Liszt enthusiasm. Perhaps as a fact I might say that the Liszt classes in 1879 occurred every Wednesday and Saturday, from three to seven p.m. One Sunday there was also a little company at his house to which we were all invited. There was a quartet of stringed instruments. They played from Liszt and Grieg. A little Italian lady sang some of Liszt's songs, the composer accompanied. I cannot leave Weimar reminiscences without a fact about Henselt whom we saw while there. He is a noble looking old gentleman with gray beard and hair, warm, round brown eyes, rather large figure, and a good-natured man altogether. His little fingers are in some way deformed. Though this is not noticeable, yet he never plays before any one. He allowed us to sit outside the door and listen to his music. He played his beautiful étude, *Dunkleduch Sturm*, also a second pianoforte arrangement for the G-minor concerto of Mendelssohn, a young artist (Paul Töpfer) playing the first piano. The tone he got out of the piano was really wonderful in its fulness and dramatic effect. Liszt said that Henselt could produce tones from the piano which no other pianist could find, and yet Henselt would never play in public.

I must leave Liszt at Weimar and see what I can remember of Bülow at Hannover. That is coming from the sublime, not to the ridiculous, but to the purely intellectual. No artist in Europe can compete with Bülow in point of intellectuality. Every one knows what an erratic, unamiable man this artist is. He is his own worst enemy, and always shows the worst side of his disposition inopportunistically, but he has really a kind heart, and if all his good actions were known, I think the public would be more lenient toward his eccentricities. He is very benevolent, and always ready to help young artists or students who try to help themselves. I remember on one occasion, about a year ago, he in-

tended giving his Beethoven recital for the benefit of the Bayreuth Fund. At that time the suffering among the poor at Linden, a suburban town of Hannover, was very great, and in behalf of the poor a committee called upon Bülow to ask him to devote the proceeds of his concert to the Linden poor, instead of the Bayreuth Fund. The little man flew into a terrible rage, and declared he would not be dictated to. While people were berating him for his meanness he was privately making arrangements to give a concert of a more popular character for the benefit of the Linden, which he afterwards did with great success. I do not doubt but that he enjoyed having people think him an inhuman monster. His orchestra have a hard time as well as his singers. He sometimes keeps them for four or five hours in constant practice. The poor musicians had a hard time, but those who had been submissive and worked hard were handsomely rewarded by their kapellmeister at the end of the year.

[To be continued.]

## MUSIC ABROAD.

PARIS. An orchestral concert was given Jan. 29, in the Salle Herz, by the Choral Society of Amateurs, under the direction of M. Guillet de Saintbris. Programme: Selections from a Church Cantata of Bach; *Toggenburg*, Ballad for soli and chorus, by Rheinberger; Selections from *Anne de Bretagne*, by M. Cherouvrier; "Moses Saved from the Waters," by M. de Boisdoffe; Chinese Chorus, by V. Joncières; Cantata by Scarlatti.

MILAN. — The *Gazzetta Musicale* publishes further and very full particulars of the first International Musical Congress, to be held, it is expected, in June in that city. The work of the Musical Exposition is grouped into different sessions. The first group of the first of these sessions embraces composition, sacred music and oratorio, music of classical build, dramatic, chamber, popular, and ballet music. Group two concerns the work of theoretical and practical departments, including elementary principles, methods of singing by stages, of popular types, for children, for primary, secondary, and normal schools, up to the higher branches; methods for dramatic singing, methods for choral and school classes; new methods of notation, acoustics as applied to music; instrumental methods, methods of harmony, counterpoint and composition, and methods on the treatment of instruments and orchestration. Section three deals with the literature of music, starting with the history of music; of instruments; of their growth and manufacture; of the theatre; of the lyric drama of Italy; of singing; of the music schools and of the choral and orchestral societies. Next, dictionaries; biographies and articles on the progress of the art. Philosophy, as regards musical aesthetics; the management of the voice, and what is "theatrical jurisprudence," in the list. The instrumental group is comprehensive enough, including percussion instruments of indeterminate as well as of determinate sounds; instruments with keys; those played with bows; those with struck or plucked strings; wind instruments of all types; instruments with artificial wind supply, and newly-invented instruments. Group five is devoted to all sorts of musical curiosities, ancient instruments, autographs, etc. The second session will be of the nature of a conference and lectures. The third session, under the general head of a musical congress, will involve the consideration of musical topics and interests. It is the endeavor of the promoters to make the meetings as cosmopolitan and international as possible.

MEININGEN. — The programmes for the seven Beethoven Concerts given by Bülow were remarkable. There were as follows: First Concert — Overtures *Coriolanus* and *Egmont*; First and Second Symphonies. Romance in G-major for violin. Second Concert — Overtures, *Namensfeier* and *Prometheus*; Concerto for piano, violin and violoncello; Rondino for wind instruments; and the *Kreutzer*. Third Concert — Overtures, *Dedication of the House* and *King Stephen*; *Elzénie Song* for solo quartet and strings; Symphonies in B-major and C-minor. Fourth Concert — Overture to *Leonore* (No. 1); Introduction to the second act. Recitative and aria from *Fidelio*; G-major Concerto for piano; Romance in F-major for violin; *Adelaide* for tenor; and the *Pastoral* Symphony. Fifth Concert — Overture to *Leonore* (No. 2); Recitative and aria from *Fidelio*; Concerto for violin; Sonata and aria, *Alfredo*; Symphony in A-major. Sixth Concert — Symphony in F-major; Overture and choruses from the *Ruins of Athens*; *Calm at Sea* and *Happy Voyage*; Overture to *Leonore* (No. 3); *Pantasia* for piano and chorus. Seventh Concert — The Ninth Symphony, played twice in succession. (11)

**Musical Instruction.****MISS EDITH ABELL,**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class Lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.

RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 1 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA JOHANNSEN,**

Professor of the Art of Singing,  
178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 42.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.

Organist at 150 TREMONT ST.,  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
MR. HILL is assisted in his Ensemble Lessons (for Piano, Violin, and Cello) by Messrs. C. N. ALLEN and WULF FAINE.

**MADAME CONSTANCE HOWARD,**

PIANIST,

518 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFEN'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: R. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Keenard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
87 and 89 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the inefficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE.

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCALCULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY.

125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.

Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT.

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVENUE

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents,—varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits,—for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. and Madame FANNY RAYMOND RITTER, of Vassar College, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others.—An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY," . . . . .	\$6.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, . . . . .	0.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	0.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	0.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	0.50 " "

\* The Atlantic portraits of LOCKFELLOW, RYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The Journal is for sale at CARL PRUEFEN'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 360 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 18mo, tastefully stamped, \$1.00.

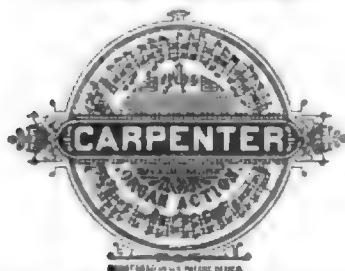
A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## The Carpenter Organ Action.

ATTENTION TONE CRITICS!



In all the essential qualities of the Reed Organ this Action is unrivalled. Hence, in purity and sweetness of tone, in volume, variety, and in the general brilliancy of the united effect, these Organs are beyond all competition. Accordingly, the first position is always awarded them by judges at every exhibit, and the highest eulogiums are bestowed upon them by eminent musicians in Europe. Though their unsurpassable excellence has been recognized by the trade for years, it is only recently that I have been able, in consequence of the great increase of my manufacturing facilities, to comply with an urgent demand and offer the

### CARPENTER ORGAN

To the general public

Send for list of Manufacturers and Dealers using the Carpenter Organ Action.

Agents wanted in every part of the Country.  
These Organs range in price from only \$18 to \$2000.  
Organs for easy payments only \$2.00 per month and upwards.

New Catalogues sent to any address on application

E. P. CARPENTER,  
Worcester, Mass., U. S. A.

### A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$4.00.

## The Servant Girl Question.

By HARRIET PERSCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With an steel portrait. 1 vol. 16mo, gilt top, \$1.50.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## CARLYLE'S ESSAYS.

### CRITICAL AND MISCELLANEOUS ESSAYS.

By THOMAS CARLYLE. *Riverside Edition*. Newly revised and embellished with a fine portrait of the author on steel. 4 vols. crown 8vo, \$7.50; half calf, \$15.00.

This is emphatically the best American edition of Carlyle's remarkable Essays.

CONTENTS: Vol. I. — Jean Paul Friedrich Richter; State of German Literature; Life and Writings of Werner; Goethe's Helena; Goethe; Burns; Life of Hayne; German Playwrights; German Romance; Fractions.

Vol. II. — Voltaire; Novalis; Signs of the Times; Jean Paul Friedrich Richter (second article); On History; Luther's Psalm; Schiller; The Nibelungen Lied; German Literature of the Fourteenth and Fifteenth Centuries; Taylor's Historic Survey of German Poetry; Richter's Review of Madame de Staël.

Vol. III. — Characteristics; Goethe's Portrait; Biography; Boswell's Life of Johnson; Death of Goethe; Goethe's Works; Corn-Law Rhymes; On History Again; Diderot; Count Cagliostro; Death of Edward Irving; Novelle (translated from Goethe); Schiller, Goethe, and Madame de Staël.

Vol. IV. — The Diamond Necklace; Mirabeau; Parliamentary History of the French Revolution; Sir Walter Scott; Varnhagen Von Ense's Memoirs; Petition on the Copyright Bill; On the Sinking of The Vengeance; Baillie the Covenanters; Dr. Francia; An Election to the Long Parliament, Two Hundred and Fifty Years Ago; The Opera; Project of a National Exhibition of Scottish Portraits; The Prinzessraub.

As far as completeness goes, nothing can equal this edition. — R. S. MACKENZIE, in the *Philadelphia Press*.

Beyond all other living men Mr. Carlyle has colored the thought of his time. He is above all things original. Search where you will, you will not find his duplicate. Just as Wordsworth brought a new eye to nature, Mr. Carlyle has brought a new eye into the realms of Biography and History. — ALEXANDER SMITH, in *Harper's Magazine*.

The great merit of these essays lay in a criticism based on wide and various study, which, careless of tradition, applied its standard to the real and not the contemporary worth of the literary or other performance to be judged, and in an unerring eye for that fleeting expression of the moral features of character, a perception of which alone makes the drawing of a coherent likeness possible. . . . His value as an inspirer and awakener cannot be overestimated. It is a power which belongs only to the highest order of minds, for it is none but a divine power that can so kindle and irradiate. — JAMES RUSSELL LOWELL, in *My Study Windows*.

In Carlyle I venerate most of all the mind and character that lie at the foundation of his tendencies. What an earnest man he is and how he has studied us Germans! He is almost more at home in our literature than ourselves. — GOETHE.

### SCHILLER.

Vest-Pocket Series, 32mo, 50 cents. "Modern Classics" (No. 14), with Schiller's "Lay of the Bell," "Fridolin," and "Favorite Poems." 32mo, 75 cents.

His analysis of the works of Schiller, and his critical observations, are deeply interesting and instructive. — *London Examiner*.

### GOETHE.

Vest-Pocket Series, 32mo, 50 cents. "Modern Classics" (No. 13), with Goethe's "Tale," and "Favorite Poems." 32mo, 75 cents.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1043.

BOSTON, SATURDAY, APRIL 9, 1881.

VOL. XLI. No. 8.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 4 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," etc.; GEORGE F. LATROPP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Arco-toc"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENNIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wires of the Poets"; JOHN FINKE, on the "Early Culture, Myths and Folk-lore of our Aryan Ancestors"; R. L. LIVINGDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Base, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular term begins in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue.  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.50	We Girls. A Home Story. Illustrated.....	1.50
The Gayest: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Gaidthwaite's Life. Illustrated.....	1.50	Rights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Fancies: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.50

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\*. For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Music Publishers.

## THE BEST MUSIC BOOKS.

## QUARTET BOOKS FOR CHOIRS.

Excellent ones are Emerson's Sacred Quartets, Thomas's Sacred Quartets, Haumbach's Sacred Quartets (and his New Collection), Buck's Motette Collection (and his Second Motette Collection), and Dow's Sacred Quartets (this last for Male Voices only).  
Price of each of the above, \$2.00, in Boards, and \$2.35, in Cloth.

**EASTER MUSIC!** Send for lists of Easter Carols and Anthems, and begin, in time, to practise!

**THE BEACON LIGHT.** New and beautiful Sunday School Song Book. By J. H. TENNEY and Rev. F. A. HOFFMAN. This book was prepared by the best talent, and may safely claim to be among the very best music books for Sunday Schools ever published. Examine it! Specimens mailed for 30 cts.

Now Subscribe for the **MUSICAL RECORD**, \$2.00.

**GEMS OF ENGLISH SONG** (\$2.00, is the best large collection of Bound Sheet Music (Vocal). Very popular. Gems of German Song (2.00) and Moore's Irish Melodies (2.00) are also of the best books of the same class.

Any book mailed for retail price.

**OLIVER DITSON & CO., Boston.**

## KNAPP'S THROAT CURE.

SCHOOL, SEMINARY, OR COLLEGE.

A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: MUSIC STUDY, care of *Dwight's Journal of Music*.

## MY WINTER ON THE NILE

By CHARLES DUDLEY WARKER. New Edition, revised. 1 vol., 12mo, uniform with "In the Levant," \$2.00.

(From Gen. Geo. B. McClellan.)

"It is the Nile life over again,—the people, the scenery, the changing, eventful, always strange and always pleasant life, not sketched, but fully painted with wonderful completeness and no less beauty and truthfulness."

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, MIFFLIN & CO., Boston.**

Handel and Haydn Society.

SIXTY-SIXTH SEASON.

April 15, Passion Music.

April 17, "St. Paul."

Secured seats for either now for sale at Music Hall.

## Calendar of the Musical Season.

APRIL, 1881.

9. Mr. Charles N. Allen's Concert. Chickering Rooms.
- 11-16. One week of Her Majesty's Opera Company. Boston Theatre.
12. Second Matinee (11 1-2 A. M.) of Ernst Pöwke. Meloson.
12. (Evening) Second Trio Concert of Miss Emma V. Richardson. Chickering Rooms.
13. Philharmonic Fourth Rehearsal.
13. Annual Benefit of Miss Abby Noyes.
14. Philharmonic Fourth Concert.
15. (Good Friday). Handel and Haydn Society: Bach's Passion Music.
17. (Easter Sunday). Handel and Haydn Society: "St. Paul."
20. Fifth and Last Entente Concert.
21. Miss E. V. Richardson's third Trio Concert. Chickering's.
22. Fifth Apollo Club Concert.
22. and 26. Fifth and Sixth Apollo Concerts.
23. Mr. Wm. H. Sherwood's First Concert. Meloson.
24. Mr. B. J. Lang's first Orchestral Concert in Brattle Square Church (Sunday evening).
26. Sixth Apollo Club Concert.
27. Mr. A. P. Peck's Annual Benefit. Music Hall.
28. Mr. Wm. H. Sherwood's Second Concert.
29. Concert of Maurice Degenmont. Music Hall.
30. Matinee of Maurice Degenmont. Music Hall.
30. Mr. Wm. H. Sherwood's Third Concert. Meloson.

MAY, 1881.

1. Second Orchestral Concert of B. J. Lang, at Brattle Square Church.
2. Fourth Cecilia Concert (Probably).
3. Philharmonic Fifth Rehearsal, 3 P. M.
3. Fifth Public Rehearsal of Philharmonic Society, 3 P. M.
5. Philharmonic Fifth Concert.
5. Fifth Evening Concert of Philharmonic Society.
11. Fourth Concert of the Cecilia.
- 17, 19, and 20. First performances of the "Oedipus Tyrannus" of Sophocles (in the Greek), with music by Prof. J. K. Paine. Sanders Theatre, Cambridge.
18. Fourth Concert of the Boylston Club.

## NEW SONGS.

BABIES KISS.....A. F. Rogers.  
BREAK BREAK.....J. F. Rudolph.  
LAST GREETING.....H. Levi.  
O FISHER BOY, MY OWN.....Geo. L. Cogod.  
STAY AT HOME.....J. Barrett.  
SPRINGTIME.....E. Becker.  
THE OWL AND THE PUSSY CAT.....Wm. F. Aphon.  
Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Art*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Notion*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting bond of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madam Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.  
S. L. CALDWELL, D. D., President.

## The Bernhard Listemann Concert Party.

B. LISTEMANN, F. LISTEMANN,  
E. M. HEINDL, ALEX. HEINDL,  
JOHN MULLALY, H. A. GREENE.

Accepts engagements for Classical and Miscellaneous Concerts. Terms liberal. Address,

## NEW EDITIONS OF STERLING BOOKS.

## LONGFELLOW'S WORKS.

New Cambridge Edition. Revised and completed to 1880.

The Poetical Works comprise all of Mr. LONGFELLOW'S Poems published up to 1880, including "Christus" (but not the translation of Dante's Divine Comedy). With a fine portrait. In 4 vols. crown 8vo, cloth, gilt top, \$9.00; half calf, \$18.00; morocco, \$24.00.

The Prose Works comprise "Hyperion," "Kavanagh," "Outre-Mer," and "Drift-Wood." In 2 vols. crown 8vo, cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

This edition of LONGFELLOW'S Works is peculiarly desirable for libraries and for households, being printed on large type, and in printing, paper, and binding being altogether worthy of the permanent and beautiful character of the literature it embodies.

## WHITTIER'S COMPLETE WORKS.

New Cambridge Edition, uniform with the Cambridge edition of Longfellow's Works.

The Poetical Works comprise all of Mr. WHITTIER'S Poems yet published. In 3 vols. crown 8vo, cloth, gilt top, \$6.75; half calf, \$13.50; morocco, \$18.00.

The Prose Works comprise "Literary Recreations," "Old Portraits and Modern Sketches," and "Margaret Smith's Journal." In 2 vols. crown 8vo, cloth, gilt top, \$4.50; half calf, \$9.00; morocco, \$12.00.

An admirable library edition of these works which have made the name of Whittier a cherished household word wherever the English language is spoken or read.

## HOLMES'S WORKS.

New Uniform Edition, including

THE AUTOCRAT OF THE BREAKFAST-TABLE. ELsie VENNER: A Romance of Destiny.  
THE PROFESSOR AT THE BREAKFAST-TABLE. THE GUARDIAN ANGEL.  
THE POET AT THE BREAKFAST-TABLE. Poems. Household Edition.

6 vols. 12mo, in box, \$10.00.

A very desirable edition of these wise, thoughtful, suggestive, witty, and every way delightful books.

## BRET HARTE'S POEMS. (Diamond Edition.)

An entirely new edition of Mr. Harte's Poetical Works, from new plates, and containing his "Poems," "East and West Poems," and "Echoes of the Foot Hills." 12mo. \$1.00.

A very desirable and cheap edition of Mr. Harte's unique poems.

## "GLOBE" HAWTHORNE.

A new edition of the Complete Works of Nathaniel Hawthorne. Uniform with the "Globe" COOPER, DICKENS, and WAVERLEY, which have proved so widely popular. It contains all of Hawthorne's Works. — Novels, Short Stories, Travel Essays, Note-Books, and Books for Children. 6 volumes, with 24 illustrations. Sold only in sets. Price of sets, in cloth, \$10.00; half calf, \$35.00.

## "GLOBE" COOPER.

Complete Works of James Fenimore Cooper. Including his famous Novels of the Indians and the Revolution, and Stories of the Prairie, Woods, and Sea. With new and valuable Introductions to each volume by SUSAN FENIMORE COOPER, and 32 full-page illustrations drawn expressly for this edition by Darley, Diehlman, Fredericks, Sheppard, and Waud. In 16 volumes, 16mo. Sold only in sets. Price in cloth, \$20.00; half calf, \$43.00.

## "GLOBE" DICKENS.

Works of Charles Dickens. Printed in large type, on good paper, and containing 55 excellent illustrations by Darley and Gilbert. With an Index of Characters. 15 volumes, 16mo, \$1.25 a volume; the set, in cloth, \$18.75; half calf, \$40.00; half russet, \$45.00.

## "GLOBE" WAVERLEY.

The Waverley Novels of Sir Walter Scott. Complete in 13 volumes, 16mo. Printed from excellent type, on good paper. Illustrated with 100 engravings by Darley, Diehlman, Fredericks, Low, Share, Sheppard, and other famous artists. The introductions which appeared in the sumptuous Abbotsford Edition, and the illustrative notes inserted in subsequent editions, are reproduced here, furnishing all needed explanation of the novels and the history of their production. There are also a glossary and a very full index of characters. Sold only in sets. Price, in cloth, \$16.35; half calf, \$35.00.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

BOSTON, APRIL 9, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 50 cents a number; \$2.50 per year. For sale in Boston by CARL FRUEKER, 50 West Street, A. WILLIAMS & Co., 38; Washington Street, A. K. LORING, 50 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 50 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BAKER & Co., 1225 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 372 State Street.

MR. PEPPYS THE MUSICIAN.<sup>1</sup>

BY FRANKLIN HUMPHREY.

(Continuation of No. III.)

It seems strange that Mr. Pepys, who was born in 1632 and passed his early youth in or near London, should, as he states in the passage last referred to, not "remember to have heard the organs and singing-men in surplices in my life." The explanation is probably that the boy was a staunch Roundhead, although the man conformed to the more congenial tenets of the loyal Church. Mr. Pepys's early republican tendencies troubled him a good deal in after years, and there is an amusing account in the Diary of how he meets a Mr. Christmas, an old schoolfellow, and is much afraid "that he would have remembered the words that I said the day the king was beheaded (that were I to preach upon him my text should be 'The memory of the wicked shall rot,') but I found afterwards that he did go away from school before that time."

After a passing reference to a "pair of Virginals" saved in a boat from the great fire of London, we pass to the description of a fearful and wonderful instrument which, with its congeners, the learned men aforesaid must identify. "Thence to the musique meeting at the Post-office where I was once before. And thither anon came all the Gresham College, and a great deal of noble company, and a new instrument was brought called the Arched Viall, where, being tuned with lute strings and played on with keys like an organ, a piece of parchment is always kept moving; and the strings which by the keys are pressed down upon it are grated in imitation of a bow by the parchment; and so it is intended to resemble several vyalls played on with one bow, but so basely and harshly that it will never do. But after three hours' stay it could not be fixed in tune, and so they were fain to go on with some other musique of instruments."

There seems to be a curious fate reigning over the instruments which have the word "arch" prefixed to their name. They have no vitality, and somehow or other come to grief. Even the famous archlute, which was still a living thing in the time of Handel, has now disappeared from the concert-room and joined Mr. Pepys's "Arched Viall" in the limbo of things forgotten. Whether the latter twanged again on any subsequent occasion, and with less unharmonious results, the Diary does not say. Mr. Pepys's verdict, that it would never do, at any rate, has been fully confirmed by the event, as his predic-

tions usually were, being, indeed, always founded on calm judgment and close observation. For the latter he had, with regard to this particular subject, a good opportunity in his own collection of musical instruments, the remnants of which are still in existence. It was not without good reason that, as early as August 21, 1663, when his prosperous days had scarcely yet begun, he could write: "This evening I paid Mr. Hunt £3 for my viall, and he tells me that I may, without flattery, say I have as good a Theorbo viall and viallin as is in England."

How, four years later, Mr. Pepys was on the point of adding an organ to his collection, and how reasons of space and prudence prevented him from doing so, the following extract may tell: "At my bookseller's and did buy 'L'illustre Bassa' in four volumes for my wife. Meeting Dr. Gibbons,<sup>2</sup> he and I to see an organ at the Dean of Westminster's lodgings at the Abbey, the Bishop of Rochester's; where he lives like a great prelate, his lodgings being very good; though at present under great disgrace at Court, being put by his Clerk of the Closet's place. I saw his lady of whom the *Terræ Filius*<sup>3</sup> at Oxford was once so merry; and two children, whereof one a very pretty little boy, like him, so fat and so black. Here I saw the organ, but it is too big for my house and the fashion do not please me enough; and therefore I will not have it."

Readers may care to know that the "fat and black boy" so unceremoniously introduced grew up to be an Irish judge, and a baronet of Queen Anne's creation.

We next come to a short excursion on scientific ground, which, although it does not refer to the art of music, may be interesting to the pupils of Helmholtz and others, as a landmark in the history of acoustics. Mr. Pepys, it may be added, although a man of science and later on the President of the Royal Society, was too reasonable a man to believe in the monstrous idea propounded by some people now-a-days, that composers as composers would be benefited by a knowledge of acoustics, or of what is absurdly called the science of music. In a passage, which will be quoted by-and-by, he classes music with "the other parts of mathematical knowledge," but this has reference to a more systematic and, therefore, more scientific method of teaching musical theory, which he justly advocates against the barbarous jargon of his contemporaries. As for acoustical science, he regarded it as being on the same footing with other branches of knowledge in which he took an interest, not as a musician or musical amateur, but merely as a man of wide culture and catholic intelligence. In explanation of the following passage, it should be stated that the Mr. Hooke referred to is Rob-

ert Hooke, a great scientific authority of the period, who frequently turns up in the Diary as a lecturer on the Comet of 1664, and on felt-making, and as the author of a book "of the Microscope, which is so pretty that I presently bespoke it, and away home." This is Mr. Hooke's theory of vibrations, as connected with musical sounds:—

"August 8, 1666. Discoursed with Mr. Hooke, whom I met in the streets, about the nature of sounds, and he did make me understand the nature of musical sounds made by strings mighty prettily; and told me that having come to a certain number of vibrations proper to make any tone, he is able to tell how many strokes a fly makes with his wings (those flies that hum in their flying) by the note it answers to during their flying. That, I suppose, is a little too much refined; but his discourse in general was mighty fine."

Speaking of acoustics, it will be well to mention one of the most curious passages in the Diary, curious in so far as it illustrates in the most striking manner the saying of Tacitus, "*Robus humanis inest quidam circulus*." Here, at a very primitive period of dramatic music in England, we find foreshadowed the idea carried out at the Wagner Theatre at Bayreuth, the idea of the invisible orchestra. The Theatre Royal, at which this idea was first tried, was one of the predecessors of "Old Drury," being situated near Drury Lane, although not yet called by the name of its local habitation.

"May 8, 1663. Thence to my brother's, and there took up my wife and Ashwell to the Theatre Royal, being the second day of its being opened. The house is made with extraordinary good contrivance, and yet hath some faults, as the narrowness of the passages in and out of the pite, and the distance from the stage to the boxes, which I am confident cannot hear; but for all other things it is well, only, above all, the musique being below and most of it sounding under the very stage, there is no hearing of the basses at all, nor very well of the trebles, which sure must be mended."

Mr. Pepys's censure, it should be remembered, applies to a time when "musique," both orchestral and choral, was executed on a small scale; had he known the gigantic bands of modern days perhaps he would have judged differently.

To conclude, we must hear a little of one of Mr. Pepys's favorite hobbies, the reform of musical theory, which in those days of scholastic nomenclature, with a very vague meaning at the back of it, was, indeed, urgently needed. The new scheme, including, as we have seen, a remodelled system of notation, was as eagerly sought by Mr. Pepys as if it had been the philosopher's stone. More than once the secret seems within his reach. "All the evening," he writes, 20th of March, 1668,—"after a day's hard work at the office "to enable us to set out twenty-seven ships"—"pricking down some things and trying some conclusions upon my viall, in order to the inventing of a better theory of musick than hath yet been abroad; and I think verily I shall do it." Whether he ever "did it," and what

<sup>1</sup> "Ibrahim, ou l'illustre Bassa." It was the first of that almost interminable series of "Twelve vast French romances, neatly gilt," published by Magdeleine de Scuderi. It was printed in 1641.—M. B.

<sup>2</sup> Christopher (Gibbons, the second son of the great Orlando. Born in 1615; appointed organist of Westminster Abbey, 1640; Doctor of Music, Oxon., 1664; died 1675. He is buried in the cloisters of the Abbey.

<sup>3</sup> A scholar appointed to make a satirical and jesting speech at an Act in the University of Oxford. The custom was discontinued about the beginning of the last century.—M. B.

<sup>1</sup> From the London Musical Times.



was the result, is more than the present writer professes to know. Some light on the general bearings of Mr. Pepys's theory is thrown by a passage in one of his letters, written many years after the close of his Diary, and not long before the close of his life. But his love of music never left Mr. Pepys, and well might he have promised to be faithful to Polyhymnia "till death do us part." The letter is dated Clapham, November 5, 1700, and is addressed to Dr. Charlett of Oxford, and refers to a scheme of teaching the "Mathematical Sciences" propounded by another learned man, Dr. Gregory, and submitted to Mr. Pepys by the first-named divine. Music, it appears, had no place in Dr. Gregory's scheme, and after a few introductory remarks, Mr. Pepys begins accordingly:—

"To which, what I would now recommend to your giving the same regard to, with the particulars therein named, is first Music—a science peculiarly productive of a pleasure that no state of life, public or private, secular or sacred, no difference of age or season, no temper of mind or condition of health, exempt from present anguish, nor, lastly, distinction of quality, renders either improper, untimely, or unentertaining. Witness the universal *gusto* we see it followed with, wherever to be found, by all whose leisure and purse can bear it; while the same might, to much better effect, both for variety and delight to themselves and friends, be over to be had within their own walls, and of their own composures too, as well as others—were the doctrine of it brought within the simplicity, perspicuity, and certainty, common to all other parts of mathematical knowledge, and of which I take this to be equally capable with any of them, in lieu of that fruitless jargon of obsolete terms, and other unnecessary perplexities and obscurities, wherewith it has been over hitherto delivered, and from which, as I know of nothing eminent, or even tolerable, left us by the ancients, so neither have I met with one modern master (foreign or domestic) owing the least obligation to it, for any of their now nobler compositions; but, on the contrary, charging all (and justly too) upon the happiness of their own genius only, joined with the drudgery of a long and unassisted practice."

The passage is well worth serious contemplation. It is interesting also from a literary point, showing as it does the different style of Mr. Pepys's learned correspondence from that of the Diary. Instead of felicitous, albeit unconscious, grace of expression, we have here long and involved sentences, and a train of thought not always easy to follow. But through all shines a true and earnest love of the art.

(To be continued.)

#### THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.

IV.

FROM BACH AND HANDEL TO BEETHOVEN.

Ladies and Gentlemen.—We have seen how music, as represented by the Ambrosian and Gregorian chants, travelled from Milan and Rome to France and the Netherlands; how the French,

after receiving the Gregorian chant with open arms, carried it back to Italy in the more developed form of the *discantus*; how in turn the French *discantus* was taken up by the Netherlanders and developed into counterpoint; and how they took their counterpoint to Italy, where it was carried to its highest pitch of perfection by Palestrina. We have also seen how the music-reform was begun by Caccini and Peri in Florence, how the dramatic and monodic styles sprang up, and how Monteverde discovered the modern tonal system. Modern music really began with Monteverde. I have said already that the earlier history of its development belongs mainly to the history of the opera. Although modern music owed its origin to a deliberate departure from counterpoint and from all contrapuntal forms, and to the establishment of the monodic style, the new tonal system had not long been in vigor before the old contrapuntal forms began to re-appear in it; they were gradually developed still further in this new musical atmosphere until tonal counterpoint arrived at quite as high a degree of perfection as the old modal counterpoint had reached before it. This gradual growth of tonal or modern counterpoint may be said to have begun with Monteverde himself, and to have reached its culmination under Bach and Handel. The time it took tonal counterpoint to attain to its full growth was somewhat shorter than that taken by the old modal counterpoint. Of course it is impossible to fix dates with any approach to accuracy, but the following figures will give a general idea of the time which the two styles took to grow to perfection. From 1380 (the year of Dufay's entrance into the Pontifical choir) to 1565 (the year of Palestrina's *Mass of Pope Marcellus*) is 185 years. Thus it took not quite two centuries for the old counterpoint to reach its full growth. From 1594 (the year of the publication of Monteverde's third book of madrigals) to 1729 (the year of Bach's great *Passion-Music*) is 135 years. Modern counterpoint accordingly grew to manhood in a little over a century and a quarter; but then, we must remember, it had the old counterpoint to start from.

The detailed study of this gradual growth of modern counterpoint is neither so interesting nor so important as that of the older forms. In studying the history of strict modal counterpoint, we find ourselves steadily rising step by step from Dufay to Palestrina. If at any point in our path we turn to look back upon the ground we have gone over, we see it all lying before us. But if in our study of the development of modern counterpoint we turn and look back, we see Palestrina standing like a mighty mountain-peak far above us, and we feel like returning to him. It is only when we get as far as Bach and Handel that we find ourselves once more standing on ground as high as that which we have left behind us. Upon the whole the growth of modern counterpoint is little more than the gradual absorption of the old contrapuntal forms into the new tonal system. Or let us rather say that these forms are one by one transplanted from the old modal system into the new, purer soil of modern tonality, and take root and grow there in a very flourishing manner.

But this is to be noticed: as when you take a slip of grape-vine from the banks of the Rhine and plant it in the rich soil of our Western States, its fruit grows to twice its original size, so do we find the old contrapuntal forms enlarging and expanding; but the grape has lost its original character, and the wine made from it is no longer to be compared with the old Rhine wines. Just so with the transplanted contrapuntal forms and the music made from them. The music is more dramatic, more striking to the ear, but the old calm grandeur and purity have been lost, and these sublime qualities are not found again in their full

glory until we come to Bach and Handel. This is to be explained partly by the overwhelming genius of the two great men whose names I have just mentioned, and partly by the fact that the contrapuntal forms themselves had not reached the full development made possible for them by the modern tonal system, until these men came upon the field. Modern counterpoint culminated in Bach and Handel, just as the old modal counterpoint had culminated in Palestrina.

It is unfortunate that we are forced to bring the names of Bach and Handel so closely together. Apart from the fact that both came at the end of a great musical period, were equally great, each in his own way, and were contemporaries, the two had but little in common. Both were brilliant performers on the organ and harpsichord, but Handel was a man ever before the public. His life was one unintermittent struggle to outdo famous and admired rivals. If we could ask any of his contemporaries what Handel's special department was, the answer would probably be that he was an opera composer. His fame was universal in his own day. He carried on a brisk rivalry not only with the Italian Buononcini in London, but with Porpora, Ariosti and others.

Bach, on the other hand, was a man who, perhaps, never in his life faced a very brilliant public. He wrote mainly for the church. While Handel's works were brought out one after another in England by all the splendid instrumental and vocal talent that British wealth could attract to the capital, Bach had to rely on the meagre resources of a Leipzig church choir. Instead of applause and ovations, he was met on every side with pooh-poohing and absurd objections. Only the select few even began to appreciate him. What fame he had during his lifetime was little more than local. With the exception of such compositions for the organ and harpsichord as he played himself, it is probable that Bach never heard a decent performance of one of his own works. Handel's works were given over and over again in London, Oxford, and Dublin. Bach's cantatas were written for and performed on a certain Sunday, and then laid aside, not to be used again.

Indeed, Bach was the most striking example of self-forgetting devotion to art, and to art alone, that we find in history. He wrote for himself and followed his own ideal. He wrote so far over the heads of his public that he could hope for very little praise or pudding. The technical difficulty of his compositions was so great that he could not count upon that high pleasure of every artist, of hearing his own works well performed. Never was a man more isolated from the world—his own genius was companionship enough for him. Bach may be called the Palestrina of the Lutheran Church. Add to Palestrina's music the musical ferment of modern tonality, and the religious ferment of the Reformation, and after a century or so of effervescence you get Bach. The similarity between the two men, and their methods, is great. The germ from which Palestrina's music sprang was the ritual Gregorian chant. In the same way Bach's music sprang from the Lutheran chorale. Yet this difference is to be noticed: where Palestrina prays, Bach preaches. Palestrina's masses are pure ecstasy; Bach's cantatas are musical exhortations and homilies. Bach's fame as an organist has done his reputation some injury. He has been judged too exclusively by his instrumental compositions. But wonderful and beautiful as these are, if we would know Bach's real greatness in its full glory, we must look for it in his church cantatas. Then we stand astounded at not only the sweetness and grandeur of his genius, but at its fecundity. He wrote cantatas for chorus, solos, and orchestra, for every Sunday and church Holy

<sup>1</sup> Revised by the author from the Boston Traveller's report.

Day for five years. Of these over 300 are preserved. Numbers mean something: but when we consider that all of these cantatas are written in the most elaborate style, and that, speaking roughly, one is as fine as another, we can begin to appreciate what a prolific genius Bach's was.

Besides these cantatas he wrote five mighty *Passion-Musics*, a great deal of Catholic church music, secular cantatas, sacred motets and other vocal works. As for his instrumental works their name is legion. Like Palestrina, Bach was not an innovator. He wrote in the style of his day; he came to complete the work of his period, not to begin a new one. In this respect he was also like Handel. Of the style of this period it may be said that many of its peculiarities were conventional. Ever since the Florentine music-reform had brought the individual singer into prominence, singers exercised an unmistakable influence upon composition. The great Italian singing teachers, Bernacchi and Pistocchi, had developed the art of singing to the utmost, and had given to the world in their pupils a race of singers who for absolute mastery of the vocal art have probably never been equalled since. Singers, like other performers (in fact more than other performers), live to a large extent upon applause. Flexibility of throat, brilliant vocal flourishes and long roulades are the most efficient means of winning applause from the masses. Thus the great singers very naturally preferred florid and brilliant music, and this preference was not slow in reacting upon composers. Florid vocal writing had become the reigning style of the period in which both Bach and Handel lived. This ornate style, which in solo writing was almost wholly conventional, was far less so in choral composition. The choral writing of the day was chiefly founded upon more fully developed forms of imitative counterpoint, notably upon the fugue. In the fugue a certain amount of florid vocalization is, if not indispensable, at least musically justifiable. As the form of the fugue is based upon the juxtaposition of two melodies or themes of strongly contrasted character, it is evident that this desired contrast can be most easily obtained by having one of the themes slow and stately, and the other rapid, florid and brilliant. And let me say here, by the way, that the general notion that the fugue is necessarily a dry, mechanical form, is utterly and totally false. A great Beethoven student once said, and said truly: "It is curious to note how Beethoven, in his last period, when his music had become most transcendental and thoroughly soaked in passion and emotion, showed a peculiar fondness for fugal forms. Whenever he had worked himself up to a white heat of passion he almost invariably took to the fugue as the only adequate means of expression."

But to return to Bach and Handel. We are now too prone to decry this florid vocal style, calling it ridiculous and undignified. But let us remember that to the composers of Handel's and Bach's day it was so much a matter of course that they could write in it with perfect singleness of artistic purpose and absolute good faith. Their brilliant vocal passages bear the stamp of thoroughly genuine inspiration: a quality which, above all others, acts as a preservative against the changes of taste and fashion and keeps a work of art ever young and vigorous, no matter how much the peculiar style in which it is written may have fallen into disuse. That which is intrinsic and genuine will live; it is only the affected and spurious that dies. Again, let us remember that the very carpers against the long vocal roulades of Bach and Handel are often ready to admire the most outrageous flourishes of the modern Italian operatic school, forgetting that the latter generally serve no higher end than to display the singer's vocal agility. The Bach and Handel rou-

lades play an important part in the very structure of their compositions. They grow naturally out of the music as the rose blossoms out on the rose-bush. The modern vocal ornaments are too often put upon the music as we sometimes fasten camellias onto various sorts of shrubs to adorn our ball-rooms. In comparing Bach with Handel, critics have generally erred in ascribing a too overwhelming superiority in the technique of musical composition to the former. True, in the end Bach must be called the greater contrapuntist of the two, but his superiority in this respect is by no means so marked as some people would have us believe. Bach's habitual style was more intricate and varied than Handel's. He often faced and conquered technical difficulties such as Handel rarely attempted to grapple with. No musical problem was too abstruse to frighten him. But yet it must be owned that, although Bach always got through the contrapuntal snags that would ever and anon obstruct his course, and always came out victorious in the end, it was often by a certain laxity of style that he was enabled to do so. Bach often cut the Gordian knot, and his works abound in passages which can scarcely pass muster when tried by the strict rules of counterpoint. Handel's style is, in general, purer, if less daring. Yet we may say, upon the whole, that absolute purity and exactness of style, which we find in the older Italian contrapuntists, is not to be found, except in a few instances, in the works of any of the German composers. It were, perhaps, wrong to say that the extended forms of tonal counterpoint are much more difficult to treat in a thoroughly pure style than the more restricted forms of the old modal counterpoint. But it is certainly true that tonal counterpoint and the fugue offer more temptation to the composer to take irregular liberties than the older forms did, and that such liberties are far less liable seriously to affect the musical beauty of a composition than similar lapses from severe strictness of style in the old modal writing. This is partly owing to the intrinsic difference between modern tonality and old modality, but chiefly to the greater expansion of all musical forms. The older forms were so compact that any imperfection in detail was very noticeable; the musical forms of Bach's and Handel's day were so much vaster and more complex, they depended so much more upon the proper succession of musical periods than upon the finished turning of every single phrase, that slight imperfections in detail could pass by unnoticed. When we see a single platoon of soldiers drill, one man's getting out of step or holding his musket at a wrong angle is a serious blot on the picture; but when we see a whole regiment go through its evolutions, our eye is so taken up with watching the accuracy with which each platoon plays its part in the movements that we do not notice the slipshod marching of this or that particular man. One difference between Bach and Handel is, however, very marked. Handel was in constant intercourse with the greatest singers of his, or of any day; he had also learned much from Alessandro Scarlatti, and had thus become a complete master of the art of writing easily, naturally and effectively for the human voice. He wrote better for the voice than any other German composer except Mozart. Bach, on the other hand, was never under the influence of great singers; he had made no studies in Italy, at once the cradle and the nursery of the art of singing, and wrote in general very awkwardly for the voice. This is the one serious blemish in his writing—some of his phrases are extremely difficult to sing. To be sure his German successors have gone far beyond him in this particular, and some of the greatest German composers have not hesitated to impose the most absurd and well-nigh impossible tasks upon their much-abused

singers. Here Bach was greatly Handel's inferior. But in other respects, especially in point of original genius, neither of the pair can be called greater than the other. Indeed they were both so great that we have no trustworthy means of exactly measuring their æsthetic attitude.

With Bach and Handel we have well-nigh finished the list of composers of the highest rank. Those who now sit enthroned in the topmost circle of the musical heaven are few. Four of them we know already, Joaquin Depèra, Palestrina, Bach and Handel, and when we have added two others, Mozart and Beethoven, the roll-call will be full. If there are other seats in this bright circle, they are as yet vacant; the glorious company of six still await the accession of a seventh peer.

(To be continued.)

#### ANOTHER "LEONORA" SYMPHONY.

That a young gentleman of twenty should gravely attempt to surpass Raff in his delineation of the music of the charnel-house seems the height of ambitious absurdity. The "Eleanora" piece of Signor Bandini, produced at the Crystal Palace concert last Saturday, is, we are told, the "symphony" for which the first prize was adjudged out of eighty-seven compositions at Turin last July. If this be the case, its hearers can hardly acquit the adjudicators of a sly touch of humor. That "Eleanora" was really the best of the collection seems so improbable that imagination almost halts in divining of what sort of stuff the inferior eighty-six could possibly have been made. Like the symphony of Raff, the fantastic production of Master Bandini is founded upon Bürger's ballad. In a brief introduction, Mr. Manns, who for the nonce assumes the function of analyst, confidently assures us the "first thirty-five stanzas" of Scott's imitation are comprised. This, of course, includes the return of the warriors from the Crusades, the anguish of the maiden whose lover is still absent, the prayerful comfort of the mother, the visit of the ghostly knight, and his urgent entreaties to mount the phantom horse and speed to the bridal bed. Those who can perceive all this, wrapped deftly up in the bounds of the "Introduction," must possess a lively fancy indeed. The allegro, which forms the principal section of the work, is less difficult to comprehend. In this sensational stuff may without trouble be recognized the rattling of skulls and crossbones, the clanking of chains on the gibbet, the shrieks of the ghosts, the hoots of the owls, and all the rest of the cacophony of pandemonium. It would be idle to inquire why these musical quidnuncs love to depict, with an accompaniment of horrors, that death which Christians and atheists agree is, at any rate, a state of peace; doubly idle, because a youth of twenty is hardly likely to trouble his brains with such purely practical considerations. Master Bandini has obviously heard Raff, and not having the German master's ability or experience, he has carefully adopted his eccentricities. Nor can Mr. Manns entirely escape blame, at a period when so many important works await a hearing, for wasting the valuable time of the Crystal Palace orchestra with rubbish whose only effect is to tax severely the temper and the patience of its auditors. — *London Figaro*, March 19.

#### THE GREEK DRAMA.

PROGRESS OF THE ARRANGEMENTS FOR THE NOVEL PRODUCTION AT THE SANDERS THEATRE, HARVARD COLLEGE. — THE CAST, THE CHORUSES AND OTHER DETAILS.

The details of the production of the *Edipus Tyrannus*, of Sophocles, in the original Greek, at the Sanders Theatre at Harvard College, are now nearly complete. The cast of the tragedy will be as follows: Mr. Riddle, the teacher of elocution, will be the *Edipus*; Mr. Ipiycke, of the Law School, will play the part of *Jocasta*; Mr. Manning ('82) will be the priest; Mr. Norman, ('81) *Creon*; Mr. Guild ('81), *Teiresias*; Mr. Roberts ('81), the messenger, and Mr. Lane ('81), the servant. Master Charley, son of Professor Goodwin, will be the page. Professors Goodwin and Norton have charge of the

costuming, and Mr. John Wheeler of the stage. Professor White has undertaken the general oversight of the whole performance. Under the direction of Mr. Dyer, particular attention has been paid to acquiring purity in the pronunciation of Greek. The stage scenery, which has been designed by Mr. Van Brunt, the architect of Memorial Hall, will represent the front of a Greek palace, two stories high, with a door in the centre and one on each side. The seats are to be removed from the orchestra of the theatre, and in the centre of the space thus left open will be placed the *thymele* or altar around which the chorus takes its stand when it enters from the *paradeia* on either side of the stage. A few feet in front of the orchestra circle, and parallel to it, a screen will be placed, and behind this will be concealed a supplementary chorus of fifty voices and an orchestra of thirty-two pieces led by Listemann, which will be made up of the best instrumental performers in Boston. The supplementary chorus will be chiefly composed of Harvard graduates residing in Boston and vicinity, and will contain many who are prominent in the musical circles of the city. The music is arranged so that the altar chorus sings the strophes and the full chorus joins in on the antistrophe. This is a departure from the old Greek custom, which only allowed a chorus of fifteen to sing, but Professor Paine, in composing the music, decided that it would be best to sacrifice the letter of the custom for the sake of the grand effects to be produced by a larger number of voices. The managers of the play have been so fortunate as to secure the services of Mr. George L. Osgood, who will sing a tenor solo in the fifth chorus. Professor Paine has devoted much time and labor to drilling the several choruses, and will personally direct the music when the play is presented.

In costuming an attempt will be made to follow the ancient Greek style as closely as possible. The two gentlemen who have had the matter in charge have been considerably assisted in their work by the artistic taste of Mr. Frank Millet, as well as the kindly suggestions of many Cambridge ladies who have become interested in the project. It has been decided not to wear masks, although such was the ancient custom. In the Greek theatre the distance between the stage and the audience was so great that the spectator could not see the actors' faces with any distinctness; so large and brightly painted masks were worn for the benefit of those in the back rows. In the moderately-sized modern theatres, however, such a device is altogether unnecessary. It was feared that any attempt to produce the choral dance, which was so prominent a feature in the Greek drama, would prove a failure, but it has been decided to introduce a simple rhythmic movement into the acting of the chorus so slight as to preclude the possibility of its seeming absurd. In this, as in other matters, as little departure as possible will be made from ancient customs. If the play proves a success, another presentation of it will probably be given before class day. — *Daily Advertiser*.

#### OPERATIC CHRONICLES.

In the present day, when we have the foregleams of a purely American opera, and this continued nightly through a whole season, from the demand of an educated musical public, it may be well to recall that one of the most finished tenor singers that ever appeared before a Boston audience was Ferelli, who belonged to the famous Havana Opera Troupe which appeared at the Howard Athenæum in 1847. His rendering of *Cujus animam* (recently magnificently sung by Campanini) was considered the finest ever heard in Boston of that sublime air. Signor Marti, of this troupe, was the first impresario who had the honor of introducing Italian opera into this country, appearing in that year with Tedesco, Novelli, Vita, Saugurico, and some others of note, as well as Ferelli, with Bottesini for the contrabasso and Arditi as leader of the violins, and who created, through his superb company, immense enthusiasm on the part of the patrons. The opening night was devoted to *Ernani*, followed by *Don Giovanni*. Traffi and Benedetti first appeared among us in 1848. They remained here for some three or four years, and became great favorites with all who intimately knew them. Madame Boile, Signora Bettini and Badiali, together with the great basso Marini, and

others of excellence, under the management and conductorship of that "prince of conductors," as he was then termed, Max Maretzek, made their first appearance in Boston at the old Federal Street Theatre in 1852. The season commenced on Monday, February 16, with *Lucia*, and closed 11th March, with *Norma*, *Lucia*, and *Sonnambula*, Madame Boile's benefit. Several other operas were produced that season—*Borgia*, *Don Giovanni*, *Puritani*, *La Favorita*, etc. It is the opinion of some that as a tenor Signor Bettini has not been equalled since. Of the other great artists who visited us later—Lind, Mario, Alboni, Sonntag, Brignoli, and all the rest—are they not a part of the renown of Boston? — *Commonwealth*.

M. LAMOURÉUX. —The first of two "Orchestral Concerts," announced some time ago by this adventurous French musician, late conductor of the Grand Opera, and chief promoter of Handel's works in Paris, was a thoroughly legitimate success. M. Lamoureux, an experienced and admirable conductor, had engaged an orchestra of over a hundred practised exponents, fully capable of rendering a good account of any "novelties" that might be set before them. The programme was almost exclusively made up of music by French composers, including among other things some familiar excerpts from the pen of the now so much extolled Berlioz, a highly effective performance of whose overture, *Le Carnaval Romain*, convinced the audience that they had come to listen to an entertainment of no ordinary excellence. This, in fact, was exemplified throughout the evening in various compositions by Gouvy, Lalo, Godard, Saint-Saëns, Massenet and Meyer. Incomparably the best among them was the Symphony in F, by Théodore Gouvy, second of five works of the kind, which (like the symphonies of another French composer—M. Reber) ought, long ago, to have been introduced among us. The *Symphonic Espagnole* of M. Edouard Lalo, though by no means without intrinsic merit, owed its success chiefly to the admirable performance of the violin *obligato* part by M. Sainton. The vocalists were Mme. Brunet-Lafleur, who comes from France with a high reputation (her claim to which was fully established by her rendering of an air from Gluck's *Alceste*) and our own superb contralto, Mme. Patey. Besides taking the vocal part of "Aurore," a solo for contralto voice with orchestral accompaniments by M. Godard, Mme. Patey joined her French comrade, Mme. Lafleur, in the nocturne, "Nuit paisible et serene," the most popular number in the opera, *Beatrice et Benedict*, originally produced by Berlioz, at Baden Baden, at the suggestion of Mme. Pauline Viardot Garcia. This was given by both ladies to perfection. In fact, the concert was a success in every respect merited. M. Lamoureux announces a second concert for Tuesday next, in aid of the funds of the French Hospital and Dispensary. — *Graphic*.

### Dwight's Journal of Music.

SATURDAY, APRIL 9, 1881.

#### THE ORCHESTRAL PROBLEM WELL-NIGH SETTLED.

In most of the daily papers suddenly appeared, one day last week, the following "word," with noble motive, power, decision, and wise plan behind it. Every one has read it, yet none the less we wish to have it stand recorded here:—

##### A WORD IN THE INTEREST OF GOOD MUSIC.

TO THE EDITOR OF —

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step as well as the natural impulse in announcing a new musical project, is to thank those who have brought us where

we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget either how admirably their work has been supplemented by the taste and critical judgment of Mr. John S. Dwight, and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid. Such details of this scheme as concern the public are stated below.

The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance.

Mr. Georg Henckel will be the conductor for the coming season.

The concerts will be twenty in number, given in the Music Hall on Saturday evenings, from the middle of October to the middle of March.

The price of season tickets, with reserved seats, for the whole series of evening concerts will be either ten dollars or five dollars, according to position.

Single tickets, with reserved seats, will be seventy-five cents or twenty-five cents, according to position.

Besides the concerts, there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents, and no reserved seats.

The intention is that this orchestra shall be made permanent here, and shall be called "The Boston Symphony Orchestra."

Both as the condition and result of success the sympathy of the public is asked.

H. L. HIGGINSON.

Here is the orchestra question suddenly settled, it would seem, and over all our heads; settled by one-man power, a *coup-d'état*, with no pretence of any *plébiscite*. But in this surprise there lurks no mischief. Here the one-man power means only good; means music of the highest kind, accessible to all the people, and a plenty of it. Nothing could be more modest, simple and direct than Mr. Higginson's announcement of what he has resolved to do and how he has arranged to do it. Loving music, and having spent some of his younger years in Germany, where he enjoyed the best, it has been one of his dreams to be able some day to make this enjoyment and this culture cheap and common in his native city. Connected with the well-known banking-house of Lee & Higginson, and having recently become possessed of ample means, he now finds himself in a condition to realize the dream. He is prepared and willing, if need be, to sustain large losses in the enterprise, in which artistic excellence, completeness, and the elevation of the public taste are evidently of more account to him than any saving of expense, pecuniary profit being wholly out of the question. Probably the appearance here of Mr. Henckel was what crystallized the project long held in solution in his mind, and brought the whole thing to a practical decision now.

Nothing ever came more timely. Among the musical signs of the times here in Boston for some months past, has been the remarkable preoccupation of the whole community with what is called the permanent orchestra problem. For sixteen years the Harvard Musical Association (of which, by the way, Mr. Higginson is a member) has, through good report and ill report, in spite of insufficient means, and many obstacles (unsparing criticism, prejudices, party feeling, and capricious patronage), upheld the cause of classical Symphony Concerts, as well as it was able, losing not a dollar, to be sure, in the long run, but constrained to such economy as sadly interfered with its ideal in the matter of performance, although not of repertoire and programme. Still it has not secured the general confidence and sympathy enough to concentrate the general support upon its efforts; it has persevered in faith, trusting that the good time would come when money would not be wanting to enable it to do what from the first it has aspired to do. Of late, divided (not to say rival) movements in the same, or a similar direction have sprung up, until



the prospect was that by another year we should be flooded with orchestral concerts, yet no one series of them strong enough singly to do much toward the "permanence" of an orchestral organization. Mr. Higginson's decided movement, while it may take the wind out of the sails of all these, both the old and new, is on a larger scale than all of them combined, and is a very strong one, offering such positive advantages that we must all wish it God speed and a long continuance.

Among these advantages are the following: (1.) It is free from all taint of speculation; art being made of more consequence than money-making. (2.) It places the best of music within frequent and easy reach of all who love it and cannot afford to pay the prices usual heretofore; and it tends to bring down the scale of prices for all such pure and elevating entertainments. (3.) It has the advantage of unity of plan and will, backed by abundant means;—although for permanence, and for consistent loyalty to a high idea, we still believe that such idea had better be embodied in an organized society, standing for a bulwark in this field, like our old Handel and Haydn Society (for instance) in the field of oratorio. (4.) It antagonizes no other organization, although it yet remains to see what special field is left for each to cultivate and make its own *par excellence*. (5.) It ensures a plenty of good orchestral music for next season, and a plenty of occupation for all good musicians, going farther than any promise yet held out toward the realization of a "permanent orchestra," that is, an orchestra whose members shall make that their one, at least their chief, occupation and support. And the very rumor of a Boston so full of music and of good work for musicians will draw other good ones to us. (6.) Last, not least, it makes Mr. Henschel one of us, and that will be a great gain indeed to Boston. Therefore, Success to the Boston Symphony Orchestra, and thanks to Mr. Higginson!

#### RECENT CONCERTS.

We have too long postponed full mention of Mr. ARTHUR FOOTE's series of eight trio concerts. Let us hasten to make up for lost time now. In looking back upon the eight Saturday evenings which Mr. Foote has made us, and many others, pass so pleasantly at Messrs. Chickering & Sons' rooms, we are impelled to recognize, even more surely than at first, that these concerts of his deserve to be classed with the most really important events of the musical season. Let it not seem as if we intended a slight upon Mr. Foote's personal prowess, if we say that the great importance of these concerts lies mainly in the fact of their having been given at all, and in their unmistakable success. The concerts have had throughout a definite high musical purpose, and owe their valuable character to the distinctness and definiteness of this purpose.

We have many musical institutions in Boston which have a worthy and characteristic musical aim in view, and which thus stand as representatives of certain high phases of the art. For instance, our HANDEL AND HAYDN SOCIETY represents the Oratorio; the CECILIA, after some years of dalliance with the lighter forms of vocal part-music, may now be looked upon as worthily representing the secular Cantata; the HARVARD MUSICAL ASSOCIATION and the PHILHARMONIC SOCIETY represent the symphony, the concerto, and other noble forms of orchestral composition; the EUTERPE represents the string-quartet. In like manner Mr. Foote's series represents the pianoforte trio. This peculiar phase of the sonata form of composition has not, if we remember aright, been so characteristically represented in Boston before; which is somewhat to be wondered at. Of the many applications of what is known as the "sonata form," there are five which have so distinct an individuality that they may be ranked as the chief, and most important exemplifications of this form. These are: the symphony, the concerto, the string-quartet, the pianoforte trio, and the pianoforte sonata. These are the forms of instrumental composition for which the greatest composers (since Haydn's day) have shown a peculiar predilection, rightly perceiving that, in them, the choice of instrumental material was best adapted

to ensure certain characteristic musical results. To our mind the string quintet, sextet, or octet, can never stand as such complete and perfect musical forms (generally speaking) as the quartet. Their greater wealth of instrumental resource overshoots the mark, just as the poverty of the string-trio (violin, viola and 'cello) falls short of it. In the same way, the pianoforte quartet or quintet, on the one hand, and the sonata-duo (pianoforte and violin) on the other, are, in general, less perfect and characteristic forms than the trio.

Hence a series of chamber concerts especially, or mainly, devoted to pianoforte trios, fills a most honorable place in any musical season, and has, as we have said, the merit of a definite and high artistic purpose. Now that Mr. Foote has so identified himself with this peculiar department in music, it is much to be hoped that these concerts of his will become an institution in our city, so that we may look for their regular recurrence every season with as much certainty as, say, Charles Halle's sonata-recitals are expected (or used to be expected) in London.

In the eight concerts this season, Mr. Foote has presented the following works, many of them for the first time:—

##### PIANOFORTE TRIOS.

Bargiel in E-major, Op. 6  
Beethoven in C-minor, Op. 1, No. 3; in D-major, Op. 70, No. 1  
Dvořák in B-flat-major, Op. 21  
Goldmark in E-minor, Op. 33  
Haydn in C-major  
Mendelssohn in D-minor, Op. 49  
Mozart in E-major  
Raff in E-major, Op. 112  
Rubinstein in F-major, Op. 15 (twice)  
Schumann in D-minor, Op. 63

##### PIANOFORTE QUARTETS.

Brahms in G-minor, Op. 26 (twice)  
Mozart in E-flat-major

Besides these have been played Beethoven's pianoforte sonata in A-major, Op. 101; and G. W. Chadwick's string-quartet in C-major, No. 2.

Mr. Foote has had the valuable assistance of Mr. C. N. Allen, Mr. Gustav Dannreuther, Mr. Henri Heindl and Mr. Wolf Price; Messrs. Allen and Dannreuther playing at alternate concerts, except when (as in the Chadwick quartet) the services of both were required at once. The performances have been usually of a high degree of excellence, and the large audiences, of the very highest character Boston can furnish, have been steadily enthusiastic in their expressions of approval. The mental strain of listening to two consecutive trios was relieved each time by a charming group of songs by such writers as Schubert, Schumann, Franz, Jensen, Rubinstein, Widor, etc.; sung at the first four concerts by Miss May Bryant, and with notably brilliant effect at three of the remaining concerts by Mrs. Humphrey-Allen.

The larger pieces were, in almost every case, judiciously assorted, and especial praise is to be given to the judgment shown throughout the programmes. It is admitted on all sides that the mental strain of listening to the larger and severer forms of music is great. At one time it used to be thought advisable to relieve this strain by a large admixture of lighter music—that is, by dilution. Mr. Foote's plan is better: two strong pieces, with just enough singing between them to rest the musical sense without distracting it—that is, making the concerts very short. Two great trios are certainly enough for one evening, and it is better to go home satisfied after hearing them than to have the programmes diluted by irrelevant music. It is with concert-programmes as with a certain favorite beverage, the recipe for making which is: get your materials as good as you can, and then every drop of water spoils the punch.

W. F. A.

**EUTERPE.** The fourth of these choice Chamber Concerts (March 23) was the most delightful of them all so far. The return to the Meissonier made it more enjoyable. No selections could be finer than those two precious string-quartets, one by Mozart and one by Beethoven. The former was the one in C, last of the six dedicated to Haydn, containing that wonderful *Andante cantabile* in F, in which the bass persistently repeats a most impressive figure, and

the exquisitely graceful and imaginative Finale. The whole work is one of the purest, rarest specimens of Mozart's art and genius. The Beethoven Quartet is the second of the Rasoumowsky set, Op. 69, in E-minor, introducing, like the other two of the set, a Russian theme in one of its movements. It has the most subtle, deep, poetic temper of Beethoven, especially in the first Allegro, in which the theme steals in so like the gentlest breath as to be almost imperceptible at first, unless played with the utmost nicety. The slow movement (*Molto Adagio*) takes one far into the depths of a great soul. The Allegretto contains the quaint and lively theme *Rusee*, which is played with, and held up in various lights, and dismembered and put together again with genial, consummate skill and fancy. The Presto, too, is most exhilarating in its piquant, rapid movement.

The interpreters of both works were the New York Philharmonic Club (Messrs. Arnold, Gantzberg, Hemmann and Charles Werner), and we must say that it was about the best quartet-playing that the Euterpe has yet given us,—much better than the same artists gave us in former seasons. The works had evidently been most carefully and critically rehearsed, and were given throughout with sensitive regard to accent, light and shade; no point was missed; there was no coarseness, no lack of vitality: it was all clear, inspiring, and enchanting.

One more concert remains, for April 20, when the same artists will perform one of Beethoven's latest quartets (A-minor, Op. 133), and the second (E-major) of the three by Schumann, Op. 41.

**BOSTON PHILHARMONIC.** We were unable to attend the second Symphony Concert, on Thursday evening, March 24. Report speaks very highly of the performance, as a great improvement on the first. The programme certainly possessed intrinsic interest, with considerable novelty:—

Overture, "Amazons" Cherubini  
Andante, Minuet and Finale, from *Serenade*, Mozart  
No. 12 (No. 6) 3-4  
For 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons.  
(First time in America.)  
Symphony, B-flat Schumann  
Suite Algerienne, Pictorial Impression of a  
Journey in Algiers, Saint-Saens  
1. Prelude. 2. Moorish Rhapsody. 3. Evening  
Hysteria. 4. French Military March.  
(First time in America.)  
Adagio, in C-minor, from Quartet in G Haydn  
(For String Orchestra.)  
Overture, "Tannhäuser" Wagner

—Of the third concert (April 2) we were again robbed of the second part by foolishly attempting to divide the evening between two concerts (spoiling both for us). We heard, however, an excellent performance of Mozart's *Magic Flute* Overture, ever fresh and welcome; a finished, chaste, expressive rendering of Mozart's "Dove song," from *Figaro*, by Miss Amy Sherwin, a singer with a musical, true soprano voice, albeit slightly veiled, and an artistic style; and the larger part of Raff's romantic, sentimental, and in parts sensational, "Lenore" Symphony, which we never altogether liked. The first two movements (*allegro* and *andante quasi larghetto*) intended to express "Love's Happiness," contain the best music of the work, although a little vague and sickly, and they serve, like the interminable March, and the "Reunion in Death" (the fearful ride, so like that in Berlioz's *Funeral*, with the spectre bridegroom), to tax the mettle of an orchestra; and they were indeed admirably played, Mr. Listemann, as conductor, being thoroughly master of the situation. We regret losing the tempting novelties of the second part of the programme, to wit:—

Suite Arlesienne (New) Liszt  
Andante. — Menuetto. — Adagio. — Carol.  
Aria. Valse, Valse, from "Roberto" Meyerbeer  
Miss Amy Sherwin.  
Ballet Music, from the Opera "Damon" Rubinstein  
(First time in America.)  
Polonaise in F. Liszt

—In our notice of the first concert we were in error in supposing that Wagner's conclusion to Gluck's overture was used; it was the usual one by Mozart. Writing long after the concert, and preoccupied with the question of the Wagnerian slow tempo, which was followed throughout, we did not remember about the conclusion, but took it for granted that that must have conformed to Wagner's theory like the rest. What would the "great claimant" say to such a half following?

MR. T. ADAMOWSKI and MR. JOHN A. PRESTON. The three chamber concerts given by these young artists in the Chickering rooms on successive Tuesday evenings in March, possessed a unique interest increasing to the end. The first programme was as follows:—

Trio Serenade for violin, viola and 'cello (Op. 3)  
First time . . . . . Beethoven  
1. Marche. 2. Adagio. 3. Menuetto. 4. Adagio, Scherzo, Adagio. 5. Alla Polacca. 6. Andante con variazioni.  
7. Allegretto. 8. Marche.  
Piano Solo, Scherzo (Op. 2) . . . . . Chopin  
Violin Solo:  
a. Gavotte . . . . . Bach  
b. Elegie. (First time.) . . . . . Beethoven  
Sextet, violin and piano (Op. 21) . . . . . Gade

Beethoven in his early period composed five trios for strings only. They contain beautiful ideas, and yet we almost never hear one of them, at least in the original form. This serenade is Mozartish, and yet the Beethoven individuality flashes out more than once. The Polonaise is very bright and vigorous. The Andante, with variations, has a most lovely theme, of pure, deep sentiment, which sounded familiar, for it has been transcribed in various ways; the variations, too, are charming, the three instruments taking up the theme in turn. The viola and 'cello parts were taken by two of Mr. Adamowski's pupils, members of his string-quartet, and the rendering was on the whole quite satisfactory. Mr. Adamowski's violin playing showed to fine advantage in his solos, especially in the "Elegie" by Bazzini, which is worked up with a great deal of passion. Recalled with enthusiasm, he responded with an effective performance of one of Brahms's Hungarian Waltzes. Mr. Preston played the Scherzo with a brilliant verve, and the Sonata-duo by Gade made a charming conclusion to the concert. The audience, this and every time, was both numerous and select, and of course enthusiastic.

Of the second concert we can only give the programme, as we had to lose it:—

Quartet (Op. 44, No. 1) . . . . . Mendelssohn  
Piano Solo, Fantasia and fugue in G-minor . . . . . Bach  
Violin Solos: a. Scherzo . . . . . Spohr  
b. Larghetto . . . . . Mozart  
Rondo Brilliant for violin and piano (Op. 70) . . . . . Schubert  
1. Andante. 2. Allegro.

The third and last programme was made up entirely from composers of Mr. Adamowski's own (Polish) nationality, as follows:—

Trio for piano and 'cello (Op. 27) . . . . . Ladislaus Zelenka  
1. Vivos voces! II. Mortuus plango. III. Fulgura frango!  
Piano solos: a. Polonaise . . . . . Chopin  
b. Preludes . . . . . Chopin  
c. Polish Songs . . . . . Frederic Chopin  
Violin Solos:—  
a. Bolero (Op. 16, No. 2) . . . . . Moritz Moszkowski  
b. Legende . . . . . Henri Wieniawski  
Rondo for violin and piano (Op. 17, No. 3) in Hungarian style . . . . . Philipp Scharwenka

The three short movements of the Trio were interesting and original, although we could not perceive any very palpable relation to the mottoes from the old Latin inscription on a church bell. It was played *con amore* by the violinist, well seconded of course by Mr. Preston, and by Mr. Stockbridge in the 'cello part. The pianist gave us a generous and well contrasted series of Chopin solos, playing the Polonaise superbly, and grouping together with much tact a number of the finest preludes (some of them seldom heard), among which that dainty morsel, the very short Andantino in A, appeared twice. The Bolero by Moszkowski was a brilliant and inspiring affair, and the young violinist threw himself into it with such abandon and delight that we almost expected to see him float upward, like Goethe's *Pater estatus* in the last scene of *Faust*. The *Legende*, too, was beautifully played, and the Hungarian Rondo by Scharwenka kept up the interest to the end. Indeed the audience seemed loath to leave the room, and many did not until Adamowski had improvised a short supplementary concert.

CECILIA. Schumann's *Faust* music was sung, with orchestra, for the first time in this country, on Monday evening, March 28, and with such signal success that it had to be repeated last Monday evening. The wonderful music, particularly the scenes from the second part of Goethe's poem, made a profound impression, in spite of the mystical nature of the text. But it is too great a subject for us to attempt to treat until we have more room and time.

Several interesting pianoforte concerts still await notice: one by Mika Hamlin, a very promising pianist, formerly the pupil of Hugo Leonhard, who has since studied at Stuttgart, and is now with Mr. Sherwood; one by Mr. Tucker; one by Mr. Calixa Lavallée; and particularly an early morning concert in the Melodion, by Mr. Perabo, with Mr. Dannreuther, who will give another at 11 1/2 A. M. next Tuesday.

## MUSICAL CORRESPONDENCE.

BALTIMORE, March 28. The following are the programmes of the three closing Symphony Concerts at the Peabody Institute:—

### THIRD CONCERT.

Symphony, G-minor, No. 2, Work 46, . . . . . W. A. Mozart  
Composed in Vienna, July, 1783.  
Violin-Concerto, D-major, Work 61, . . . . . L. van Beethoven  
Composed in 1806.  
Cadences by H. Vieuxtemps.  
Mr. Fritz Gaul.

Three songs, with piano, . . . . . R. Schumann  
Miss Amy Sherwin.  
Minuet and Scherzo for orchestra. Work 18, . . . . . Emil Hartmann

### FOURTH CONCERT.

a. Overture to Goethe's tragedy *Egmont*.  
Work 84, . . . . . Composed in 1810.  
b. Piano-Concerto, G-major, No. 4. Work 58, . . . . . L. van Beethoven  
Cadences of first and last movements by L. van Beethoven.  
Madame Nannette Falk-Auerbach.  
Three songs with piano, . . . . . Anton Rubinstein  
Mrs. A. H. Darling.  
Norve Suite, A-major, No. 8. Work 26, . . . . . Composed in Baltimore, 1878-80.  
"On the Ocean," "Serenade," "Scherzo,"  
"In folk-song style," "Praise to the ocean," . . . . . Asger Hamerik

### FIFTH CONCERT.

Symphonique Pastique, F-Major, No. 1.  
Work 29, . . . . . Composed in Baltimore 1880-81. Manuscript.  
Allegro moderato ed espressivo, allegro marcato, andantino con moto, allegro giusto, . . . . . Asger Hamerik  
a. Andante Splanato and Polonaise. Work 22, for piano and orchestra, . . . . .  
b. Chant Polonaise, transcribed for piano, by Fr. Liszt, . . . . . Fr. Chopin  
Magic Fire from the *Valkyrie*, transcribed by L. Brassin, . . . . . R. Wagner  
Miss Cecilia Gaul.  
Four songs with piano, . . . . . Ed. Lassen  
Miss Emma Gaul.  
Fest-Overture, C major, Work 15, Leopold Damroch

The programmes have always been given in full in order to show the readers of the JOURNAL with how much careful attention and taste the selections for each concert are made. The new works to Baltimore audiences, in the three programmes given above, are the Minuet and Scherzo by the younger Hartmann, a Danish composer, the Fest-Overture by Dr. Damroch, and the Fifth Norve Suite and First Symphony by Asger Hamerik.

The first is a bright, sprightly composition, thoroughly Norve, suggestive of twilight dances of gnomes and mystic shadows on Elfin Hill. The Damroch Overture is indeed a composition for a festive occasion. Broad, dignified and massive, it is a fitting close to any Symphony Concert. Dr. Damroch is a composer and a conductor of whom our American musical public may well feel proud. There are few other representatives of the art in this country so thoroughly imbued with artistic ardor, so earnest and indefatigable in their work, and with such results to show for their strivings to present that which is most beautiful and grand in musical composition.

In the Fifth Norve Suite of Mr. Hamerik we have again the beauties of a style, in the handling of which this composer has been peculiarly successful. Mr. Hamerik is always at his best when he draws his inspiration immediately from natural objects, as witness his lovely chorus for female voices, full of the breath of spring and budding verdure (nothing more appropriate than to write it for a female chorus), and the prelude to an act of his opera "*Toetilde*," which opens with a forest scene.

Where can a Scandinavian find greater inspiration than in the contemplation of the sea?

"Du Danke Vor til Bog og Magt, Sortladet Hav."  
How beautifully our own Longfellow has translated it!

The great beauty of Mr. Hamerik's works lies to a large extent in their finish. The prelude in "*Toetilde*," for instance, was written and rewritten three or four times, and it always became more beautiful. To this

perhaps may be ascribed the fact that his symphonies, performed at the last concert, at a first hearing, fail to create the effect that might have been expected, and that it certainly will create after it has been more carefully revised and made more full and compact. That it contains many characteristic beauties no listener of any poetic sensibility will deny. To what extent these beauties are to be ascribed to form, and what portion the work will take among symphonies, remains for musicians and for time to decide.

The programmes of the last three Quartet Concerts for the students of the conservatory were as follows:—

### TWELFTH CONCERT.

String-Quartet, D-major, Work 18, No. 3, L. van Beethoven  
Three songs, for two sopranos and piano, Mendelssohn  
String-Quartet, A-major, Work 18, No. 3, L. van Beethoven

### THIRTEENTH CONCERT.

Missa Papae Marcelli, in six parts. Ad-missa II, Tom. I, Fac. VII, . . . . . Gio. da Palestrina  
Composed 1565.

Loreley, song-poem with piano, . . . . . Fr. List  
Piano-Quintet, B-flat major, Work 6, for piano, two violins, viola and violoncello, G. Spohr

### FOURTEENTH CONCERT.

String-Quartet, C-major, Work 17, . . . . . Mozart  
a. Prayer from the opera "*Genoveva*," . . . . .  
b. "Why Amless Wander?" song with piano, Schumann  
Piano-Trio, F-major, Work 5, . . . . . G. Matthieson-Hansen

In the programmes of the Third and Fifth Symphony Concerts above appear the names of Fritz, Cecilia and Emma Gaul, three young musicians whom we regard with a certain amount of pardonable pride as distinctly Baltimore products. They are the children of a well-known musician, a member of the Peabody Orchestra, who has been living in Baltimore for a number of years devoting much to the musical education of his son and daughters. Miss Cecilia, better known here as little Katie Gaul, has achieved some success in Stuttgart, here, and in the West. Mr. Fritz Gaul is just beginning to show himself a violinist, serious, conscientious and devoting careful study to his instrument.

Your readers may imagine there never was a prouder father than Mr. Gaul when he acknowledged the tribute paid him by the audience at the last concert, after his three children had left the stage. Theatorio Society has swelled to something like five hundred voices, and at the first concert to be given in May, nothing but the most complete success will satisfy us.

CHICAGO, April 3. Musical matters have taken a new departure, and we are having a season of real opera. Some two weeks ago, there was a simple announcement made in our daily papers that there would be a two weeks' season of opera at McVicker's Theatre, by the "Do Beauxplan French Opera Company." The list of singers was mentioned with no undue stress of their importance. The operas were advertised to be given without cuts, and also with the ballets as written. Mine. Ambre was the only familiar name among singers. The list of operas was as follows: *Les Huguenots*, *La Juvén*, *Faust*, *Aida*, *Robert Le Diable*, *Le Trouvère*, *La Traviata*, *Carmen*, *L'Africain*, *Romeo and Juliette*, *La Favorite* and *William Tell*. It will be seen by the above list that the company was ambitious, but it pleases me to state that they accomplished what they undertook. The orchestra was remarkable, was well under control, and they did splendid work. It is pleasant to see an able conductor like M. Momm. True, his motions may seem a little strange, and perhaps will be called after the style of "ye olden schools;" but, judged by the results he produces, he must be entitled to full praise. In the first place he aims to produce the operas with completeness. He allows no one part to overshadow the rest. He requires finish and unity. He takes particular pains to keep his forces well in hand. It is a pleasure to see him going quietly among his orchestra, and giving them directions before the performance begins. It is also agreeable and praiseworthy to note how careful he is regarding the tuning; for in these days of degenerate operatic performances, every indication that marks improvement is worthy of mention. Then the chorus is better than we have had in years. They even make some pretence of acting, and really know their parts. There is no prompter's box, or any one calling out the lines. The singers, one and all, know their music, and their rôles, and have some intent in all they do. There are no stars, unless Mine. Ambre and M. Touraine may be so considered. At least there is no attempt to push one or more persons into a prominent position, at the expense of the rest of the rôles. Personally I have never been impressed with the French school of singing, nor is it always agreeable to my ear to listen to the tones they produce. The variation of quality in one voice is too marked to be pleasant, particularly if the singer is not gifted by nature with a wonderful or-

gan. Yet it is pleasant to see honest efforts made from an art standpoint, and we value them accordingly. Mme. Ambre sings much better at the head of her own company than she did when with Col. Mapleson; she has taken a higher stand as a singer. M. Tourne, the leading tenor, has a powerful voice, and is a dramatic actor of fine ability. Objection may be made to his constant tremolo, but he has some gifts that more than balance his faults. In *Aida* and in *La Juive* he is particularly fine; his acting is worthy of the highest praise. Mlle. Delprato is a most useful singer, and as Rachel in *La Juive*, and as Seleka in *L'Africaine*, did splendid work. M. Utto as Neluso in the latter opera also indicated good ability. M. Jourdan, the bass, is also a useful singer, and has given us some most praiseworthy work. Mme. Ambre has appeared in *Les Huguenots*, *Aida*, *Faust*, *La Traviata* and *Carmen*, and made some fine representations of the rôles given her. It was pleasant to hear the ballet music of the different operas, for the orchestra was always good and the dancing graceful. The mounting of the operas has been very fine, and much care is taken that the representations may be harmonious. There has been an honest effort to do good work. I regret to state that our fashionable people have taken but very little notice of these performances. Perhaps the Lenten season may be a reason for it, but I fancy that it takes something besides good music to draw these people out. They must know what the fashionable world has done elsewhere before they follow in new ventures. Yet there have been quite good houses, made up mostly of Germans and French, with a few musical people from among our own nationality; but the fashionable circle have lost the best performances of opera that we have had this season. I would ask the musical people of Boston to give this company some encouragement should they visit your city, for such efforts are in the direction of true progress, and merit support. I believe that it is the plan of Mr. De Bonaplan to return next year, with a still better company, when he proposes to divide his season up among three or four cities, giving a larger number of operas, and staying a longer time than has been usual heretofore. This plan will enable us to have more complete representations than we have ever had. It also divides the expense among a few large places, and lessens the cost of travelling. I hope that he will be successful, for commercial performances given to show the ability of a high-priced "star" are only drawbacks to artistic progress, and will never be of lasting benefit. Such performances as we have had in these two weeks have familiarized our people with some great works, and benefited them.

On Thursday evening of this week we had a remarkable night of music. The Mendelssohn Quintet Club of your city gave a concert; the "Bach and Handel Society" gave *The Flight into Egypt* of Berlioz, and selections from Handel's *Judas Macabbeus*; while the Beethoven Society were holding a reunion, with a fine programme. Mr. Emil Liebling gave his second concert, offering the Quartet in G, of Mozart; Fantasia, Op. 28, of Mendelssohn; and the Octet, Op. 9, by Rubinstein; besides Jensen and Raff songs, by Mr. C. H. Clark, and some violin solos, by Mr. Heisinger. At the same time the De Bonaplan Troupe were giving a splendid performance of *Aida*, with Mme. Ambre, and M. Tourne in the cast, and the Cornsley-Barton Company were singing *Alfretta*. There were musical offerings at six places of amusement in one evening. I divided my time among three performances: the Mendelssohn Quintet Club Concert, the Beethoven Reunion, and *Aida*. It is a credit to the musical standing of Chicago to say that there were good audiences at all the performances I visited. Yet for the critic there was too much for one evening. To hear one movement of Mendelssohn's Quintet in B-flat, and the Scene and Air "Bel Raggio" sung by Miss Nellini, at the Mendelssohn Quintet Club Concert; to listen to a violin Suite by Riee, and the "Bel Raggio" again, as sung by Miss Jerzykiewicz at the Beethoven Reunion, with three acts of *Aida* at the opera, may be a variety, but it destroys that harmony necessary to real musical enjoyment.

C. H. BRITTON.

Berlin, Dec. 30. (Concluding extracts from a private letter.) In regard to my own experience I found Bulow terribly irregular and unreliable. But he does such an immense amount of work, and is ill so much of the time, that a student cannot expect much of him. His illness is always due to nervous prostration, and if you desire to keep in his good graces you must not mention his state of health. At least I was so informed, and never dared to speak on the forbidden topic. It is strange the fondness Bulow has for his hat; he carries it everywhere, even into the orchestra and concert-room. When he came to our rooms he would never at-

low any one to take his hat, but kept it close by his chair, or on a table where he could grasp it quickly if any one approached it. He once asked if I could play a certain étude without notes. Upon my reply in the affirmative he said "Take your notes." About a year ago, Bulow had trouble with a tenor in the opera. Herr Schott, the trouble I believe, went the rounds of the American papers. Schott said that Bulow led the orchestra wrong, in order to put him out. Bulow affirmed that Schott sang false. Schott said he would not sing when Bulow led. Bulow declared he would not lead when Schott sang. The public seemed to side with Schott, but the most cultured and refined Hannoverians took Bulow's part. Schott sang *Lohengrin*, his best character, and the public gave him a grand ovation to express their sympathy. Shortly afterwards Bulow directed Mendelssohn's *Walpurgisnacht*, and his friends showered bouquets upon his rostrum, until his feet were covered. For some time it was hard to tell who was victorious; no one ever knew exactly, but Bulow left Hannover, and gave concerts in England and Germany for several months. After Bulow left Hannover, I, of course, had no desire to remain. Bulow gave me a very good letter to Kullak of Berlin, whom I have found in every way most satisfactory. Perhaps you may feel interested to know that Bulow told me if I worked hard I would succeed. I never thought my technique at all acceptable, but even Bulow said I had been well-trained and Kullak seems to find little fault with it. Last, I think, never mentioned technique to a student. I never heard very much of Kullak in America, yet he has so many American pupils. He is a great teacher, because he is also a thoroughly finished artist; his knowledge of music seems almost unlimited. During the months I have been with him he has played everything I have taken without notes with one exception, the Bach-Faust's Toccata and fugue in D-minor.

His playing of Chopin is simply divine. He is considered the best authority on Chopin's works, and has already made an edition of the waltzes, études and other works by the same composer. Mr. and Mrs. Sherwood of Boston studied with Kullak, so also the Liebling brothers, Miss Clara Strong of Cleveland, and many of our best players. Moritz Moszkowski, Kullak considers the best pupil he ever had. This artist was also the best at Weimar, in the summer of '70. His compositions are highly thought of in Germany: he is at present engaged in composing an opera, I am told. Moszkowski's playing is truly masterful, and lacks only a little warmth to make it almost perfect. Alfred Grinfeld is another pianist, a pupil of Kullak, who is remarkably good; his exquisite touch will some time make him famous, and his technique is immense.

I suppose you know that Kullak has a conservatory here of twenty-six years standing. In April of last year he celebrated the twenty-fifth anniversary; there was a grand dinner, speeches and toasts, etc.; congratulations were telegraphed from many artists. I know nothing of the school personally, but was told that they teach there the Leipzig and Stuttgart methods. I know only Kullak's method, which is simple enough to tell, but most difficult to practice, i. e., get the most music with the least effort. His fingering is marvellous; he seems to simplify the hardest passages by changing a single finger. I sit at one piano, and he at another. We play together, which sometimes makes me scramble to keep up with him; he can be playing *fortissimo*, and yet know if I use a wrong finger. He generally has some story to relate about whatever composition I may be studying. He does it, he says, to exercise my imagination; for an artist must have imagination. It is very interesting, and gives me something to think about. Franz Kullak, Prof. Kullak's son, is a fine teacher and a brilliant player; he leads the orchestra of the school. I played the first movement of the E-minor Chopin Concerto a short time ago, and shall play the whole concerto without notes immediately after the holidays. It was my first attempt with orchestra. I found it nervous work. The audience kindly gave me very good applause. Emil Sauret is connected with the conservatory, and I expect to play with him when he returns from his concert trip; he played in Berlin in the Sing-Akademie last February, and was received with enthusiasm.

Camille Saint-Saëns played here last February; he played the first concert in the Concert House with E. Bilse's orchestra. Among his selections was his G-minor Concerto. His playing is as perfect as a music-box, and he can make the piano sound exactly like that not very artistic instrument. I think his technique is the most faultless I have yet heard. The programme was almost entirely devoted to his own compositions; and the Germans, in spite of their prejudice against the French, were obliged to acknowledge his greatness; he worked them up to a high state of enthusiasm. Yes he cannot play Bach, and I do not admire the man-

ner in which he rendered Beethoven. Of all Bach players Bulow is first; of all piano playing I ever listened to, Bulow's rendering of Bach gives me the most genuine pleasure.

Among the regular concerts given in Berlin, the Quartet Concerts with Joachim as first violinist are the most enjoyable. The other artists are de Abna, Wirth, and Hausmann, probably the best cellist in the world. You have read a great deal of Joachim, and yet you could not be disappointed in him. His violin sings, he plays so easily, and is so dignified! Critics consider his bow arm beyond criticism. This quartet gives each year two series of concerts; each series comprises four concerts. One can get a good seat (not the best) for the four concerts for \$2.50. There are also cheaper seats. The regular prices of admission to concerts of the first-class are \$1.25, \$1.00, down to 50 or 25 cents. Another scale of prices is \$1.00, 75 or 37 cents. We find the second-best seats perfectly agreeable for ladies going alone. In the opera one pays for parquet \$1.25; for first circle which is on a level with the royal box, \$1.50; for second circle 87 cents; this is pleasant for ladies. A porter will always buy one's seats when desired for a fee of 12 cents.

To go back to music. The royal kapelle, or orchestra belonging to the Royal Opera, gives nine symphony concerts each year for the benefit of the widows and orphans of its deceased members. On each programme are two symphonies and generally two short selections. They are the best orchestral concerts we have, and have been given for years. Certain seats have been reserved by certain families for perhaps twenty years. The concerts are given in the concert room of the Opera House; a charming room for chamber music, but a little small for orchestra. The room is handsomely finished in white and gold.

B. Bilse leads an excellent orchestra at the Concert House. Here we can have the best seat for 37 cents. The house is beautifully finished in green and gold. The large concerts given by non-resident artists are given in this house. Bilse plays every evening regularly, and his orchestra plays well. His manner of conducting is peculiar to himself. He stands facing the audience, and waves his baton over his shoulder at the orchestra. At the conclusion of a composition he waves his baton down almost to the floor. The lower floor is devoted to the beer drinkers, looking down upon the throng of Germans seated about their tables drinking "beer," the ladies generally knitting, is a slight characteristic of German life. On Wednesday and Saturday Bilse gives symphonies, and smoking is forbidden until the third part of the programme.

Our singer, Miss Thurnby, gave two concerts in the Sing-Akademie last October. She was unfortunately advertised too strongly. She seemed to take fairly well, though the Germans consider her "no phenomenon," as Engel the great critic said. She sings far better than any of their opera prima donnas. It is hard for Germans to acknowledge merit in Americans.

Mme. Annette Essipoff-Leuchetitzky has given us a treat. She gave a recital in the Sing-Akademie, playing with all her accustomed grace and fine selections from Beethoven, Mendelssohn, Schumann, Rubinstein, Reinecke and Chopin. In the duo from Reinecke, (*Manfred*), Mr. Leuchetitzky played with her, not with that exquisite grace of the Madame; but his technique is so crisp, and his phrasing so finished, one could see where she got her schooling. The gentleman was no proud of his wife; but Mme. Essipoff was evidently in ill-humor about something, and would not allow her husband to lead her to the piano. I afterwards learned she was angry because her name was put on the programme Essipoff-Leuchetitzky instead of plain Essipoff. The second concert was given with orchestra. The Saint-Saëns Concerto, No. 2, was played by Mme. Essipoff. She was dressed in delicate pink satin with diamond ornaments, and every one was admiring her charming appearance as well as her playing. She now wears her hair short and curled close to the head, a style which seems peculiarly adapted to her beautiful profile. The manner in which she advances to the piano Kullak says is truly queenly. She rendered the Saint-Saëns Concerto with a charming grace and ease which surpassed everything I have ever before heard from her.

#### LOCAL ITEMS.

PROF. J. K. PAINE's music for the *Edipus Tyrannus* of Sophocles, to be performed at Cambridge next month in the original Greek, has just been published in vocal score, with pianoforte, by A. P. Schmidt, 146 Tremont St. It consists of an overture, which with Mr. Paine's full instrumentation must be very impressive and appropriate, and of six choruses for male voices. These will be sung to the Greek words, and though



they are of course in no sense Greek music, any more than that of Mendelssohn to the *Antigone* and the *Edipus at Colonus*; yet, like Mendelssohn's, they have a masculine strength and dignity in keeping with the drama. Yet there is no imitation, no unconscious following in the track of Mendelssohn; the style of the music is original, strongly marked in its melodic motives, sometimes singular in rhythm, now bold and rugged in its harmony, now serious and tender, adapting itself to the generally sombre, but at the same time varying mood of the rich text. It abounds in unison, than which nothing can be more fit or more impressive for such use; in this way most of its sentences begin, each ending with a few bars of very rich, strong four-part harmony. The fifth chorus contains a fine tenor solo. The leading motive of the last chorus, which sings of fate and of the nothingness of mortal life, is worked up at length also in the last half of the overture. The whole of this music is well worth study, for the composer almost surpasses himself in this his Opus 35. All who intend to witness the performance should send to Mr. Schmidt and get a copy. It only costs a dollar.

—Carl Prüfer (34 West St.), has published two short choral works, which are easy and well adapted for the use of vocal clubs. The first is a romantic Cantata for female voices, composed by Henry Lahee, "The Sleeping Beauty," words by Tennyson. The accompaniment is for pianoforte and harmonium. The style is gently flowing and melodious, and very simple, offering nothing strange in harmony, nothing bordering on the edge of discord. — The other is Gounod's "Gallia," a Motet for soprano solo and mixed chorus, being an almost monotonously sombre, but deeply impressive lamentation over the downfall of Paris, with translation of the Latin text beginning: "Quomodo sedet sola civitas plena populo!" It is all in a very serious strain, but eloquent in its simplicity.

—The next important musical event here will be the performance of Bach's *St. Matthew Passion* music, by the Handel and Haydn Society, on Good Friday, (15th inst.), followed on Easter Sunday by *St. Paul*. We have already named the soloists. Mr. Henschel in the principal bass arias and recitatives, especially in the part of Jesus, will add greatly to the interest of the *Passion* music. In 1875 he sang it in Vienna, when the lamented historian and critic, Ambros, (from whom we translate), after giving credit to the other soloists, wrote of him: "We have purposely reserved the guest from Berlin, the one (*par excellence*) who sang the part of Christus, Herr Georg Henschel, to the last. He showed his intimate acquaintance with his gigantic task, by singing it all through without casting a glance upon the notes. We shall not soon forget his wonderful performance! After the solemn words at the institution of the Last Supper, there broke loose through the whole hall a storm of applause which seemed as if it would not end. Mild, and at the same time like an eternal judgment sounded the passage: 'But woe unto the man by whom,' etc. What an effect was produced by the suppressed and scarcely audible 'My soul is troubled unto death?' And at the exclamation 'Eli, Eli,' there were sighs—certainly a rare thing in Oratorio performances—of great emotion in the hall. This passage, too, is deeply touching in itself. Throughout the Oratorio we have become accustomed, as often as Christ takes up the word, to hear His utterance accompanied by soft, continuous violin sounds, like a phosphorescent halo; at the 'Eli' these sounds suddenly cease.—It is night! What a poet was this old St. Thomas Cantor!" — Mrs. Henschel (who last sang to us as Lillian Bailey) takes the soprano part in *St. Paul*.

—Mr. Lang will give two remarkable orchestral concerts in the church formerly occupied by Dr. Luther's parish on the evenings of the first and second Sundays after Easter. The orchestra will number about seventy-five performers, including fifteen first violins, as many second violins, eight violoncellos, and eight double basses. The programmes will be of the noblest character, that of the first concert opening with the overture to Mendelssohn's *St. Paul*, including selections of sacred vocal music, sung by Mr. Henschel, and ending with Schubert's great symphony in C. The programme of the second concert will be of the same sort, and will include one of the great Beethoven symphonies, probably the fifth. There will be thorough and numerous rehearsals in advance. Two-thirds of the tickets have already been taken; the remainder may be subscribed for at Chickering's, the price being \$4 for both concerts. — *Advertiser*.

—Recent risings in the tide of musical affairs have discouraged Mr. Maas from attempting his proposed popular orchestral concerts for the present.

—There will be a public rehearsal of Bach's *Passion Music* on Thursday afternoon, April 14, at 2 o'clock, for which reserved seats are now for sale.

—The *Herald* says: "Mr. George W. Chadwick has been appointed musical director of the Clarendon Street Baptist Church. Mr. Chadwick's latest work, a dramatic composition for male chorus, baritone solo and orchestra, called 'The Viking's Last Voyage,' will

be produced at the next concert of the Apollo Club. The composer regards it as his strongest work. The poem is by Sylvester Baxter."

—A performance of Mendelssohn's opera, "Son and Stranger," will soon be given in the Park Theatre, Boston, for the benefit of the convalescent ward of the Massachusetts General Hospital. Mr. Lang will direct the large orchestra. Mr. Charles R. Adams, Mrs. Haskell (Mary Beebe) and Dr. Bullard will sing the leading rôles. The performance will be private in so far that no appeal will probably be made to the public to purchase tickets.

## MUSIC ABROAD.

PARIS. M. Lamoureux, the former director of the orchestra at the Opéra, has formed a Society for the performance of orchestral music every Sunday afternoon, under the style of Société des Nouveaux Concerts. The concerts are to be held at the Paris Théâtre du Château d'Eau.

At the Paris Opéra the greatest activity is being displayed in the rehearsal of Gounod's new opera *Le Tribut de Zamora*, and it is confidently expected that the work will be brought out on the 15th or 20th of this month. M. Gounod is indefatigable in revising and remodelling some of the scenes, being determined that his long expected operatic novelty shall be perfect in every detail.

Notwithstanding the habitual antagonism exhibited by Christian audiences against Herr Wagner's music, M. Colonne, the Director of the Châtelet Concerts, has ventured to introduce, in one of his recent programmes, the post-composer's characteristic "Ride of the Valkyries" (*La chevauchée des Valkyries*), from *Der Ring des Nibelungen*. The effect proved irresistible, storms of applause followed the performance, and the piece had to be repeated at the following concert.

SPAIN. Anton Rubinstein's present concert-tour in Spain is said to be attended by a series of ovations unexampled even in the experience of this much-admired pianist. The enthusiasm created by his playing is, in fact, described as "fabulous."

Herr Ferdinand Hiller is on his way to Barcelona, where he will conduct a series of Classical Concerts to be given by the Philharmonic Society of that town.

LONDON. At the Crystal Palace Concerts the Schubert symphonies, in chronological order, are going on with ever-increasing interest, and stamp the present series of concerts with a character apart. Four of the symphonies have already been heard, the last, on Saturday, being the C-minor, *Tragische Sinfonie* (the peculiarity of which is that there is nothing whatever of "tragic" in it). The execution of this work, so remarkable for a composer in his twentieth year, showed Mr. Mannes and his unrivalled orchestra at their very best. It may be described in a word as perfection. Another interesting feature was the performance, by Herr Hausmann, of a concerto for violoncello, with orchestral accompaniment, the composition of the late esteemed musician, Carl Eckert. The concerto is effectively written and the playing was of a high order. . . . The overtures at this concert were Mendelssohn's superb and picturesque *Hebrides*, a more effective performance of which it would be hard to conceive, and the curiously imposing *Frances Juges* of Berlioz. Mr. Edward Lloyd gave songs by Weber, Gounod and Schubert in his most finished style, and the concert was altogether one to remember. To-day Schubert's fifth symphony will be given, and Herr Joachim is to play Beethoven's incomparable violin concerto. — *Graphic*, March 5.

—Of Mme. Clara Schumann's reappearance at the Monday Popular Concerts the *Musical World* (March 5) writes:—

After being absent three successive seasons, Mme. Schumann returned on Monday night to the place of many labors and as many triumphs. Her coming was almost like a resurrection from the grave. At one time it was said that illness had terminated her public career; at another, we were told that she declined to undertake any more long and fatiguing journeys, and, as year after year passed, English amateurs virtually regarded her but as a memory. Again, however, the widow of Robert Schumann, herself illustrious and venerable, is amongst us, and youthful amateurs may now place upon the tablet of their recollection the appearance and the power of an artist who forms almost the last link between ourselves and a musically heroic age. That St. James's Hall was crowded to excess on Monday night, will be taken for granted. There was not a seat vacant, and when Mme. Schumann appeared on the platform, the throng almost rose to greet her, while the hall rang with loud and continued applause. Again and again the distinguished

lady, evidently touched by so enthusiastic a reception, bowed her acknowledgments, but the sounds of greeting still went on. This was well. We cannot too largely honor the great artists who have been bequeathed to us by a past generation, whose early achievements are history, and whose ultimate laurels it devolves upon us to confer. Mme. Schumann played, in the first instance, her late husband's *Etudes Symphoniques*, Op. 13, thus taking the earliest opportunity of settling the question whether she retains the great qualities of her art. We cannot say that time has left her physical vigor unimpaired, inasmuch as the right hand is obviously weaker. Apart, however, from technical considerations, Mme. Schumann's playing remains as grand as ever it was. All the old masculine grasp of subject and breadth of style are still apparent, as are the wonderful feeling for rhythm and unerring truth of accent which in former years made her execution *sui generis*. At the close of the *Etudes Symphoniques* Mme. Schumann was again overwhelmed with acclamations, and twice called back to the platform. Subsequently she joined Herr Joachim in Brahms's Sonata for violin and pianoforte, which work, by the way, grows in interest as it becomes better understood. Brahms was highly honored in such a conjunction of splendid talent, and his music enjoyed an advantage that cannot often fall to its share. Other features in perhaps the best programme of the season were Mendelssohn's Quartet in E-minor (Op. 44), and Haydn's in D-minor (Op. 76), upon which the respective composers might have elected with safety to rest their reputations as composers for the chamber.

—The following, in addition to large choral works already announced, will be performed at the Richter concerts in the course of the forthcoming season:—Beethoven: "Eroica," C-minor, and Choral symphonies, "Missa Solemnis," "Egmont" overture, and "Overture in Handel's Style," Op. 124. Bach: concerto for orchestra; Haydn: a symphony; Mozart: Symphony in D; Weber: "Oberon" overture; Schumann: Symphony in C; Brahms: Symphony in C-minor, and the two new "Tragische" and "Academische" overtures; Dvorak: Symphony in D; Goldmark: "Penthesilea" overture; Raff: "Wald" overture; Griener: Capriccio for orchestra; Berlioz: "Frances Juges" overture, orchestral version of Weber's "Invitation à la Valse," and six songs for different voices with orchestra; Liszt: "Mazeppa," "Mélase Waltzer," and "Ce qu'on entend sur la montagne" (Berg symphonie); and Wagner: "Tannhäuser" overture (with the new Venus music), scene from the "Rheingold," "Siegfried's Tod," "Verammlung der Meistersinger," "Siegfried Idyll," and "Haldgung's March." Lastly, though by no means least, Herr Richter proposes to conduct Mr. Villiers Stanford's Psalm, "God is our hope and strength," and Mr. F. H. Cowen's new Scandinavian symphony. The repertory, a very strong one, will thus be suited to every taste.

—Niel Gade is engaged in composing an oratorio for the next Birmingham festival. The subject is the Greek myth about Psyche. The book has been written in German by Herr Lobedantz.

Gounod is composing an oratorio called "The Redemption," which is to be produced at the Birmingham Festival in 1882. He has already finished the whole of the first part, and the other two are well in hand.

Verdi is at Genoa, busy on a new opera, to be produced at the Scala, Milan, next season. The first title selected was *Oello*, but this is changed to *Iago*, so as not to clash with that of Rossini. The libretto is by Arrigo Boito. Verdi has also been remodeling his *Simon Boccanegra*, which has just had a remarkable success at La Scala, Milan. Verdi was called before the curtain twenty-three times.

Miss Thurnby had a remarkable success in her concert tour in Germany, under the management of Maurice Strakosch. She sang at fifty-two concerts, and was heard by the élite of twenty-five cities such as Prague, Brünn, Chemnitz, Dresden, Leipzig—where, under a shower of bouquets, she was presented with a living nightingale—and further, at Frankfurt-on-the-Maine, Wiesbaden, Darmstadt, Cassel, Brunswick, Cologne, Coblenz, Halle, Orfeld, Elberfeld, Düsseldorf, Strassburg, Mulhouse, Metz, Heidelberg, Würzburg, and Stuttgart. She was everywhere received with enthusiastic expressions of appreciation. Her tour was indeed a succession of ovations. After a brief stay in Paris she was to sing in Madrid and other Spanish cities.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, and COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA**

Professor of the Art of Singing,

178 2d Avenue, New York.

**JOHANNSEN,**

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 22.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 156 TREMONT ST.  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** *Piano-forte Teacher,*  
3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MADAME CONSTANCE HOWARD,**

PIANIST,

278 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LAGO, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS ON THE PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 14th at the  
ARTIST GUILD ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address: PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

30 BOYLSTON STREET, BOSTON

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MARK.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL-CULTURE, READY

READING and CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

147 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
evening (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Sembrade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.  
Orchestra.....CARL H. EICHLER.

W. C. NICHOLS, AGENT,

OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. and Madame FANNY RAYMOND RITTER, of Vassar College, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTON, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND • THE ATLANTIC MONTHLY, . . . . .	\$6.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, 475 " "	
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	0.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	0.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	0.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.  
The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 360 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 18mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.35.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

NEW A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$3.00 to \$1.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classics" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

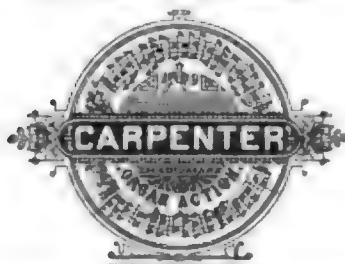
## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## The Carpenter Organ Action.

ATTENTION TONE CRITICS!



In all the essential qualities of the Reed Organ this Action is unrivalled. Hence, in purity and sweetness of tone, in volume, variety, and in the general brilliancy of the united effect, these Organs are beyond all competition. Accordingly, the first position is always awarded them by judges at every exhibit, and the highest economy are bestowed upon them by eminent musicians in Europe. Though their unapproachable excellence has been recognized by the trade for years, it is only recently that I have been able, in consequence of the great increase of my manufacturing facilities, to comply with an urgent demand and offer the

### CARPENTER ORGAN

To the general public  
Send for list of Manufacturers and Dealers using the Carpenter Organ Action.

Agents wanted in every part of the Country.  
Three Organs range in price from only \$18 to \$3000.  
Organs for easy payments only \$2.00 per month and upwards.

New Catalogues sent to any address on application

E. P. CARPENTER,  
Worcester, Mass., U. S. A.

### A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the maul ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## CARLYLE'S ESSAYS.

### CRITICAL AND MISCELLANEOUS ESSAYS.

By THOMAS CARLYLE. *Riverside Edition*. Newly revised and embellished with a fine portrait of the author on steel. 4 vols. crown 8vo, \$7.50; half calf, \$15.00.

This is emphatically the best American edition of Carlyle's remarkable Essays.

CONTENTS: Vol. I. — Jean Paul Friedrich Richter; State of German Literature; Life and Writings of Werner; Goethe's Helena; Goethe; Burns; Life of Hayne; German Playwrights; German Romance; Fractions.

Vol. II. — Voltaire; Novalis; Signs of the Times; Jean Paul Friedrich Richter (second article); On History; Luther's Psalm; Schiller; The Nibelungen Lied; German Literature of the Fourteenth and Fifteenth Centuries; Taylor's Historic Survey of German Poetry; Richter's Review of Madame de Staël.

Vol. III. — Characteristics; Goethe's Portrait; Biography; Boswell's Life of Johnson; Death of Goethe; Goethe's Works; Corn-Law Rhymes; On History Again; Diderot; Count Cagliostro; Death of Edward Irving; Novelle (translated from Goethe); Schiller, Goethe, and Madame de Staël.

Vol. IV. — The Diamond Necklace; Mirabeau; Parliamentary History of the French Revolution; Sir Walter Scott; Varnhagen Von Ense's Memoirs; Petition on the Copyright Bill; On the Sinking of The Venger; Bailie the Covenanters; Dr. Francia; An Election to the Long Parliament, Two Hundred and Fifty Years Ago; The Opera; Project of a National Exhibition of Scottish Portraits; The Prinzeneraub.

As far as completeness goes, nothing can equal this edition. — R. S. MACKENZIE, in the *Philadelphia Press*.

Beyond all other living men Mr. Carlyle has colored the thought of his time. He is above all things original. Search where you will, you will not find his duplicate. Just as Wordsworth brought a new eye to nature, Mr. Carlyle has brought a new eye into the realms of Biography and History. — ALEXANDER SMITH, in *Harper's Magazine*.

The great merit of these essays lay in a criticism based on wide and various study, which, careless of tradition, applied its standard to the real and not the contemporary worth of the literary or other performance to be judged, and in an unerring eye for that fleeting expression of the moral features of character, a perception of which alone makes the drawing of a coherent likeness possible. . . . His value as an inspirer and awakener cannot be overestimated. It is a power which belongs only to the highest order of minds, for it is none but a divine power that can so kindle and irradiate. — JAMES RUSSELL LOWELL, in *My Study Windows*.

In Carlyle I venerate most of all the mind and character that lie at the foundation of his tendencies. What an earnest man he is and how he has studied us Germans! He is almost more at home in our literature than ourselves. — GORTAL.

### SCHILLER.

Vest-Pocket Series, 32mo, 50 cents. "Modern Classics" (No. 14), with Schiller's "Lay of the Bell," "Fridolin," and "Favorite Poems." 32mo, 75 cents.

His analysis of the works of Schiller, and his critical observations, are deeply interesting and instructive. — *London Examiner*.

### GOETHE.

Vest-Pocket Series, 32mo, 50 cents. "Modern Classics" (No. 13), with Goethe's "Tale," and "Favorite Poems." 32mo, 75 cents.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1044.

BOSTON, SATURDAY, APRIL 23, 1881.

VOL. XLII. No. 9.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Arcootook," "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE PENNIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH, EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROSSSETTI, on "The Wives of the Poets"; JOHN Fiske, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUNBAR, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 25 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,

BOSTON.

130 Fifth Avenue,

NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 23, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.20	We Girls. A Home Story. Illustrated.....	1.50
The Gayworthys: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life, Illustrated.....	1.50	Sights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Pantries: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.00

"Such books as these should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Music Publishers. SUPERIOR MUSICAL WORKS.

For Sunday Schools:

**THE BEACON LIGHT.** (30 cents.) Is undoubtedly the best Sunday School Song Book that has been published. By J. H. TENNEY and K. A. HOFFMAN. Send 3 dimes for Specimen Copy.

New Operas:

OLIVETTE, (50 cents.) BILLY TAYLOR, (50 cents.) THE MASCOT, (\$1.50.) Four editions of very popular operas.

For General Readers, and for TOWN LIBRARIES:

### MUSICAL LITERATURE.

As the great Masters really created modern music, no musician is thoroughly posted until he has read their lives. Dutton & Co. publish excellent and very readable biographies of Beethoven (\$2), Handel (\$2), Rossini (\$1.75), Mendelssohn (\$1.50), Chopin (\$1.50), Von Weber (2 vols., each \$1.50), and Schumann (\$1.50). These are all elegant volumes, as are the Romantic Biography of Mozart (\$1.75), Beethoven Biographical Romance (\$1.50), and the Letters of Mozart (2 vols., each \$1.50), Beethoven's Letters (\$2), Mendelssohn's Letters (2 series, each \$1.50), and Urbino's Sketches of Eminent Musical Composers (\$1.75). The most valuable Musical History is Ritter's History of Music (2 vols., each \$1.50), and the most entertaining Historical Sketches are those in L. G. Elson's well written Caricatures of Music (\$1).

OLIVER DITSON & CO., Boston.

## KNAPP'S THROAT CURE.

SCHOOL, SEMINARY, OR COLLEGE.

A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: MUSIC STUDY, care of *Tonight's Journal of Music.*

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year.

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

CHARGES FOR ADVERTISEMENTS.

5s. 6d. per Inch in Column.

REPEATS.—Four insertions charged as Three if prepaid in advance.

Ordinary Page, 24, 4s. Column, 22, 10s. Quarter, 21, 6s.

WILLIAM REEVES, 195 FLEET STREET, LONDON.

Office of "Reeves' Musical Directory."

## Calendar of the Musical Season.

APRIL, 1881.

22. and 26. Fifth and Sixth Apollo Concerts.
23. Mr. Wm. H. Sherwood's First Concert. Meloman.
24. Mr. B. J. Lang's first Orchestral Concert in Beale Square Church (Sunday evening).
26. Sixth Apollo Club Concert.
27. Mr. A. P. Peck's Annual Benefit. Music Hall.
28. Mr. H. M. Dunham's Organ Recital, at Boston Music Hall, 3 p.m.
28. Mr. Wm. H. Sherwood's Second Concert.
29. Concert of Maurice Dugremon. Music Hall.
30. Matinée of Maurice Dugremon. Music Hall.
30. Mr. Wm. H. Sherwood's Third Concert. Meloman.

MAY, 1881.

1. Second Orchestral Concert of B. J. Lang, at Beale Square Church.
2. Fourth Cecilia Concert (Probably).
3. Philharmonic Fifth Rehearsal, 3 p.m.
3. Fifth Public Rehearsal of Philharmonic Society, 3 p.m.
5. Philharmonic Fifth Concert.
5. Fifth Evening Concert of Philharmonic Society.
7. Orchestral Concert by Mr. Louis Massé in Aid of the Printing Fund for the Blind. Music Hall, 2.30 p.m.
- 10 and 12. Theodore Thomas: "Dinamio de Faust."
11. Fourth Concert of the Cecilia.
- 16 and 17. Theodore Thomas: "Romeo and Juliet." Dramatic Symphony by Berlioz.
- 17, 19, and 20. First performances of the "Œdipus Tyrannus" of Sophocles (in the Greek), with music by Prof. J. K. Paine. Sanders Theatre, Cambridge.
18. Fourth Concert of the Boylston Club.

## THE ŒDIPUS TYRANNUS.

Tickets for a performance of the ŒDIPUS TYRANNUS OF SOPHOCLES, in the Sanders Theatre of Harvard University, on SATURDAY, May 21, at 2.15 P.M., will be for sale at the UNIVERSITY BOOKSTORE in Cambridge on Tuesday, April 26, at 9 A.M. Not more than six tickets will be sold to any one person.

The Greek text of the Œdipus Tyrannus, with Campbell's English translation is now for sale at the same place. Price 50 cents; by mail 60 cents. Professor Paine's music of the choruses is for sale there, and at 146 Tremont Street, Boston. Price \$1.25.

## NEW SONGS.

BABIES EYES.....A. E. Royce.  
BREAK BREAK.....J. F. Radolph.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....H. Becker.  
THE OWL AND THE PUSY CAT.....Wm. F. Apthorp.

Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schuberth.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — Era, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Ralph Waldo Emerson; they are Robert Schumann and Richard Wagner. — Nation, New York.

This book sparkles with gems. Such papers as Florence's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — World, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## WRITINGS OF H. D. THOREAU.

**EARLY SPRING IN MASSACHUSETTS.** From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

**WALDEN: or, Life in the Woods.** 16mo, \$1.50.

Their enchantment never palls upon the sense: they charm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — New York Tribune.

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** 16mo, \$1.50.

If any would steal away from wintry thins into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the eyes and poets of all ages. He cannot help but learn, and cannot choose but admire. — The Independent (New York).

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. Emerson; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — GEORGE WILLIAM CURTIS.

**THE MAINE WOODS.** 16mo, \$1.50.

CONTENTS: Ktaadn; Chasuncook; The Alleghash and East Branch.

His power of observation seemed to indicate additional scenes. He saw as with microscope, heard as with eardrum; and his memory was a photographic register of all he saw and heard. — R. W. EMERSON.

**CAPE COD.** 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views: The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who came for the ocean and its beauty can read these sketches without being thoroughly delighted. — Boston Advertiser.

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. 16mo, \$1.50.

**A YANKEE IN CANADA.** With Antislavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be Regained); Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

Houghton, Mifflin and Company, Boston, Mass.

## WRITINGS OF JOHN BURROUGHS.

**PEPACTON.** 16mo, \$1.50.

CONTENTS: Pepacton: a Summer Voyage; Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

**WAKE ROBIN.** Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds' Nests; Spring at the Capital; Birch Brewings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we need on the shelf with Thoreau and White of Selborne. — Hartford Courant.

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — Boston Gazette.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — The Nation (New York).

**BIRDS AND POETS,** with Other Papers. 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — London Examiner.

**LOCUSTS AND WILD HONEY.** 16mo, \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds'-Nesting; The Halycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. His love for the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unawares. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — Philadelphia North American.

BOSTON, APRIL 23, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were especially written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PHURDIE, 30 West Street, A. WILLIAMS & Co., 55; Washington Street, A. K. LORING, 100 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 27 Astor Place; in Philadelphia by W. H. BAKER & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 319 State Street.

MR. PEPPY'S THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFER.

(Continued from page 56.)

IV.

Before passing on to more important matters, it is necessary to mention one or two more instruments which formed part of the Pepysian collection, or of which he had at least personal cognizance. We have already seen that his intended purchase of an organ came to nothing. A similar fate and for similar reasons frustrated his transactions for the acquisition of a harpsicon, of which an account is given in the following passage:—

"March 23, 1668. To the tavern and there bespoke wine for dinner, and so to Bishopsgate Street, thinking to have found a harpsicon maker, but he is gone, and I have a mind forthwith to have a little harpsicon made me, to confirm and help me in my musique notions, which my head is now-a-days full of, and I do believe will come to something very good."

Unfortunately Mr. Pepys does not record the name of the instrument-maker in Bishopsgate Street. He, on the other hand, mentions that of another manufacturer sufficiently familiar to those interested in the subject. "To Whitehall," he writes less than a fortnight later. "Took Aldgate Street in my way, and there called upon one Hayward, that makes virginalls, and there did like of a little spinette, and will have him finish it for me; for I had a mind to a small harpsichon, but this takes up less room."

Mr. Pepys, however, was not a man to be hurried into a bargain. Several months afterwards we still find him haggling over the same spinet. "I to buy my espinette," he writes, July 13 of the same year, "which I did now agree for, and did at Hayward's meet with Mr. Thacker, and heard him play on the harpsichon so as I never heard man before, I think;" and two days later we hear that the instrument has been brought home, and that its price is five pounds. The list of seventeenth-century instrument-makers may be enriched by another harmonious name, that of Mr. Drumbleby, whose speciality seems to have been the flute. "To Drumbleby's, the pipe-maker," Mr. Pepys writes, January 20, 1668, "there to advise about the making of a flageolet to go low and soft; and he do show me a way which do do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty."

The same Drumbleby soon after supplies a

recorder "which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me." It will be seen that the instruments of the Pepysian collection which have already been mentioned, and to which the lute ("Up before four o'clock and so to my lute") may be added, included most of the components of the orchestra as it existed in those days.

To bring this part of the subject to a dramatic climax, it will be well to mention the tremendous instrument which went by the still more tremendous name of trump-marine.

"October 24, 1667. To Charing Cross there to see Policinelli, but it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief; and, the truth is it do so far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were fifths or thirds one to another and then their sounds like an Echo did last so as they seemed to sound all together. The instrument is open at the end I discovered; but he would not let me look into it."

The trump or more correctly the trumpet marine is referred to at considerable length by Hawkins (Novello, Ewer and Co.'s edition, pages 329, 605, 763), who in the last-named place quotes an extract from the *London Gazette* (February 4, 1674), giving an account of "a concert of four trumpets marine never heard of before in England;" a statement which is rectified by the passage above quoted. Glareanus, in his "Dodecachordon," states that the instrument was much in vogue amongst the Germans, French and Netherlanders. Virdung, Agricola, and other writers of the sixteenth century also give descriptions of it, but no satisfactory etymology of the name has as yet been supplied.

From the relation of facts we proceed to the record of opinions expressed in the Diary, and our respect for the author increases as we go on. Mr. Pepys, as every one knows, was not a professional musician, and the time which he could spare from his office-work was occupied by numerous interests, artistic, literary and scientific. It is almost a truism to say that such variety of tastes leads as a rule to superficiality. The most catholic mind is not always the most profound. It is said of Hegel the philosopher that his pupils collectively used to proclaim him the most learned man in Europe; the philologists calling him the greatest historian; the artists, the profoundest natural scholar; only in his own individual branch, each would add, the master was slightly deficient. With Mr. Pepys the reverse is the case, as far at least as the present writer can judge. Much has been made of the fact that he speaks of some of the plays of Shakespeare in a slighting manner; but it should be remembered that his remarks always are based on performances of those plays; and who can tell what those performances were like, or how much of Shake-

peare's original was preserved in the acting version. The Restoration epoch was the anticlimax of the great dramatic age preceding it; and the worst that can be said against Mr. Pepys is that in a few instances he was misled by the depraved taste of his time. At any rate it should be remembered in his favor, that against the opinion of the fashionable *letterati* he upheld the beauty of our popular ballads, many of which he preserved from destruction.

In musical matters his judgment was singularly correct, and perhaps in no other art is it more difficult to predict the permanent value of contemporary phenomena. Let the candid musical critic open an old newspaper and see in how many cases his opinions will bear the test of a ten years' interval. Mr. Pepys's criticisms have stood that of two centuries, and with few exceptions have been verified by posterity.

The soundness of Mr. Pepys's judgment is accounted for, amongst others, by the fact that he has that virtue rarest among critics—modesty. He did not immediately fall to abusing a thing merely because he did not understand it. Scotch music was such a thing. Ordinary Londoners in the seventeenth century knew less of Scotland than they now do of New Zealand. Even in the days of Goldsmith the Highlands were to the ordinary Englishman a wild, undiscovered country, from whose bourne few Southern travellers returned, because few went thither. Scotch (i.e., Celtic) manners and morals and music were equally unknown, and accordingly looked upon with suspicion. No wonder, therefore, that Mr. Pepys is a little startled when for the first time, not on the other side of a big hill, but at a civilized supper-party, he hears one of those weird strains of which Mr. Gilbert sings:—

It was wild, it was fitful, as wild as the breeze,  
It wandered about into several keys;  
It was jerky, spasmodic, and harsh, I'm aware,  
And yet it distinctly suggested an air.

Yet even in this extremely trying situation Mr. Pepys's critical equilibrium is not upset. He feels that here he has to deal with a new phenomenon, which cannot be judged of at first sight. So, instead of having recourse to abuse, and talking of barbarians and the like—as most of his contemporaries and some of our contemporaries would have done—he merely expresses his surprise in perhaps the most adequate terms that could have been used in the circumstances: "the strangest ayre that ever I heard in my life, and all of one cast." But the entire passage is well worth quoting:—

"July 28, 1666. Being come thither (i.e., to Highgate, where Lord Lauderdale's residence still stands) we went to Lord Lauderdale's house to speake with him . . . we find him and his Lady and some Scotch people at supper. Pretty odd company, though my Lord Brouncker tells me Lord Lauderdale is a man of mighty good reason and judgment. But at supper there played one of their servants upon the viallin some Scotch tunes only; several and the best of their country, as they seemed to esteem them by their praising and admiring them; but Lord! the

<sup>1</sup> From the *London Musical Times*.



strangest ayre that ever I heard in my life, and all of one cast. But strange to hear my Lord Lauderdale say himself that he had rather hear a cat mew than the best musique in the world; and the better the musique the more sicke it makes him, and that of all the instruments he hates the lute most, and next to that the bagpipe."

The Earl, afterwards Duke of Lauderdale, was a bold, cruel man, as readers of "Old Mortality" and of history are aware. He must have needed all his courage to talk such heresy about bagpipes before a company of Scotch enthusiasts.

(To be continued.)

### THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.  
IV. (Concluded.)

With Bach and Handel, the first great period of modern music closes. Of course, this period may be divided into several sub-periods; but we have only time now to consider the larger and more important phases of the development of the art. During this period counterpoint arrived at its culmination in the fugue, and the laws of tonal harmony were firmly established in so far as the practice of the art of composition is concerned. More than this, certain musical forms sprang up and grew to perfection, which depended upon larger and more general æsthetic principles than the forms of the preceding epoch did. The older forms of composition were not disestablished by them, but rather were absorbed into them.

The old forms depended mainly upon the kind of counterpoint in which they were written. The new forms depended either upon certain rhythmic peculiarities or more generally upon what we may call musical construction in a larger sense. A good simile may be taken from the gentle art of knitting. The older forms depended upon the peculiar kind of stitch employed; the new ones upon the shape and structure of the garments knitted. In instrumental writing, whether for a single instrument or several together, the principal forms of the day were the prelude and fugue, the suite and the air with variations. The prelude was a piece of more or less strict counterpoint which served as an introduction to the fugue. The toccata was but an extended and more elaborate sort of prelude. It often contained a good deal of brilliant passage work, destined to show off the virtuosity of the performer. The fantasia was a more loosely constructed and apparently a more capricious sort of toccata. In it the composer gave full flight to his fancy, very much as he would in an improvisation.

The suite was a succession of short pieces, generally in the old traditional dance forms, and these were strung together without connection, and were all in the same key. From the suite sprang the noblest of all instrumental forms, namely, the sonata. The word sonata, derived from the Italian *suonare*, means strictly "something played." It was not till Bach's day that the term received a more limited interpretation. As the development of the sonata may be regarded as the greatest musical achievement of modern times, I will postpone our examination till we have considered Bach and Handel in their relation to the grandest order of vocal composition, the cantata and the oratorio. Such very large things as the cantata and the oratorio can hardly

be called musical forms; they can contain any and all musical forms. In musical terminology the cantata is but a short oratorio, the name oratorio not being directly derived from the Latin *orare*, to pray. Indeed in Bach and Handel's day it did not necessarily denote a sacred composition. The title Sacred Oratorio, which we often find in old editions of Handel's works, was not a tautology. The name oratorio comes from the religious order of Fathers of the Oratory, established about the middle of the sixteenth century, by St. Philip Neri. This order endeavored to raise the standard of general piety by holding periodical religious ceremonies which partook at once of the nature of public worship and of sacred concerts. At these musical services passages from the Scriptures were sung, at first by the choir but afterwards also by solo voices, and this sort of musical worship became known by the name of oratorio. The sacred associations of the name were afterwards lost sight of, and the term oratorio got simply to mean an extended composition for chorus, solos and accompaniment, written to a text that treated of some particular subject. In the present century, the sacred associations of the name have been revived, and we no longer speak of secular oratorios, but call them cantatas. It was in the oratorio and cantata that both Bach and Handel did their greatest work. If Bach but rarely produced compositions of such mighty dimensions as Handel's great oratorios, and habitually wrote in the smaller form of the church cantata, it is to be remembered that these apparently more modest works of Bach are in grandeur of conception, loftiness of style and spiritual and musical beauty nothing inferior to Handel's more extended compositions.

Bach has also shown, when he did attempt works of the largest dimensions, as his great St. Matthew-Passion and his B-minor mass, that his genius was quite as broad as Handel's, and that his inspiration was quite as unflagging. True, he painted much more in detail than Handel; but he knew well how to duly subordinate this elaboration of details to the grand proportions of his work. If Handel's gigantic choruses stand before us in all the grand simplicity of a Grecian temple, Bach's music has the equally imposing proportions together with all the cunning detail-work of a Gothic cathedral. For one thing, Bach's music is usually so intricate that it is extremely difficult to get very large choruses to sing it, whereas Handel's seems absolutely to demand a large number of voices to give it its full effect. One thing is curious to note—that notwithstanding Bach's small knowledge of the capabilities of the human voice, notwithstanding the awkwardness of his vocal writing, the intrinsically lyric quality of his genius was, if anything, superior to Handel's. While Handel's oratorios impress us most by the sublimity and beauty of their choruses, it is the airs and recitatives of Bach that most surely command our admiration. They may be difficult—at times almost impossible to sing, but their spiritual and musical beauty is wholly unique. One point in which Bach was the unquestioned superior of all other composers was his treatment of the Lutheran chorale. The Bach chorales have never been even approached. Nothing so perfect exists in all music in the way of contrapuntal treatment of a *cantus firmus* save Palestrina's unparalleled handling of the Gregorian chant.

The general form of Bach's church cantatas was simple enough. Some of them were far longer than others, the longer and more elaborate ones being generally written for the more important church festivals. The cantata began with an elaborately written chorus in free contrapuntal style, although examples in which this opening

chorus was a strict and fully developed fugue are very rare. The musical theme of this chorus was either the composer's own or else it was taken from a chorale melody, the ritual text of which had some appropriateness to the occasion for which the cantata was written. Then followed two or more airs, each of which was preceded by a recitative. It was by no means necessary for the recitative to be written for the same voice as the air that followed it. The text of the recitatives was didactic, that of the airs meditative and emotional. The cantata closed with a chorale sung by the chorus. This chorale was either in plain harmony or else treated in elaborate contrapuntal fashion. Its melody was usually the same as that which furnished the theme for the opening chorus.

With Bach and Handel choral composition reached its apogee. Nothing that has been done since can compare with their oratorios and cantatas. The second great period of modern music, which began immediately after Bach, chiefly owes its glory to the development of instrumental composition. We now come to the age of the pianoforte and the orchestra. We have seen how instrumental composition first asserted itself as an independent form of the art of music in the organ-works of Claudio Merulo, how it was developed by Frescobaldi, brought to Germany by Froberger, and carried to perfection in so far as the organ is concerned by Bach. Writing for the harpsichord (the immediate predecessor of the pianoforte) kept pace with organ writing. It reached its highest point in Italy with Domenico Scarlatti, the son of the great Alessandro Scarlatti. After the younger Scarlatti, Italian instrumental composition began to wane. After his time Italy gave itself up heart and soul to the opera. In Germany, Bach stood head and shoulders above all other instrumental composers. His writings for the harpsichord and for various other orchestral instruments are still models, unsurpassed in their way. If we find the real germ of the sonata in some of Bach's works, notably in his so-called Italian Concerto for the harpsichord and his incomparable trio-sonatas for the organ, and find the form somewhat more developed in the works of his son Carl Philip Emmanuel Bach, we must still look to a later period to show us the full development of the sonata. As Philip Emmanuel Bach left it, the form of the sonata was that of a composition in three movements. A quick movement came first; next a slow one, often of a lyric and sentimental character, and last a quick movement which was generally a fugue. It is in Philip Emmanuel Bach's works that we first find the term symphony applied to orchestral compositions in the sonata form. Before his day all sorts of music for several instruments bore the name of symphonies. In Italy, the term *sinfonia* was applied to the instrumental introduction of an opera, and is used in that sense to this day. Only two essential changes in the sonata form as it was left by Philip Emmanuel Bach were necessary to make the form such as we now know it.

The first of these was a further development of the first movement. So important did the construction of this first movement become, that its form grew to be almost synonymous with that of the sonata itself. It is the most highly organized and most fully developed form in all music. . . . This movement is a quick one; composers often precede it by a short slow introduction, although this is not essential to the form. The second modification of the sonata form was the insertion of the minuet between the second and last of the three original movements. In this minuet, a simple dance form in triple time, the sonata seems to remind the listener what its origin really was,

<sup>1</sup> I had rather be a kitten and cry mew!  
Than one of these same metre ballad-mongers.

Lord Lauderdale is evidently quoting Shakespeare more or less consciously.

<sup>2</sup> Revised by the author from the Boston Traveller's report.

namely, the dance. The music for a while returns to its primal simplicity. In the last movement the elaborate fugue form was gradually abandoned, and the simpler form of the rondo adopted. The rondo form originated in what we now know as the song with chorus. In it there is a regular succession of similar musical periods, very like the succession of stanzas in a song. We owe this development of the sonata form to Joseph Haydn.

This form is the one in which all our greater instrumental music is written. If the music is for the piano, organ, or other single instrument, or else for the piano and one of the orchestral instruments, we call it a sonata; if it is for four stringed instruments, we call it a quartet; if it is for a solo instrument accompanied by an orchestra, we call it a concerto; if it is for a full orchestra we call it a symphony. All these various forms of composition are based upon the more or less fully developed sonata form. Those in which the form is generally found in its greatest purity and fullest development are the quartet and the symphony. We have now come to a point in the history of music where it is safe for us to leave aside all biographical items. The lives of the composers of the Austrian school have become the world's common property; their letters have been published and read almost as much by the unmusical public as by musicians or music lovers.

Haydn was born in 1732, and died in 1809. Mozart was born in 1756, and died in 1791. Beethoven was born in 1770, and died in 1827. Mozart's influence upon the development of the sonata form, and upon instrumental music in general, was by no means so great as Haydn's. It is probable that Haydn owed much to him, for Haydn's greatest symphonies were written after Mozart's death. Beethoven at first took up the forms of instrumental music as they were left by Mozart and Haydn, and worked in them much as they had done. In one item, however, he appeared almost immediately as an innovator; he so quickened the time of the minuet movement in the sonata form that it became a thorough misnomer of terms to still call it by the name of that stately old dance; he accordingly called it a *scherzo* or joke. . . . With all the great things that Beethoven did we cannot help regretting the loss of what Mozart might have done had he lived longer. The world has now only the fruits of a half, and that too probably the worst half, of Mozart's legitimate career. Haydn was not the man to fill his place. With all the fine quality and strength of his genius, his was not a particularly progressive mind. Beethoven is the greatest of musical transcendentalists. No man ever transmuted such a vast amount of intellectual and emotional material into pure music. It were unfair to say that one or two of his successors have not reached as high an intellectual plane as he; but they have not had his power of thoroughly transmuting thought and emotion into music. What we know best of Beethoven is his nine symphonies; but if we would find the most transcendent fruits of his genius, we must look for them in his later piano-forte sonatas, variations and string-quartets. It is now time to mention a great contemporary of Beethoven, Luigi Cherubini, born 1760, died 1842. He was an Italian, but spent most of his life in Paris. He was in one sense as legitimately the offspring of Haydn and Mozart as Beethoven himself was, although German writers have generally erred in ascribing too isolated an importance to the influence which the works of these composers exerted upon him. He can be called more truly the last offshoot of the great old Italian schools. He was the youngest child of Palestrina, Carissimi and Alessandro Scarlatti. For one thing he was probably the most learned composer that ever lived. He knew how to treat the

extended contrapuntal forms of Bach and Handel's day with all the exquisite purity and finish of style of Palestrina. His choral fugue on the words *Et venturi seculi* for eight real voices may be called the purest example of fully-developed tonal fugue in existence.

As a musical form the overture is nothing but the first movement of a symphony, more dramatic in character and more concisely developed. It thus comes within the sonata form. A sort of stunted form of the overture was first given to the world by Rossini, who found imitators soon enough among his compatriots and among German composers of the third and fourth rank. He began his overtures in the regular way, and developed them according to symphonic rules up to the end of the first part; but then, just as the hard work ought to have begun, he determinedly shirked it. Instead of going on fully to develop the material exposed in his first part, he wrote a little interlude and then repeated the first part in a different key. This comparatively easy method of making the first part of a sonata movement do double duty was too tempting not to find favor in the eyes of opera composers. Here we must stop. The post-Beethoven period of music is too recent, I might say too present, yet to belong to history. What has been done in music by Mendelssohn, Schumann, Raff, Rubinstein, Gade, Liszt, Saint-Saëns, Tchaikowski and others is too much a matter of controversy to be spoken of without giving undue prominence to individual opinion. We live now in the midst of a most complex series of musical battles. When we now try to talk musical aesthetics we cannot help falling into musical politics. What unbiased judgment can be formed? Germany, and with it the world, is split up into musical parties, — each one is infallible, and all the others composed of fools and idiots. Musical orthodoxy is my doxy, musical heterodoxy is your doxy, and so long as you and I continue to live they will remain so.

#### RUBINSTEIN'S "TOWER OF BABEL."

Rubinstein's sacred opera, *The Tower of Babel*, will be performed on the Tuesday evening of the Festival to be given in New York the first week in May.

It will then be heard for the first time in this city and therefore cannot fail to attract attention. But it has other attractions beside novelty, as will be readily acknowledged; the works of Rubinstein having found favor here not only with the most highly educated musicians but with music-lovers generally.

*The Tower of Babel* is not an opera in the ordinary acceptation of the term, for it does not require representation on a stage, with acting, costumes, scenery, etc., nor is it a cantata or oratorio strictly speaking, for in such works the music dwells at will and may be fully developed at all points. Although there is often a regularly planned plot in such works, yet the music does not hurry onward in accordance with the necessities of a supposed action.

Rubinstein, in characterizing his work as a sacred opera, appears to wish to be freed from the necessity of writing grand fugal choruses in the style of the great masters, and spreading forth at length the musical ideas. And also, possibly out of consideration of the claims of language, to avoid making many repetitions of words and phrases. As a result, a style of music is formed from its technical simplicity may be sung from memory like an ordinary stage work, although the singers are not required to dispense with the copies; and as the action is only imagined, scenes and plots impossible of representation, or unsuited for various reasons for actual stage setting, may be utilized.

We may listen, for instance, to the final triple

chorus of angels, people and demons; our imaginations helping us to conjure up the scenes and whatever else is necessary for the complete enjoyment of the ideas of the composer, without fear of his sublime subject being made ridiculous or ludicrous by being brought within the necessarily limited resources of a theatre.

After a short orchestral introduction the master workman (baritone) calls his men to proceed with the building of the tower. Then succeeds a very effective chorus of the people exhorting one another to "swing hammers," "rake up the furnace" and "swiftly build a town and tower, whose turrets high up to heaven shall rise." This number is very graphic and bold, containing many chorus entries of considerable force, that are dramatically opposed to each other.

A soliloquy by Nimrod (bass) follows, in which he contemplates with pleasurable pride the progress of the great undertaking. He sees in the far horizon the tower that shall eventually enable him to reach heaven and "draw aside the veil from mysteries now hidden."

Abraham (tenor), as a shepherd, now admonishes him and points out the fact that only by the eye of faith is the Great Creator to be discovered. Here occurs one of the most melodiously-dwelling phrases to be found in the entire work. It has a certain pastoral simplicity that contrasts well with the startling chorus that breaks in upon it: "Arrest him! the king is insulted."

At this point the excitement is increased, until Nimrod commands that he be thrown into the "red glowing furnace." Then follows a wildly agitated chorus of men, "the flames leap around him with wild glee," "see how the smoke rolls," etc., during the performance of which a chorus of angels (children's voices) is heard, which tells of the flames having no power over Abraham. On his coming forth unhurt, a double chorus occurs, referring to the miracle. This is the most elaborate choral number in Rubinstein's score, technically speaking. It has leads in the style of a fugue, although it is not a regularly developed fugue, and passes over into a series of short detached phrases displaying harmonies of great brilliancy and splendor. The dramatic interest is here sustained with considerable skill and intelligence, for instead of a grand hymn of praise in which multitudes unite in the expression of the same thoughts (as in the "Hallelujah" choruses of Handel and Beethoven), here two choral bodies (of four sections each) are dramatically opposed to each other, some ascribing the deliverance to Baal and others to Jehovah. This number will probably be curtailed in performance. Nimrod breaks in upon the chorus with the command, "Trouble not yourselves about the matter, proceed to work." Then a chorus of angel voices (from above and invisible) is heard, in which it is proposed that the speech of the workmen may be confused.

To which succeeds a scene of remarkable power. The master workman exhorts his men, they respond in the phrases of the opening chorus, "rake up the furnace," etc., then they suddenly "tremble with awe" at the dark and threatening "clouds that gather" above them. The voice of Abraham proclaims that it is not merely a storm, but the vengeance of the Almighty that is to be feared.

Nimrod, enraged, cries, "Seize him; cast him down from the tower." The orchestra meanwhile depicts the coming storm, which increases in speed and force until the catastrophe. The people are panic-stricken and dread their own destruction as well as that of the tower. Their cries are heard mingling with the roar of the tempest, which continues unabated. Rubinstein here, as elsewhere, has employed the resources of the modern orchestra with great freedom and success.

The interest of the auditor has steadily increased up to this point. The action as it were here culminates. That which follows may be regarded as a gradual return to a state of rest, and an opportunity for drawing attention to the moral outcome of the whole.

But it must not be supposed that the dramatic character is now set aside, and a text and style of setting are adopted in the manner of an ecclesiastical oratorio.

Although Rubinstein has not here introduced scenes and choruses in which the various characters speak in unintelligible tones or jargon, he has taken the opportunity of writing words and music characteristic of various peoples.

By adopting this expedient he avoided many difficulties in the performance, which could not easily be surmounted, and gained the advantage of showing his ability in imitating Eastern music. Thus the interest is sustained and no monotony results from the performance of the series of choruses that follow.

For after Nimrod has bewailed the fate of the tower and the loss of his power over the people, who no longer understand his speech; and Abraham draws attention to the fact that they separate into three principal groups, going "to south, to west, and northward," we are caused to hear a (first) "Chorus of Semites" exhorting one another to hasten toward the land of the cedar-tree.

This chorus is sung in unison after the style of the Orientals generally. It consists of simple phrases, with a burden or refrain that ends each of the three verses. The orchestra reiterates its short opening phrase, and thus a Hebrew character is imparted to the whole; and the harmonies, hovering between the keys of G-minor, F-major and D-major, increase the singularity of the music.

To this succeeds a chorus (in C-sharp-minor) of Hamites (passing from Euphrates valley to the sandy desert), which forms a strong contrast to the preceding and also the succeeding number, the chorus of Japhetides. This is in four-part harmony and a more familiar style.

Abraham now points to the rainbow as a token of promise that all men shall once more meet again and embrace each other. The following song, "Then, oh! then does the world become an Eden," will attract the attention of tenor singers from its rapturous character.

A triple chorus of angels, "Hosanna;" of people, "Jehovah! lead aright our footsteps;" and of demons, "Hail! great Satan, still is truth with error intertwined," brings the whole to a fitting termination. The music of the instrumental prelude is here given to the parts of the demons, by which we learn the true significance of the lugubrious opening phrases, and by which also a certain unity is obtained, the beginning and the end being thus brought together and united in idea, and are finally reminded that, notwithstanding the miracles recorded, the spirit of error which was manifested from first to last still remains undestroyed.—*N. Y. Home Journal*.

## THE HISTORY OF PIANOFORTE PLAYING.

### VI.

Herr Ernst Pauer delivered his sixth and last lecture, in the Theatre of the South Kensington Museum, on the 17th inst. As on the previous occasion, pupils from the Training School, and the lecturer's son, took part in the illustrations.

Herr Pauer said: It will be recollected that we have already mentioned the interest which Schumann took in all that concerned pianoforte playing. In his various essays, which are full of taste and feeling, there is frequent notice of two composers, who we may infer were his special favorites, Ben-

nett and Chopin. It may, perhaps, seem partial to omit in this place any reference to Bennett; we must therefore say, in self-defence, that our subject is the development of pianoforte playing, not the history of pianoforte literature; and Bennett simply trod in the path marked out by others. The case of Chopin is very different: he claims respect and admiration for having developed and consolidated many new features. Omitting all biographical details, we will only say that he received sound tuition from masters not distinguished by originality, but who were very careful and conscientious. It is also to be remembered that in his childhood Chopin was carefully watched by his parents; and, from his sixteenth year, lived among the Polish aristocracy, who were educated on French principles, and filled with longings for an independent Poland. From them he would imbibe elegance, politeness, chivalrous, and enthusiastic feelings. He rarely came in contact with the outer world, and took no great interest in musicians like Handel, Haydn, Mozart, and Beethoven. His tone was, therefore, contracted, and he repeated himself over and over again. His *genre* was small, but he was great in it. All his smaller works were successful; and his dances—polonaises, mazurkas, valse—are perfect. Through Chopin pianoforte playing gained refinement, grace, and elegance, and some of his works are truly poetical; in others there is a tender, elegiac, subtle sentiment; and they are really original, having no affinity with contemporaneous composers. Some critics have fancied a relationship between Schumann and Chopin, but close examination shows that their principal ideas were very different: Chopin had deep feeling, based on nationality and sentiment in its best sense; Schumann also possessed deep feeling, but resting on an intellectual basis; Chopin's was a Slavonic, Schumann's a Germanic individuality. Chopin showed great originality in technical figures; and in ingenuity, beauty, and euphony, he surpassed Thalberg and Liszt. His ornaments were charming, his melodies sweet and fascinating, his modulation surprisingly beautiful and original. If we miss one thing, it is that invigorating freshness and healthiness which we find in Haydn, Beethoven, and Schumann. Chopin's works form an episode in pianoforte playing; and no one who would become a refined and competent performer can afford to neglect them.

The illustrations of Chopin consisted of "Study in C-minor" (Op. 25, No. 7; "Berceuse, Ballade, and Valse," Op. 34, No. 1.

We have, resumed the lecturer, to speak of several musicians who contributed to complete and beautify the art of pianoforte playing; three who were and are admired both as executants and composers are, Adolph Henselt, Wilhelm Taubert, and Ferdinand Hiller. Henselt, a Bavarian, and a pupil of a lady from Munich, was most remarkable for technical execution. He had trained his fingers with great care and attention, and concentrated his energies on the one point of perfect technical execution, which is to be regretted, for in his early years he showed considerable talent for composition, and his "Studies," etc., are full of beauties. His ideas were noble, bold, and original, but he allowed his talent to slumber for some time, and when the distinguished musician was older, his taste, feeling, and style, were no longer suited to the age which had left him behind. Any composer who lives in Russia is lost for the art, for the public are led only by the capricious taste of the aristocracy. The area of the artist is the drawing-room, and he is judged by individuals, not the public. He conforms to the taste of the more powerful among the upper classes, and fritters away his talent on trifles, ceasing to employ his powers on any noble object. Henselt, who now belongs to the past, was influenced by Cramer, who taught him the polyphonic style of writing, by Hummel, from whom he acquired elegance, by Weber, who warned him with his romantic charm, and by Thalberg, from whom he learned the art of musical architecture. Schumann had a very high opinion of Henselt, to whom he dedicated his *Nocturnes*, and whom he called the German Chopin, although in this case his good-nature seems to have got the better of his artistic judgment.

Having played Henselt's *La Fontaine, Cradle Song, and Rhapsody*, the lecturer said, that Taubert was a pupil of Berger, Mendelssohn's teacher, and in his early years an excellent performer, though not a rival in brilliancy to Liszt and Thalberg. He brought in a new *genre*,—the "Characteristic"—and his pieces are delightful musical cabinet pictures; his style being agreeable, quiet, and modest. The same praise is due to Hiller, a pupil of Hummel. He was a friend of Mendelssohn, Schumann, Chopin, and Liszt, being indeed acquainted with most of the celebrities of our time. He possessed a quality common to those of the Jewish race, quickness of perception, and managed to unite the old and new schools. The certainty and evenness of his playing, and the absence of that jerky, fussy activity, now too common, make it a rare treat to be present at his performances. He merges the virtuoso in the musician, and his effects are all natural. Hiller kept pace with the times, but made use only of the best innovations. Taubert was illustrated by *La Campanella*, Hiller by *Zur Gitarre and Auburn Leaf*.

Anton Rubinstein, said Herr Pauer, is a pianist who everywhere receives the greatest attention and unqualified admiration. When a child, his ease of technical execution excited the greatest astonishment, and the best judges prophesied for him a splendid future, a prediction quite fulfilled, for he has become a giant among pianists. His memory is prodigious, and he will play from Scarlatti to Chopin, astonishing his hearers by his immense energy and his extensive repertoire. He is a sensational player, in the sense that he excites his audience, captivating their attention, so that they are unable to judge calmly. His command of technical means is absolute, his touch varying from the most subtle delicacy to tones of thunder. But we must also admit that his playing is not at all times equally fine. Any shortcomings are, however, to be excused when we remember that he is an industrious and ambitious composer, and regards pianoforte playing as an inferior and troublesome occupation. He is, too, a great traveller, and having to play the same pieces over and over again, and being of an impulsive temperament, he naturally tires of his permanent programmes, and does not always render them with the same care and good will. Sometimes there is a tone almost of ferocity in his execution, showing the character of the Slavonic school, which is devoid of that mental training which the German regards as essential.

Miss Emily Walker, of the National Training School, then gave an excellent rendering of Rubinstein's *Romance in E-flat*, and German *Valse in F*.

Johannes Brahms, at first extolled by a small party in Germany, is now the foremost composer for the pianoforte. He is rather stiff and cold, lacking charm and delicacy. His works are difficult and, if one may use the term, awkward. The difficulties exceed the effects, for he makes a point of employing all the fingers incessantly. He lacks the romantic charm of Chopin, and the depth of Schumann. A performer desirous of studying elegance and natural feeling will not find them in Brahms. These remarks on his works, be it understood, are only in regard to pianoforte playing.

The slow movement from Brahms's *Sonata No. 1* having been performed, Herr Pauer made the following concluding remarks: Among several excellent living composers, Raff, though not a public performer, shows that he understands the resources of the piano. Stephen Heller, who shows the influence of Chopin in his studies, etc., taught amateurs a better style of performance, but did not advance the technique of the piano. In his transcriptions he produced a new form of drawing-room pieces. Of other performers, such as Bulow, etc., suffice it to say that they are more or less specialists, excelling in the shake, tremolo, or octave. During the one hundred and twenty years from Emanuel Bach to the present day, the art of pianoforte playing has passed through many stages, and its progress has been closely connected with that of musical history generally. At one time there seemed to be a race between manufacturer and pianist, to which latter the superb instruments we now possess are partly due; and in power, durability, and rich-



ness, these will probably not be much improved. The machinery is so perfect that the art of producing the tone is almost lost, for it is not much art only to play very heavily when *fortissimo* is marked, and use the soft pedal for *pianissimo*. But between these the expert pianist will give many gradations; indeed, an experienced player has now an entire orchestra at the tips of his fingers. Our instruments would have astonished Bach, Mozart, and Beethoven; but, with wonderful prescience the latter introduced into his later sonatas passages which can only be rendered on an instrument of the present day. It should be our endeavor to profit by these increased means. A piano is now regarded as a necessary piece of furniture, and pianoforte playing is a truly popular occupation. Those who have had careful teaching, possess talent, and a good instrument, should master the best style of playing. To employ the best technical execution on the best music was the excellent maxim of a good judge. Like music in general, pianoforte playing is in a transition state, and a return to a quieter style will come. Technical execution is no longer an object of the utmost importance, and the tendency is towards a more natural style. The mechanism of pianos is now almost perfect; it is to be doubted whether any further development in point of richness and variety of tone, etc., is possible. We who are so fortunate as to possess these wonderfully improved instruments should make it our duty to do thereby more justice to the great composers.

The lecturer, having himself played Heller's *Dans les Bois*, and *La Truite*, Miss N. Synner, of the National Training School, gave a fluent rendering of Mozowski's Concert Study, and Herr Pauer and Herr Max Pauer performed in conclusion an effective Suite des Danses, for four hands, by Scharwenka.—*Land. Mus. Standard*, Dec. 25, 1880.

#### MUSIC IN BOSTON PUBLIC SCHOOLS.

The following communication from Mr. H. E. Holt, one of the instructors of music in the public schools of this city, will be read with interest by those who desire to learn of the comparative merits of the public school instruction in music in this city and abroad:—

To the Editor of the Herald: In an editorial in the *Herald* of Saturday, March 26, upon the subject of school-teachers' salaries, may be found the following:—

There are outlets in many directions which the school board itself might close up. Time and money are spent in the study and practice of music, and yet we have the authority of Mr. Theodore Thomas for the statement that "instruction of this kind has little present value, and is positively detrimental to those who wish to gain a thorough knowledge of the art."

Now, it is just such reckless statements as this, made by such musicians as Mr. Theodore Thomas and others, who are supposed by the public to be authority, that will work the greatest harm to the cause of music in our public schools. With all due respect to the reputation and ability of Mr. Thomas in certain directions, it is due the cause of music in the public schools in this country to say that all instrumentalists like Mr. Thomas (I mean all persons who have learned to think music through the playing of musical instruments, and who know little or nothing of the mental process by which children are to gain command of their musical powers without instruments) are very dangerous advisers with regard to singing in our public schools. It is a very easy matter for musicians like Mr. Thomas, who have heard music all their lives through instruments, to theorize upon teaching singing in our public schools; but the real value of any system of instruction must be judged by its results.

I take the following from an article in the *Tonic Sol Fa Reporter*, by W. G. McNaught, professor of music in the Homerton Training College, England. Speaking of the report of Dr. Hullah, on "Musical Instruction in Elementary Schools on the Continent," furnished in obedience to the instruction of the lords of the Privy Council of England, the writer says:—

Dr. Hullah found no music teaching worthy of men-

tion in Austria, Bavaria, Bohemia, Saxony, Württemberg and Prussia, while in Switzerland, Holland and Belgium, the results were in an eminent degree satisfactory.

Mr. McNaught visited some of these typical schools to ascertain more than Dr. Hullah's report furnished of the methods, cost, and general condition of school music in these countries held up as models.

Mr. McNaught gives his experience in Holland. He first visited a school in the Hague, under the mastership of Mr. Gediking. This is a mixed school for girls and boys, not of the lowest class; there were seven standards or grades in the school, the first being the lowest. The following test was given to the fourth class:—



Of this test Mr. McNaught says:—

This was attacked as follows: First, they sang it on a monotone to the pitch names; second, twice, as before, beating time; third, in tune and time. At 1, many sang B and others G. At 2, all sang B-flat. After five or six trials, they succeeded in performing it without the direct aid of the teacher. The fifth, sixth and seventh, the highest classes, then sang, under the direction of Mr. Gediking, a four-part round and a three-part song by Abt, with some variety of expression, but with much stinking of pitch and not with good quality of tone. Several other part-songs were sung in a similar manner, the falling from pitch being very noticeable.



Then the soprano of test No. 2 was tried by the oldest pupils, and, after many mistakes, abandoned. These pupils correspond in grade to the first class in our grammar schools. Each class in this school is taught music two hours a week. The oldest pupils, who attempted the soprano of test No. 2, had been learning music five years. Mr. McNaught further says:—

I ascertained that the results witnessed in Mr. Gediking's school were fairly representative of the Hague schools.

If such is the condition of music in schools where the results are "eminently satisfactory" to Dr. Hullah, the government inspector, what can be the condition of music in schools where there is no teaching "worthy of mention"? No wonder that the tonic sol-fa system flourishes in a country where no better results are obtained.

I have given test No. 1 to some of my lowest classes in the grammar schools, and it was sung correctly, at sight. I have given test No. 2 to some of my third classes, and it was sung correctly in two parts, the first time, and there was no going through it two or three times on a "monotone." The following exercise has been sung correctly at sight by the upper classes in three of my grammar schools (some others can do the same), and those schools will sing, at sight, any three-part exercise of like difficulty in any of the nine keys:—



Will Mr. Theodore Thomas please explain how it happens that, in schools taught by musicians, two hours a week for five years, on his fixed "do" or positive pitch system, the pupils are not able to sing a simple melody like the soprano of test No. 2 in the key of F, while in Boston, where music is taught only one hour a week, and three-fourths of that time by the regular teacher in the school, upon a system which "does more harm than good," the results are so vastly superior?

I will venture the assertion that there is no place in this country where so good results in music can be shown for so small an expenditure of "time and money" as in some of the Boston schools. If there be any doubt of the genuineness of this work, the public is cordially invited to visit me in my schools and test it.

H. E. HOLT.

Boston, April 2, 1881.

#### A CIRCULATING MUSICAL LIBRARY.

The *Home Journal*, of New York, has the following:—

Outside of a limited circle of musical enthusiasts in this city it is not so generally known as it should be that New York offers to students of music an advantage which is not as yet obtainable in any other city of the Union—the advantage of a satisfactorily complete library of music. To the majority of even cultivated people the very idea of a library of music will come as a novelty. The establishment of such a library in this country is proof that musical culture is passing out of that crude stage in which music is studied as a mere accomplishment, and a certain facility in execution alone is aimed at, to that higher stage in which music, like literature, is studied for its own sake, for the love of it, for the mental elevation and enlargement which its study brings. It is only when thus pursued that music becomes in the true sense of the word a culture. To the attainment of this culture it is not at all necessary that one should be in the current sense of the word an accomplished musician, that is, that he should have acquired a brilliant execution, no more than that; in order to understand and enjoy thoroughly a fine poem, one should be able to read it with all the skill of an accomplished elocutionist. In musical culture, as in literary culture, what is essential is neither power of origination nor power of interpretative expression, but a refined and enlarged perception, a heightened taste. This enlargement of the perceptions and refinement of the sensibilities can only be attained in either case by a varied study of authors and schools, and in either case one must have at hand large collections of works, such as few people can afford to possess. Public libraries of literary works are old institutions, the value of which is fully recognized, but public libraries of musical works are a novelty. It is to the enterprise of Mr. Schirmer, the music publisher, that New York is indebted for the establishment of such a library on a scale of completeness hardly to be expected in a private undertaking. Mr. Schirmer's library contains one hundred thousand works covering the entire field of

standard musical literature, and including all the novelties of any importance of current issue. That the existence of this large library is not so well known as it should be is due, doubtless, to the recency of its establishment. It was opened not much more than a year ago, when Mr. Schirmer moved from his old place, at 701 Broadway, to the large four-story house, 35 Union Square, all of which is brought into requisition in the various departments of his business. The second floor, thirty feet wide and one hundred and fifty deep, is chiefly devoted to the library. On its first establishment, Mr. Schirmer did not expect it to "pay," at least directly, as an independent department of his business. And in point of fact its income does not even, as he has informed us, meet as yet the salaries of the librarian and his assistants, to say nothing of the other heavy expenses of keeping it up. But we do not doubt that before long Mr. Schirmer will realize a fair return — a return in pecuniary profit as well as in the personal satisfaction of having contributed to the advancement of musical culture. It should be added that the advantages of the library are not limited to city residents, but may easily be availed of by out-of-town subscribers. The terms of subscription, considering the advantages offered, are exceedingly moderate.

## Dwight's Journal of Music.

SATURDAY, APRIL 23, 1881.

### RECENT CONCERTS.

**HANDEL AND HAYDN SOCIETY.** Nothing could have been more fitting for Good Friday than Bach's *St. Matthew Passion Music*, and Mendelssohn's *St. Paul* was almost as much in harmony with Easter Sunday. It seemed a pity that the *Passion Music* could not be given entire, in two performances on the afternoon and evening of the same day, as it was two years ago. To reduce it into one evening's concert is not only to omit many most important numbers; it also tends, in the desire to save as many beautiful arias and choruses as possible, to make that one too long. Among the omissions most felt by those familiar with the work were, in Part First: the Alto Aria: "Grief and pain" (after Miss Cary had so touchingly given the preceding melodic recitative); the Bass Aria: "Gladly will I, all resigning;" and, among the grandest things of all, the wonderful figured Chorale, with its symphonic orchestral accompaniment: "O Man, bewail thy sin as great," which properly ends the First Part. To make an imposing ending, therefore, the stupendous, but brief Chorus: "Ye lightnings," with the tearful Soprano and Alto Duet: "Alas! my Jesus now is taken," was reserved to the end. In Part Second were omitted: all that quaint pastoral Solomon's Song portion which comes in so refreshingly and reposefully at the beginning (Alto Aria and Chorus: "Whither has thy Friend departed?"); the fine Tenor Aria: "Behold, how still, how calm!"; the Recitative and Aria for Bass: "Come, blessed cross;" the Aria (Bass): "Cleanse thee, O my soul, from sin," which follows to complete the profoundly beautiful, serene and tender Recitative: "At eventide, cool hour of rest," which Mr. Henschel gave with such true feeling that one longed to hear him sing the Aria also. About half of the Chorales, those ever-welcome moments of repose, immortal models, too, of four-part harmony, such as Bach only had the secret of, were omitted, while the narrative Recitative, so trying for any single Tenor voice, was considerably, and very judiciously, abridged. It will be seen that much the larger half of the whole work was sung.

Rather than lose the great figured Chorale, and several shorter pieces, we think that the narrative might have been still further shortened to advantage, although it is all wonderfully beautiful, expressive, graphic in itself, and we have nothing but praise for the tasteful, delicate, chaste, pathetic manner in which it was all delivered by Mr. William J. Winch, despite some signs of weariness toward the end. Miss Annie Cary fairly astonished us and took our feelings captive by her admirable rendering of the great Aria with violin obligato: "O pardon me, my God" (*"Erarme dich,"*) and all she sang. Here we had not only the rich, glorious

voice and consummate skill; but it was informed with soul and true emotional expression; it went to every heart; it seemed as if the study and the singing of this music was an entering of new depths of life for her. And here is the place to speak of Mr. Henschel, since these two more than any realized the spirit and transcendent art of this unsurpassable religious music. In the unspeakably beautiful recitatives and utterances of Jesus (always distinguished by the prismatic halo of string quartet accompaniment), he was fully equal to the praise which Ambros gives him (see last number). It was all serious, tender, manly, full of majesty and full of love. It seemed the voice of the divinely human. For the first time we heard these reverent tones of Bach fairly syllabled and phrased. It could but do one good to hear. Mrs. Humphrey-Allen did good justice to the Soprano arias which she sang, especially "From love unbounded," with its innocent and exquisite accompaniment of only flute and two clarinets. Miss Edith Abell's efforts were intelligent and earnest, but the voice seemed suffering from a cold. Mr. Wm. Winch was excellent in the great Tenor Scenes with intermittent verses of Chorale: "O grief," — one of the most impressive and wonderfully beautiful inspirations in the work, to which the oboe melody by Mr. Ribas contributed most happily. Mr. John Winch sang the Bass Air: "Give me back my dearest Master," with more life and character than we have had it sung before, as well as the parts of Judas and of the High Priest. Mr. Lintemann played the beautiful violin solos with artistic certainty and great refinement.

The choruses, for the most part, were admirably sung, especially the Chorales and the *Schluss-Chor*, which is so profoundly affecting; and the orchestra was commonly effective, and subdued to finer light and shade than ever before in the *Passion Music*; yet there were some slips and some rough places both in orchestra and chorus; nor did all parts always tell so positively as they should do; there were some indifferent or timid entrances. The great organ lent very efficient aid under Mr. Lang's hand, particularly in the appalling picture where "the veil of the temple was rent," etc. On the whole it was the most successful rendering of the *Passion Music* that we have yet had, this being the fifth time since the Society first undertook any considerable portion of it; and with every repetition it gains a wider and a deeper hold among our music-loving people.

— The performance of *St. Paul*, on Sunday evening, was one of remarkably even excellence. There was hardly a fault to be found with the chorus singing. In the long grave chorus, written almost uniformly in half-notes, 34 ("But our Lord abideth,") frequently abridged, there is a second Soprano part which sings a chorale; this was assigned to a choir of boys, who had been drilled for this and for the opening chorus in the *Passion* by Mr. Shariand, and the effect was good. The four principal soloists were all highly satisfactory. Mrs. Henschel (Lillian Bailey) sang the Aria "Jerusalem," and all the Soprano parts in a most simple, chaste, refined and sympathetic voice and manner, winning sincere applause. Mrs. Jennie M. Noyes acquitted herself most creditably in the short Contralto Arioso: "But the Lord is mindful." The parts of Paul (Bass) and of Stephen (Tenor) could not have been entrusted to more admirable artists than Mr. Henschel and Mr. C. F. Adams; it was a great treat when they sang together in Duet: "Now we are ambassadors," etc. A more artistic and complete production of this noble oratorio was never given in this city.

**PHILHARMONIC SOCIETY.** The fourth programme (Thursday evening, April 14) was as follows: —

Overture to "Euryanthe" . . . . . Von Weber  
Concert Aria, "Mentre te lacio" . . . . . Mozart  
Mr. George Henschel.  
Symphony, in E-flat . . . . . Haydn  
a. Adagio Allegro con spirito. b. Andante. c. Menuetto.  
d. Allegro con spirito.

Part II.  
Symphonic Poem, "Mazepa" . . . . . Liszt  
(According to Victor Hugo.)  
Fogner's Address, from "The Meistersinger" . . . . . Wagner  
Mr. Henschel.

Slumber Song . . . . . Raff  
For violin solo and orchestra. Solo played by all the first violins.

Invitation to Dance . . . . . Weber-Berlioz

Weber's brilliant romantic Overture was well played. So was the Symphony by Haydn, one of the largest, most elaborate, and best of the twelve composed for Salomon's concerts in London, and No. 1 in the Breitkopf and Härtel edition. It has a stately, solemn introduction beginning with tympani and double-basses; but all the rest is genial, graceful, bright and buoyant. The variations of the Andante are interesting, one of them taking the form of a violin solo, which was finely played by Mr. Allen. We confess, however, to enjoying some of the shorter, less pretentious of Haydn's Symphonies (like the "Oxford," for instance) more than when we have him at such length. A short Haydn Symphony contrasted with a short one by some other composer, in the same programme, goes well.

Liszt's *Mazepa* is a frightfully wild, tormenting, stunning piece of jargon, making the hearer feel as if he were bound to the wild horse himself. When one's nerves and senses can endure the persecution scarce a moment longer, there comes relief, to be sure, in a bright, triumphal Cossack march and dance. But heaven save us from any more such "music!" The *Slumber Song* by Raff is ingenious and graceful, only rather dull. Weber's *Invitation*, in Berlioz's fine orchestral transcription, came very welcome at the end; but the return to the slow introduction, with cello solo, which is so beautiful, was omitted.

Mr. Henschel sang the Mozart Aria in a most artistic and expressive style. The selection from Wagner's *Meistersinger* was a particularly good one; it is an eloquent appeal, and the instrumentation is extremely rich without being cloying and oppressive. Mr. Henschel put great life, significance and force into it.

MR. ERNEST PERABO was warmly welcomed back into the concert field, from which he had been too long absent, in the first of two matinees (his fifteenth season), which he gave in the Meissonon on Tuesdays, April 5th and 12th, at the unusually early hour of 11 1/2 a. m.; a bright, clear hour for shutting out the world and listening to good music; but of course the audience were mostly ladies, and, we may add, devoted admirers. Mr. Perabo had the valuable assistance of Mr. Gustav Dannreuther, the violinist. Here is the first programme: —

Sonata in A-minor . . . . . Mozart  
a. Allegro. b. Andante con espressione. c. Presto.  
d. "Die Trommel gerühret."  
From the Egmont Music. F-minor.  
b. "Mit einem gemalten Bando." F-major.  
(Transcribed by F. Liszt) . . . . . Beethoven  
c. Adagio, from Sonata, Op. 10, No. 3, D-minor. Beethoven  
Valse Caprice, Op. 33, A-major. . . . . Xaver Scharwenka  
Sonata No. 1, in G-major, Op. 13, for piano and violin . . . . . Rubinstein  
a. Allegro con moto. c. Scherzo.  
b. Andante con variazioni. d. Finale: Adagio, Vivace.

Good Mozart playing is a rare art among pianists. Reinecke of Leipzig has it, and Perabo that morning proved that he too has it. Rarely have we enjoyed anything of the kind so much as his graceful, subtle, lifesome interpretation of that charming sonata. The Andante was melody itself; the Presto exquisitely light and fairy-like. Indeed in all he played the artist seemed to be in his healthiest and most genial mood, and did it *con amore*. The Beethoven selections were most enjoyable; Liszt chose knowingly and happily in his transcriptions; and the great adagio was superbly rendered. Scharwenka's *Valse Caprice* proved a most fascinating thing, and was so exquisitely played, with such freedom and such nicety, that he had to repeat a portion of it. The Rubinstein Sonata, finely interpreted by the two artists, gave great satisfaction. It was so good and choice a concert that we lamented the necessity of losing the second one; all we can do is to let the programme speak for itself so far as it can: —

Sonata in B-flat, without opus . . . . . Schubert  
Written in 1828.

a. Molto moderato. c. Scherzo.  
b. Andante sostenuto. d. Allegro, ma non troppo.

- a. Dance, E-major. . . . . John K. Paine  
 b. Romance, A-major. . . . . From four characteristic pieces, Op. 25. (Second time.)  
 c. Scherzo, D-minor, from the string quartet in D-minor. . . . . Schubert  
 Arranged for two hands by Ernst Perabo. (New. MS.)  
 d. Menuetto, G-minor, from the piano quartet, op. 38. . . . . Jos. Rheinberger  
 Arranged for two hands by Ernst Perabo. (New. MS.)  
 Fennese, Op. 11, G-minor (New. MS.). . . . . E. Perabo  
 "Wer nie sein Brod mit Thranen ass," etc.  
 Sonata No. 2, in A-minor, Op. 19, for piano and violin. . . . . Rubinstein  
 a. Allegro con moto. c. Adagio non troppo.  
 b. Scherzo. d. Finale: Allegro molto.

Mr. JUNIUS W. HILL's Classes in Ensemble Playing. It seems that Mr. Arthur Foote has not been the only cultivator of the field of piano trio concerts lately. We attended recently, at Chickering's, a "Trio Rehearsal," as it was modestly called, by pupils of the sterling, modest teacher above named. The audience was private, consisting of invited friends. Mr. C. N. Allen and Mr. Wulf Fries were the violinist and cellist; Mrs. Humphrey Allen sang, Mr. Leon Keach accompanying; the pianists were all pupils. Here is what we heard, and throughout with peculiar pleasure:—

- Trio in E-minor, Op. 20. . . . . Jadasohn  
 Allegro appassionato—Scherzo (Allegretto molto moderato).  
 Miss Bowker.  
 Novelletten, Op. 29. . . . . Gade  
 Allegro Scherzando—Larghetto con moto—Allegro.  
 Miss Appleton.  
 Songs from "Woman's Life and Love" . . . . . Schumann  
 Trio in E-flat, Op. 12. . . . . Hummel  
 Andante—Finale (Presto).  
 Miss Kimball.  
 Trio in E-flat major, Op. 32. . . . . Stiehl  
 Andante and Finale.  
 Miss Dana.  
 Two songs with violin obligato:—  
 a. Autumn. . . . . Weill  
 b. Spring. . . . . Mendelssohn  
 Trio in C-minor, Op. 46. . . . . Mendelssohn  
 Allegro energico e con fuoco.  
 Miss Hanney.

This was an average specimen of excellent work which has been going on, in the quietest way, in Mr. Hill's class-room, for two or three years, and we cannot resist the temptation to break the seal of privacy, for others' good, and let Mr. Hill explain his work in his own words. In a note received from him since the "Rehearsal," he tells us:—

"Our desire was not to give any concert or exhibition, but simply to afford the friends of the classes an average sample of the work we have been doing this past season, my own room being much too small to comfortably seat even those who had expressed a desire to come. I have tried for a long time to interest the more advanced pupils in the study of such music for piano and strings, and have succeeded in creating a tolerable enthusiasm amongst them. We have worked along very quietly, but patiently and persistently; and, with the aid of Messrs. Allen and Fries every Tuesday, have accomplished an amount of work which I earnestly hope and believe will have its effect. It was a good deal of a risk to run, I admit, in allowing the pupils to play before so many listeners, it is so easy to lose one's head."

"We have thoroughly studied and played thirty-nine trios (complete) this winter, in a class of nine pupils. Not only have we played the trios of Haydn, Mozart and Hummel, several of Beethoven, but the difficult ones of Schubert, Mendelssohn, Schumann, Rubinstein, Scharwenka, Jadasohn, Dvorak and other modern writers. As I said before, I think the playing was only an average, as we made no special protracted preparation, and had only one rehearsal the day before."

Miss JENNY L. HAMLIN, whose interesting concert of March 17, at Union Hall, was largely attended, was formerly one of the foremost pupils of the lamented Hugo Leonhard; she has since studied in Stuttgart, with Frückner, and recently here with Mr. Sherwood. The following paragraph from an exchange confirms the impression we received of her, and of the singer, Mrs. Gleason:—

She was assisted by Mrs. Grace Hiltz-Gleason, a singer of great reputation in the West, and Mr. Carl Feininger, a violinist from New York. Miss Hamlin is a brilliant player and a thoughtful interpreter. Her technical skill is of a high order; her touch is firm, clean, and expressive; and her playing generally is marked by decided artistic sentiment. She played Chopin's Andante Spianato and Polonaise with uncon-

mon grace of conception and vigor of style, and in No. 2 of Moskowski's Moment Musical, Op. 7, a Valse Allemande by Rubinstein, and with Mr. H. Sherwood in Henselt's Grande Duo Concertante, Op. 48, showed both versatility and pleasing individuality. Mrs. Gleason's voice is both sweet and full, and her singing of a group of songs by Scarlatti, Haase, and Rotoli proved that her schooling had been in the best methods, while her interpretation of a suite of songs by Franz made a pleasing impression by the propriety of expression with which she invested them. Mr. Feininger is a highly accomplished violinist, who at once won the favor of his audience by the beauty of his performance of a selection by Ernst, for which he received an encore. Miss Hamlin was likewise recalled after her playing of the work by Chopin. The impression she produced was a very flattering one, and she is to be warmly congratulated upon the undoubted success she achieved.

MR. CHARLES N. ALLEN gave an interesting invitation concert at Chickering's rooms on Saturday evening, April 9, to a highly cultivated audience. It opened with the Quartet by Grieg, Op. 27 (third time in Boston), finely played by the Beethoven Club. We cannot find this strange, wild, fitful composition, with its ugly leading theme, returning in the later movements, and its spasmodic restless changes of time and rhythm, any more edifying upon repetition. So comparatively tame, old-fashioned, smooth and clear a thing as the *Allegro moderato* from Viotti's violin Concerto in A-minor, was quite refreshing after it. It is a pretty formidable task in the way of difficult, sustained execution, and the fair young pupil, Miss Teresa Carreno Campbell, acquitted herself in it with great credit. Another pupil, Mr. C. F. Higgins, played a Violin Romance, Op. 48, by Saint-Saëns, in a way that won him cordial applause. Mrs. Allen sang, charmingly of course, two songs by Jensen, "Träume" by Wagner, and "Starlit Eve" by Widor, the last named being particularly admired. The concert ended with two movements (Gavotte and Quasi Presto) from a Quartet, Op. 76, by Bazzini, which we have heard highly praised, but were obliged to lose.

Mr. H. G. TUCKER, the strong and brilliant young pianist, never appeared to better advantage than in the concert which he gave at Chickering's on Friday evening, April 1, with Mrs. Humphrey contributing some of her best songs. The programme included:—

- Sonata, D-major. . . . . Schubert  
 Allegro Vivace. Andante. Scherzo. Rondo.  
 Songs. a. Cradle Song. Grieg. b. Spring Night. Schumann  
 Gavotte, E-major. . . . . Bach-Saint-Saëns  
 E-minor Fugue. . . . . Handel-Liszt  
 Etude, A-minor. . . . . Chopin  
 Song, "Jerusalem, thou that killest the Prophets"  
 Tocata, C-major. . . . . Schubert  
 Song, Spring Fancies. . . . . Schumann  
 Largo. . . . . Bach-Saint-Saëns  
 Etude, C-major. . . . . Rubinstein

Mr. Tucker played the Schubert Sonata and the Chopin Etude with much refinement of expression, and brought out the characteristic beauty of all his wide range of selections. The very difficult Tocata of Schumann was so thoroughly and freely mastered as to give more pleasure than it usually does. Mrs. Allen sang "Jerusalem," from *St. Paul*, with chaste, impressive fervor.

#### LOCAL ITEMS.

Mr. Wm. H. Sherwood gives the first of his three concerts at the Melancon this evening. Beethoven and Bach furnish the principal matter: of the former, Sonata Op. 31, No. 1, and Sonata for violin and piano, in E-flat, Op. 12; of Bach: Air de la Pentecôte, and Gavottes for violin; Preludes, Fugues, Gavotte, etc., for the pianoforte, and Liszt's arrangement of the great organ Fantasia and Fugue in G-minor. Mons. Alfred De Séve is the violinist. Mrs. Grace Hiltz-Gleason will sing songs by Maas, Jensen, Rubinstein and Mendelssohn. — The second concert (April 28), will be devoted to Schumann and Chopin, Mrs. Sherwood taking part.

— Mr. Lang's first concert at the new Brattle Square Church, which seats about six hundred, with a grand orchestra of seventy-five, will take place to-morrow Sunday (evening). He will give the Overture to *St. Paul*, the Pastoral Symphony of Beethoven, and

the first movement of Rubinstein's "Ocean" Symphony. Mrs. Allen will sing "Angels ever bright and fair," and Mendelssohn's "Jerusalem." The occasion is one of novel and especial interest. — On Sunday evening, May 1, Mr. Lang's orchestra will play the great Schubert Symphony, Mendelssohn's Overture: "Reclined at Sea, and Prosperous Voyage," and Beethoven's *Coriolanus* Overture. Mr. Henschel and Mr. John F. Winch will sing.

— On Saturday afternoon, May 7, Mr. Louis Maas of Leipzig, will give a grand Orchestral Concert in aid of the Printing Fund for the Perkins Institution and Massachusetts School (not "Asylum") for the Blind. Such a cause, the merits and the needs of which have been so eloquently set forth of late, ought to ensure an eager attendance and a crowded Music Hall. Here is Mr. Maas's programme, rich in novelties and splendors better known:—

- Overture—"Hannibal." Op. 7. . . . . Louis Maas  
 Concerto for the pianoforte with orchestra,  
 (No. 4, in D-minor, Op. 70), played by  
 Mr. L. Maas. . . . . A. Rubinstein  
 "A Festival Scene," Op. 9. . . . . Louis Maas  
 "Träumerei," for string instruments. . . . . R. Schumann  
 Norsk Bondedans, Norwegian Peasants' Dance  
 Paa Bandakvandet, On Bandak Lake,  
 Folkedans, Norwegian National Dance,  
 Pieces Characteristiques, Op. 13. . . . . Louis Maas  
 Grand Symphony in C-major. . . . . F. Schubert

The Orchestral numbers will be conducted by Maas, and Mr. Carlyle Peterson has kindly consented to lead the Concerto of Rubinstein.

— That very interesting young pianist, Miss Josephine E. Ware, will give a concert at the Melancon on Tuesday evening, May 3. She will play, with the Beethoven Club, Schubert's "Trout" Quintet, and a Quintet by Goldmark, Op. 30; and for solos, Chopin's *Berceuse*, and *Valse Caprice*, by Rubinstein. Mrs. Allen will sing Handel's "Mio bel tesoro," and songs by Schubert and Grieg.

NEW YORK, with Dr. Damrosch's great festival, will be the centre of musical interest during the whole of the first week in May. Orchestra of 250; Chorus of 1200 voices, besides 1500 girls from the schools, and 250 boys from the church choirs; Genster, Cary, Campanini, Whitney, Kemmerts, and other noted singers; Handel's *Dettingen Te Deum*; Rubinstein's *Tower of Babel*; The *Messiah*; Ninth Symphony; Berlioz's *Requiem*, and a great abundance and variety of lesser treasures old and new—all in four evenings and three afternoon concerts, beginning Tuesday evening. The hall will seat 10,000 people; plans of it may be found and tickets bought in Boston music stores. Who will not fly to Gotham?

#### MUSIC ABROAD.

PARIS. The Chicago *Tribune* has the following cable dispatch, dated April 1:—

After delays and disappointments innumerable, Charles Gounod's new four-act opera, *Le Tribut de Zamora*, was produced at the Grand Opera this evening before a house packed from floor to ceiling with literary, artistic, and fashionable celebrities. It may be stated at once that it was very favorably received. Since it was originally composed, two years ago, the work has been frequently revised and altered. Four distinct editions have been engraved by M. Choudens, the publisher, since 1878. In its primitive form, *Le Tribut de Zamora* would have taken seven hours to perform. By repeated and ruthless cuts the work was at last reduced to a reasonable proportion. Excelsions were made up to the very eve of the production, and several numbers were sacrificed at the first and only dress rehearsal of the opera, which took place in the strictest privacy on Tuesday night. When produced, this evening, the opera was entirely fresh to Paris, and the reception given it must be taken to express the honest and unbiased opinion of a first night's audience. M.M. D'Ennery and Bressi's libretto, though not strikingly novel, is dramatic, and well suited for operatic treatment. It may be remembered that M. D'Ennery offered it in the first instance to Verdi, by whom it was declined. It was then offered to M. Gounod and accepted. The plot is laid at some undefined period of the Moorish occupation of Spain, and the action is transferred, as occasion requires, from Zamora to Cordova. There is no overture to the opera. After a short and insignificant orchestral introduction, the curtain rises on a bright and sunny scene in the Spanish town. On the right is a palace; on the left is the modest house of Xaima, acted by Mile. Dhanam, the soprano. Xaima is a pretty Spanish girl, betrothed to a poor Christian adorer called Manuel, represented by M. Sellier, the tenor. The marriage is about to be celebrated. There is a rather insipid chorus of towns-



people, and presently Manuel appears, singing a pretty serenade under his mistress's balcony. Xaima replies, and all seems smiling, when a flourish of trumpets is heard announcing the arrival of the fierce and redoubtable Moorish chief, Ben Said, played by M. Lassalle, the baritone. Agreeably to custom Ben Said has come in the name of the caliph to exact a period of his tribute of virgins. Lots are drawn and Xaima, despite the musical despair of her lover, is carried off to be sold as a slave, and the curtain falls on a commonplace finale. The war-song performed in this act was redemanded with enthusiasm. Act II transports us to a place outside the ramparts of Cordova, and allows the introduction of a glittering and picturesque cortège. There is a liberal allowance of trumpets and other brass instruments. As in *Aida*, the brass band on the stage responds to the orchestra before the footlights. Xaima and her companions are put up for auction. There is a furious competition between Manuel and Ben Said. The latter has taken a liking to Xaima, and finally becomes her master. The act ends with a very effective finale. The third act is the longest, and perhaps the most interesting in the opera. The scene is a gorgeous interior in the harem of Ben Said's palace. A ballet is introduced. The music is piquant and charming, partly in warlike and partly in a softer and more pastoral key. The instrumentation is ingenious, and the melody rudely interrupted by a duel between Ben Said and his rival Manuel. The latter is vanquished, and is only spared, thanks to the passionate intervention of Xaima, who vows she will kill herself if Manuel is slain. The interest is well sustained. In the fourth act an important part is played by a mad woman named Hermosa, represented by Mlle. Krauss. Hermosa had already appeared in the preceding act. Her husband is Xaima's father. He had been killed in battle by Ben Said. The scene is a garden of Ben Said's palace. Hermosa, in a moment of lucid recollection, recognizes her daughter Xaima, and determines to avenge her wrongs. There is a very beautiful dramatic duo for mother and daughter, introducing the motive of the war-song so highly applauded in the first act. In the denouement, Hermosa stabs Ben Said, Xaima is restored to her lover's arms, and the avenging mother is allowed to escape unharmed, thanks to the mental infirmity which makes her sacred. The costumes and scenery are singularly picturesque, but there were evidences of insufficient rehearsal in the choruses. Mlle. Krauss won a triumph in her great scene with Xaima. She was twice eucored. There were loud calls for M. Gounod at the end of the performance. The composer conducted his opera in person.

— Louis Gallet has published, in *La Nouvelle Revue*, a list of operas now ready for representation in Paris. Here it is, preceded by the names of the composers: Ambroise Thomas, *Françoise de Rimini*. Gounod, *Maître Pierre*, Georges Dandini. Victor Massé, *Une Nuit de Cléopâtre*. Ernest Reyer, *Sigurd*. Jules Massenet, *La Hérodias*, *La Phæbe*. Camille Saint-Saëns, *Samson et Delila*, *Etienne Marcel*, *Brunhilde*. Victor Jonckheere, *Le Chevalier Jean*. Godard, *Les Gueffes*. Delibes, *L'Oiseau bleu*, *Jacques Collot*. Hector Salomon, *Bianca Capello*. Diaz, *Benevenuto Cellini*. Lalo, *Pisces*, *Le Roi d'Is*. Faldilhe, *Patrie*. Dubois, *Fritjof*. Guiraud, *Le Feu*, *Galante Aventure*. Widor, *Le Capitaine Loys*. Lempereur, *Velleda*. Paul Puget, *Le Bâtard de Mauldon*. Raoul Pugno, *La belle Edith*. Salvayre, *Richard III*. Mermel, *Bacchus*. Membree, *Phareg*, *Columbia*. Vancorebell, *Mahomet*. Lefebvre, *Lucrèce*, *Le Voile*. H. Maréchal, *La Taverne des Trabans*, *Calendal*. De Grandval, *Le Conte Hermann*. G. Faure, *Faustine*. Rousseau, *Sabinus*. Vêronge de la Nux, *Lucrèce*. Wormser, *La Fille de Ganelon*.

— Nicolas Rubinstein, brother of Anton Rubinstein, died in Paris last week at the Grand Hotel, while on his way to the South of France. He was born at Moscow in 1835. At the age of seven years, in co-operation with his brother, Anton, he successfully began his concert career. At a later period he studied at Berlin, under Kullak and Dehn. In the year 1859 he founded the Moscow "Société Musicale," whose symphonic concerts he conducted uninterruptedly; and in 1864, the Moscow Conservatoire, which, under his direction, ranked very highly, particularly in the composition and pianoforte classes. In 1878, at the Paris Exhibition, he conducted the Russian concerts at the Trocadéro. One of his most famous pupils, well known in Germany, is Vjersa Timanoff. Anton Rubinstein married from Madrid to the bedside of his dying brother, whose remains have been sent to Moscow. — *Parisian*.

MILAN. A correspondent of the *London Musical Standard* (April 3) writes: "I have received glowing accounts of the production of Verdi's revised edition of *Simon Boccanegra* the other night. The opera is

a complete success, and Verdi had twenty-three recalls. The libretto is to a great extent founded on Schiller's noble tragedy, "*Fiesco*." Amongst the most striking features of the opera may be mentioned a very beautiful prologue, an effective aria for Fiesco, with a women's chorus in the distance, a tender and melodious love-duo, in which there occurs an allegro, terminated by a most exquisite and original rillando. This allegro, the episode of Amelia's meeting with the Doge, and Fiesco's air were enthusiastically redemanded. Verdi has re-written or altered almost the whole of his opera. The execution, with a few exceptions, seems to have been admirable, and Maurel had a personal triumph. *Simon Boccanegra* will be only played in Milan till the middle of April, for the present, but in September it is to be revived. After the production of the opera, Verdi returned to his palace at Genoa. For some time to come he will doubtless devote himself, heart and soul, to his *Iago*, which he has promised to the management of the Scala. If all goes well, *Iago* may be put upon the stage next winter."

QUEDLINGBURG. — On the 9th inst., the *Perseus* of Æschylus was performed here in the large hall of the Royal Gymnasium, which was almost inconveniently filled by residents and visitors. This magnificent work in celebration of victory was first represented 472 years n. c., and nothing like it was suggested in Germany either by the wars of deliverance or by the great war in 1870-71. The present translation emanates from Professor Köchly, of Heidelberg, who was too soon snatched from science, and whom the Hereditary Prince of Saxe-Meiningen induced to undertake the task. The Prince himself set the choruses and melodramatic parts of the work, and we are indebted to Herr Wackermann, *Musikdirector* at Quedlingburg, for scoring them for grand orchestra. The characters were read by students, while the Students' Chorus, some excellent soloists, and the orchestra under Wackermann's direction executed the music. With regard to the latter, those who heard it felt it might have been born with the work itself, so fully has the composer entered into the latter, and changed it into his own flesh and blood. The music accompanies, interprets, and intensifies the words, and, when these might leave us calm and unmoved, irresistibly excites our profoundest sympathies. Above all, it renders clearly perceptible, even in its most delicate details, the structure, so artistically planned, of the choruses, monodies, and other factors, imparting to the whole, despite the instances of most strongly accented feeling, the necessary mollifying and heart-soothing repose. The performance, which the royal composer had assisted to get up, by being present at the last two rehearsals, was in every respect a success, and it was evident that all engaged in it were animated by that genuine devotion to their task and high-strung frame of mind which can make up for the absence of virtuosity. We bid farewell to this smiling little town in the Harz with great respect for the spirit of its Gymnasium and the healthy tone of its musical life, which has manifestly enjoyed long and intelligent culture. The *Perseus*, as yet unpublished, was in 1876 provided with choruses for male voices and pianoforte accompaniment, in which form it has been performed three times: namely, in Heidelberg, Mannheim, and Vienna. It differs from other Greek dramas which have been set to music, inasmuch as the choruses are treated more like recitatives and in a simpler style, so that we feel the ancient Greeks themselves might have carried them out in the same way. The composer has recently gone over his music afresh, and Herr Wackermann has scored it for grand orchestra. — *Signale*.

LONDON. This year's Covent Garden season of Italian operatic performances began April 19. Mr. Gye's prospectus promises the production of Herr Anton Rubinstein's new opera, Italianized as *Il Demosio*, and the revival of Mozart's *Il Seraglio* (*Die Entführung aus dem Serail*), with a possibility of the production of Signor Botto's *Meistofele*. Herr Rubinstein has gained high distinction abroad as a composer for the stage, but the forthcoming performance of his new work will present him for the first time in that capacity in this country, where he has hitherto been known only by his extraordinary pianoforte playing. He is expected to visit London for the purpose of superintending the bringing out of his opera. The cast of *Il Demosio* will have the advantage of including Madame Albani and M. Lassalle in the principal characters. In *Il Seraglio* the part of Costanza will be sustained by Mme. Sembrich, whose possession of a high soprano voice of rare compass eminently qualifies her for music written for a singer of exceptional gifts in this respect. Another speciality will be Mme. Adeline's

Fatti's appearance as Desdemona in Rossini's *Otello*, thus affording fresh opportunity for evidencing the great prima donna's excellence in the expression of tragic passion. The florid music written for Desdemona will find its best possible realization by one of the greatest Rossinian singers that ever appeared. In Mr. Gye's list of engagements, new appearances are announced to be made by Mlle. J. de Reszke, Madame Farné-Madler, Mlle. E. Warnote and Guecini; Signori Mierzwinsky and Perugini, Herr Labatt and M. Vergnet (tenors), and Signor Sante Athos, Herr Bula, MM. Dauphin and Grease, and Mr. Griffin (baritones and basses). Many familiar names reappear in the list, including those of Mlle. Valleria, Pasqua, Manilla, Ghiotti, Morisi and Sonnino; Mme. Scacchi, Signori Nicolini, Gayarre, Marini, Manfredi, T. Corsi, Fila, Cotogni, De Reszke, Ciampi, Uggetti, Silvestri, Sciana, Ragner, M. Gailhard, etc.

— At the last Philharmonic concert Spohr's great symphony, *Die Weihe der Töne*, was given, the overtures being Spontini's *La Vestale*, Sterndale Bennett's *Paradise and the Peri*, and a curious jumble of cacophony, entitled *Sigurd Stenbe*, intended by the composer, Herr Svendsen, as a musical illustration of Björnson's much vaunted poem. Herr Joachim played Beethoven's violin concerto more than ever superlily, and vocal music was contributed by Mme. Orgel.

— "All our London correspondents," remarks *Le Ménestrel*, "vie in celebrating the triumph gained at St. James's Hall by the French school, which M. Charles Lamoureux had made it his pleasure and duty to present before our English neighbors. Every piece in the programme, compiled with rare skill, was received with a warmth which one is not accustomed to see in the dilettanti of Old Albion; but the honors of the evening certainly fell to the duo from 'Beatrice et Bénédict,' by Berlioz, and the symphony by M. Théodore Gouvy."

— HERR RICHARD WAGNER takes the liveliest interest in the scheme of Wagnerian opera, under Herr Richter, at Drury Lane next year, and he has invited its founder to Bayreuth, whence Herr Franke departed direct from London on Tuesday. It is not impossible that this event may restore complete confidence between Herron Wagner and Richter, whose relations have been somewhat strained of late.

The proposal has been made to Mr. Gye to produce the "*Nibelungen Ring*" at Covent Garden next season, twelve performances being given on the "off nights," by Herr Neumann's Leipzig troupe. This may partly explain the present increase of prices. The "*Nibelungen Ring*" could not be produced unless stalls were at least 31s. 6d., and even then the balance of profit would be problematical. Covent Garden is hardly the place for the work, as the associations of the Royal Italian Opera are so entirely favorable to that ensemble which Wagner's tetralogy imperatively demands. — *Pigaro*, April 9.

— MR. MAPLESON will issue his prospectus shortly, but he has already decided that the season at Her Majesty's will open May 7, with Madame Nilsson, Madame Trebelli, and Mr. Maas in *Faust*. Botto's *Meistofele* will of course be immediately revived. The contracts have not yet all been signed, but it is presumed that the list of principal artists published in the *Figaro* of March 2 will be found tolerably correct. That list included the names of Meadames Nilsson, Gerster, Marie Rose, Swift, and Trebelli; Mlle. Hauck, Lilli Lehmann, Vanzandt, Valerga, Ricci, Tremell, and Cary; MM. Campanini, Ravelli, Fancelli, Lucatini, Maas, Runcio, Frappelli, Rota, Del Poente, Galliani, Aldighieri, Nannetti, Monti, and Corsini, with Madame Malvini Cavalazzi as *première danseuse*. Such, at any rate, was the list furnished by Mr. Mapleson, although it may be modified. There is a talk of the return of M. Faure, but the rumor must be accepted for what it is worth. Signor Facco, the celebrated conductor, of Milan, is also mentioned by Mr. Mapleson as being engaged to act with Signor Arditi, but here, again, we must wait for the official prospectus. — *Ibid*.

#### A LETTER FROM LIET ABOUT BULOW.

(From the "*Gazette de Helsing*,"  
BUDA-PESTH, Feb. 15, 1881.)

Honored Sir and Friend, — You wish to know what impression yesterday's Bülow Concert made upon me. He belongs to you, he belongs to us all, to the entire intelligent public of Europe. Stated in two words: it was admiration, enthusiasm. Twenty-five years ago Bülow was my pupil in music, just as twenty-five years previously I was the pupil of my highly-honored and dearly-loved master, Czerny. But it has been given to Bülow to strive better and more perseveringly than to me. His edition of Beethoven, which is worthy of all admiration, is dedicated to me as the "Fruit of my teaching." But here the teacher had to learn from his pupil, and Bülow continues to instruct — as much by his astonishing virtuosity as a pianist as by his extraordinary musical knowledge, and now also by his incomparable direction of the Meiningen Orchestra. There! you have an example of the musical progress of our times. Heartily yours,  
Herrn Pasmandy.

**Musical Instruction.**

**MISS EDITH ABELL,**  
After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**  
Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**  
VIOLINIST,  
Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DUNSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**  
Teacher of the  
PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 3 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA JOHANNSEN,** Professor of the Art of Singing,  
178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING,**  
TEACHER OF PIANO AND HARMONY.  
Harmony lessons satisfactorily given by mail. Address, care  
AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**  
CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 52.

**C. L. CAPEN,**  
(Leipzig, from 1870-1873, inclusive),  
TEACHER OF PIANO, ORGAN, AND HARMONY,  
Organist at 136 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**  
(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),  
RECEIVES PUPILS FOR VOCAL CULTURE  
AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**  
TEACHER OF PIANO-FORTE,  
149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**  
3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**  
TEACHER OF SINGING,  
HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WULF FRIED.

**MADAME CONSTANCE HOWARD,**  
PIANIST,  
218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**  
Gives Instructions to  
ADVANCED PUPILS ON THE VIOLIN.  
Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**  
TEACHER OF THE PIANOFORTE.  
Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANSO, J. S. DWIGHT.

**MR. JOHN ORTH**  
RECEIVES PUPILS on the PIANO-FORTE  
At his Music Rooms,  
No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**  
149 (A) TREMONT STREET, BOSTON.  
CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**  
PIANO SOLOIST AND TEACHER,  
will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**  
CONCERT PIANIST AND TEACHER,  
Address PETERSILEA'S ACADEMY OF MUSIC,  
219 and 221 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves headache, erratic pains and neuralgia, refreshes the nerves, dries by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00. F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**  
TEACHER OF THE PIANO-FORTE.  
149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 1 P. M.

**MADAME KUDERSDORFF,**  
30 BOYLSTON STREET, BOSTON.  
Up to May, sign for five months at her country residence,  
LAKEVIEW, READING, MASS.

**F. B. SHARLAND,**  
PIANO FORTÉ, VOCALCULTURE, READY  
READING and CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**  
COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**  
CONCERT PIANIST,  
AND TEACHER OF THE PIANO-FORTE,  
157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**  
Will be at his rooms, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**  
149 (A) TREMONT STREET, BOSTON, MASS.  
Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**  
ORGAN, PIANO-FORTE, AND HARMONY,  
125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**  
FOR ORATORIO, OPERA, and CONCERTS.  
Permanent address,  
No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**  
149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**  
As a Military Band, Serenade Band, Grand or Small  
Orchestra,  
FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.  
LEADERS: { Military Band, ..... JULIUS E. EICHLER.  
Orchestra, ..... CARL H. EICHLER.  
W. C. NICHOLS, AGENT.  
OFFICE 147 (B) TREMONT, COR. WEST STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,**  
SOUTH BOSTON, MASS.  
PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.  
All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.  
This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

JOHN S. DWIGHT, EDITOR.

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barbers praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. and Madame FANNY RAYMOND RITTER, of Vassar College, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of MR. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC  
WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.**

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY,"	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL,	6.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER,	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE,	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS,	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.  
The Journal is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 389 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 12mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## A BOOK FOR EVERY FAMILY.

### THE HISTORY OF OUR COUNTRY,

From its discovery by Columbus to the Celebration of the Centennial Anniversary of its Declaration of Independence: embracing an account of its Discovery, Narratives of the Struggles of its Early Settlers, Sketches of its Heroes, the History of the War for Independence and the War for Nationality, its Industrial Victories, and a Record of its whole Progress as a Nation. By ARMY SAGE RICHARDSON. Illustrated by over 340 engravings on wood of portraits of distinguished discoverers, statesmen, generals, and heroes; pictures of public buildings, maps and plans, and large engravings from original designs by GRANVILLE PREKISS, C. G. BUSH, and F. O. C. DARLEY. 8vo, 600 pages, printed on toned paper, and elegantly bound. Cloth, \$4.80; sheep, \$5.00; morocco, \$6.25.

The plan and execution of the work seem to me excellent, with its clear picturesque details, and the unflagging interest and at times fascinatingly dramatic action of a narrative not too brief for the reader's full comprehension, nor so minute and protracted as to become tedious. It is indeed *The Story of Our Country* told simply, graphically, in good diction, showing a careful study of materials, and a conscientious and judicious use of them. — JOHN G. WHITTIER.

A most timely work, most admirably done. — GEORGE WILLIAM CURTIS.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## A Remarkable Book.

### ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shalrp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$2.00 to \$4.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With the steel portrait. 1 vol. 12mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## Complete Works of James Russell Lowell.

A new and very desirable Library Edition of the Complete Works of MR. LOWELL has just been published. It consists of five duodecimo volumes, as follows:—

### FIRESIDE TRAVELS.

AMONG MY BOOKS. (First Series).

AMONG MY BOOKS. (Second Series).

MY STUDY WINDOWS.

POETICAL WORKS.

These volumes are printed on tinted paper, are bound in olive green cloth, with gilt tops. Price of the set, in cloth, \$9.00; half calf, \$18.00.

### MR. LOWELL'S PROSE WORKS.

To the reader of Lowell's prose we may say what Coleridge once said to a reader of the prose of Milton: "He must be always on duty; he is surrounded with sense." It will not do to skip. There is everywhere a profusion of riches of the brain; there is constant astonishment from unexpected analogies, wide-sweeping philosophical conclusions, learned allusions, and intuitions flashing to the bottom of things. — *The Independent* (New York).

**Fireside Travels.** 16mo, \$1.50.

CONTENTS: Cambridge Thirty Years Ago; A Moosehead Journal; At Sea; In the Mediterranean; Italy; A Few Bits of Roman Mosaic.

The volume takes high rank among Mr. Lowell's prose writings, for shrewd observation, vivid description, brilliant wit, and delicious humor. In humorous characterization the volume is especially rich. — *Boston Transcript*.

**Among My Books.** FIRST SERIES. 12mo, \$2.00; half calf, \$4.00; morocco, \$5.00.

CONTENTS: Dryden; Witchcraft; Shakespeare; Lessing; New England Two Centuries Ago; Rousseau and the Sentimentalists.

This book has more good sense, good wit, and good learning than any American or Englishman, with perhaps a single exception, could bring to the illustration of the subjects here treated. — *Springfield Republican*.

**Among My Books.** SECOND SERIES. 12mo, \$2.00; half calf, \$4.00; morocco, \$5.00.

CONTENTS: Dante; Spenser; Wordsworth; Milton; Keats.

It is a fortunate generation that can have offered to it such sweet and wholesome literature, so pure, so fine in tone; criticism so incisive, healthful, good-tempered, sound; essays so entertaining, elevating, stimulating; so much learning without pedantry, wit without malice, humor that needs no apology. — *Hartford Courant*.

**My Study Windows.** 12mo, \$2.00; half calf, \$4.00; morocco, \$5.00.

CONTENTS: My Garden Acquaintance; A Good Word for Winter; On a Certain Condescension in Foreigners; A Great Public Character (Hon. Josiah Quincy); Carlyle; Abraham Lincoln; The Life and Letters of James Gates Percival; Thoreau; Swinburne's Tragedies; Chaucer; Library of Old Authors; Emerson the Lecturer; Pope.

The wisdom and wit and insight and imagination of the book are as delightful as they are surprising. The most cynical critic will not despair of American literature, if American authors are to write such books. — G. W. CURTIS, in *Harper's Magazine*.

### MR. LOWELL'S POETICAL WORKS.

The moving power of Mr. Lowell's poetry, which we take to be its delicate apprehension of the spiritual essence in common things, is, in some of his poems, embodied in the fine organization of a purely poetic diction; in others, in the strong, broad language of popular feeling and humor; and we enjoy each the more for the presence of the other. — *The Spectator* (London).

**Household Edition, complete.** 12mo, \$2.00; half calf, \$4.00; morocco, or tree calf, \$5.00.

**Illustrated Library Edition complete.** Carefully printed on tinted paper; with red-line border. With portrait and 32 full-page illustrations, 8vo, full gilt, \$4.00; half calf, \$7.00; morocco, or tree calf, \$9.00.

**Diamond Edition.** 18mo, \$1.00; half calf, \$2.25; morocco, \$3.00; tree calf, \$3.50.

**Red-Line Edition.** With portrait and 16 full-page illustrations. Small 4to, full gilt, \$2.50; half calf, \$4.00; morocco, or tree calf, \$6.00.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1045.

BOSTON, SATURDAY, MAY 7, 1881.

VOL. XLI. No. 10.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHELPS, author of "The Gates Ajar," etc.; GEORGE F. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Destiny"; W. D. HOWELLS, author of "The Lady of the Aroostook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. BUDDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is,

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....\$1.50	Real Folks. Illustrated.....\$1.50
Faith Gartney's Girlhood. Illustrated.....1.20	We Girls. A Home Story. Illustrated.....1.50
The Gayworthys: A Story of Threads and Thrusts.....1.50	The Other Girls. Illustrated.....1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.....1.00	Sights and Insights. 2 vols.....3.00
Patience Strong's Outings.....1.50	Panais: A Volume of Poems. Beautifully bound in purple and gold.....1.50
Hitherto: A Story of Yesterdays.....1.00	Just How: A Key to the Cook-Books.....1.00

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## Music Publishers.

### SUPERIOR MUSICAL WORKS.

For Sunday Schools:

**THE BEACON LIGHT.** (30 cents.) Is undoubtedly the best Sunday School Song book that has been published. By J. H. TENNEY and E. A. HOFFMAN. Send 3 dimes for Specimen Copy.

New Operas:

**OLIVETTE.** (30 cents.) **BILLEE TAYLOR.** (30 cents.) **THE MASCOOT.** (\$1.50.) Four editions of very popular operas.

For General Readers, and for TOWN LIBRARIES:

### MUSICAL LITERATURE.

As the great Masters really created modern music, no musician is thoroughly posted until he has read their lives. Ditson & Co. publish excellent and very readable biographies of Beethoven (\$2), Handel (\$2), Rossini (\$1.75), Mendelssohn (\$1.50), Chopin (\$1.50), Von Weber (3 vols., each \$1.50), and Schumann (\$1.50). These are all elegant volumes, as are the *Romantic Biography of Mozart* (\$1.75), *Beethoven Biographical Romance* (\$1.50), and the *Letters of Mozart* (2 vols., each \$1.50). *Beethoven's Letters* (\$2), *Mendelssohn's Letters* (2 series, each \$1.50), and *Firbank's Sketches of Eminent Musical Composers* (\$1.75). The most valuable Musical History is *Hitter's History of Music* (2 vols., each \$1.50), and the most entertaining Historical Sketches are those in L. C. Elson's well written *Curiosities of Music* (\$1).

OLIVER DITSON & CO., Boston.

## KNAPP'S THROAT CURE.

"The best remedy for hoarseness and sore throats, I have ever used; a God-send to vocalists; invaluable in emergencies." REV. H. W. KNAPP, D. D. New York.  
"It strengthens the voice, enabling one to sing without fatigue." L. V. HERIOT, St. Louis. Convenient to carry and use. Druggists, 25 cents, or H. A. OLDS, 100 Fulton Street, New York.

SCHOOL, SEMINARY, OR COLLEGE.

A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: MUSIC STUDY, care of *Dwight's Journal of Music.*

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year.

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

6s. 6d. per Inch in Column.

REPEATS:—Four insertions charged as Three if prepaid in one amount.

Ordinary Page, 24. 4s. Column, £2. 10s. Quarter, £1. 5s. WILLIAM REEVES, 185 FLEET STREET, LONDON. Office of "Reeves' Musical Directory."

## Calendar of the Musical Season.

APRIL, 1881.

7. Orchestral Concert by Mr. Louis Mass, in Aid of the Printing Fund for the Blind. Music Hall at 2.30 p.m.
9. Mme. Etelka Gerster with Thomas Orchestra at Music Hall.
- 10 and 12. Theodore Thomas: "Damnation de Faust."
11. Fourth Concert of the Cecilia.
11. Mme. Gerster's Second Concert.
12. Mendelssohn's "Son and Stranger," Boston Museum, 2 p.m.
14. Gerster's Matinée, 2.30 p.m.
- 15 and 17. Theodore Thomas: "Romeo and Juliet;" Dramatic Symphony by Berlioz.
- 17, 19, and 20. First performances of the "Œdipus Tyrannus" of Sophocles (in the Greek), with music by Prof. J. K. Faine. Sanders Theatre, Cambridge.
18. Fourth Concert of the Boylston Club.

## THE ŒDIPUS TYRANNUS.

Tickets for a performance of the ŒDIPUS TYRANNUS OF SOPHOCLES, in the Sanders Theatre of Harvard University, on SATURDAY, May 21, at 2.15 P.M., will be for sale at the UNIVERSITY BOOKSTORE in Cambridge on Tuesday, April 26, at 9 A.M. Not more than six tickets will be sold to any one person.

The Greek text of the Œdipus Tyrannus, with Campbell's English translation is now for sale at the same place. Price 50 cents, by mail 60 cents. Professor Faine's music of the choruses is for sale there, and at 146 Tremont Street, Boston. Price \$1.25.

## SEVEN YEARS

—IN—

## SOUTH AFRICA.

Travels, Reconnoitres, and Hunting Adventures. By Dr. EMIL HOLLEN. With nearly 200 illustrations and Maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1876. Dr. Hollen's investigations are remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

\* \* For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. E. Ropes.  
BREAK BREAK.....J. F. Radopham.  
LANT GREETING.....H. Lovi.  
OH, FISHER BOY, MY OWN.....Geo. L. Ogden.  
STAY AT HOME.....J. Barnett.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSSEY CAT.....Wm. F. Athorp.  
Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume.—*Free, London.*

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner.—*Nation, New York.*

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting biographical sketch of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume.—*World, New York.*

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogues with full particulars furnished.

S. L. CALDWELL, D. D., President.

## OUT-DOOR BOOKS.

### WRITINGS OF H. D. THOREAU.

**EARLY SPRING IN MASSACHUSETTS.** From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

**WALDEN: or, Life in the Woods.** 16mo, \$1.50.

Thoreau's enthusiasm never fails upon the scene: they harm the reader late love of the scene, if not of the writer, and all his memory with sweet and pleasant images of the beauty and mystery of Nature.—*New York Tribune.*

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** 16mo, \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the megal and poets of all ages. He cannot help but learn, and cannot choose but admire.—*The Independent (New York).*

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. EMERSON; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature.—*Globe, WILLIAM CERRIS.*

**THE MAINE WOODS.** 16mo, \$1.50.

CONTENTS: Ktaadn; Chesuncook; The Allagash and East Branch.

His power of observation seemed to indicate additional senses. He saw as with microscope, heard as with trumpet; and his memory was a photographic register of all he saw and heard.—*R. W. Emerson.*

**CAPE COD.** 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views; The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted.—*Dutton Advertising.*

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. 16mo, \$1.50.

**A YANKEE IN CANADA.** With Anti-Slavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

\* \* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

### WRITINGS OF JOHN BURROUGHS.

**PEPACTION.** 16mo, \$1.50.

CONTENTS: Pepaction: a Summer Voyage Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

**WAKE ROBIN.** Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds'-Nests; Spring at the Capital; Birch Brownings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an aid to our information, but to the good literature that we put on our shelf with Thoreau and White of Belknap.—*Hartford Courant.*

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who equals him.—*Boston Gazette.*

This is a very charming little book. . . . The minutest of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness.—*The Nation (New York).*

**BIRDS AND POETS,** with Other Papers. 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dwelling chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful treat upon birds and the poets who sing and sing of them.—*London Examiner.*

**LOCUSTS AND WILD HONEY.** 16mo, \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds'-Nesting; The Halycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. His love for the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unaware. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is eminently itself, and the charm of his writings can be imagined.—*Philadelphia North American.*

BOSTON, MAY 7, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PHUEYER, 30 West Street, A. WILLIAMS & Co., 25 Washington Street, A. K. LORING, 300 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1705 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

## TO THE ORGAN.

I.

Organ, King among the clan  
Of mechanisms complicate,  
Through which the cunning skill of man  
Doth silence make articulate  
Harmonious sound,  
Melodic measure! —  
Say, who conceived the wondrous plan  
To build a palace for this treasure? —  
With chambers round,  
Whence, at the pressure  
Of a human finger light,  
On ivory or ebony gate,  
Shall hasten many an airy sprite  
With sudden consciousness elate,  
To answer, "Here!"  
With ready voice.

II.

Whence come ye, viwinnas spirits! Where  
Lurked ye before ye found these coils?  
From blue, limitless air! —  
In labyrinths of tinted shells,  
Where erst ye breathed  
Your songs of Ocean? —  
From forests' mongst whose ancient pines  
Ye sang — and trembled with devotion? —  
From cascades wreathed  
In archéd motion,  
Like silver web Arachne twines?  
From rolling cloud, — the thunder's lair, —  
From ocean caves, from ocean waves,  
Cataract and storm! — Spirits of air,  
Ye answer, "Here!"  
With ready voice.

III.

Organ! grand epitome  
Of pipe and sackbut, lyre and lute;  
Tabor, umbrel, psalttery;  
Viol, ten-stringed harp, and flute:  
The trumpet's blare,  
The cymbals' clashing, —  
Sounds of grief and sounds of glee;  
Dirge funeral, triumph flashing;  
All, all are there; —  
Wailing, — dashing.  
From distant clime, from ancient time,  
They speak anew in harmony.  
Organ, instrument sublime!  
All meet, all culminate in thee,  
And answer, "Here!"  
With ready voice.

IV.

Did Pan, among Arcadian hills,  
While Syrinx still his suit evaded,  
Hear hints of thee in murmuring rills,  
Whilst for the charmed reed he waded?  
Did Love infer  
The quaint invention?  
Or, while the palms of Nod were young,  
Did Jubal catch some sweet intention  
From insect whirr,  
Or bowstring's tension,  
Voice of winds, or bird's clear song?  
To thee, Cecilia, taught of Heaven,  
Thou, raptured by th' angelic throng,  
The banded organ-pipes were given,  
To answer, "Here!"  
With ready voice.

V.

Organ, instrument sublime!  
Thy feeble infancy began  
In the mist of dateless time,  
With the infancy of man.  
Harsh and few  
Thy first intonations;  
But, as broad and broader ran  
The life-stream down through generations,  
Sweeter grew  
Thy intonations;  
Till, to-day thou standest King!  
Climax of all that men applaud; —  
That out from spherul silence bring  
The echo of divine accord; —  
Aye answering, "Here!"  
With ready voice.

VI.

O Builder! build the Organ well!  
Bring soundest metal from the mine;  
And fragrant wood from forest dell;  
And deck with carvings, quaint and fine,  
Sweet Music's shrine.  
Paint angels' faces  
On the silver pipes that shine  
In front; and in the panelled spaces  
Garlands twine.  
And nymphs and graces;  
While Caryatides unwearied,  
Like the bases of the chord,  
On either side the burden carry;  
Seeming still to praise the Lord,  
Still answering, "Here!"  
With ready voice.

VII.

Happy they, the master souls,  
Who wrote undying symphonies;  
Hieroglyphics — magic scrolls —  
Full of wondrous mysteries.  
'Tis thine to tell  
Their mystic story.  
Worthy Organ! And as rolls  
Through pillared aisles the varied glory,  
That now doth swell  
"Memento Mori,"  
And now, "Te Deum Laudamus,"  
We know not which is most entrancing;  
The skill which brings the sounds to us,  
Or those sweet sounds themselves, advancing,  
Still answering, "Here!"  
With ready voice.

VIII.

Humbly sit I at thy portal;  
With a sense of awed surprise  
That to me, a sinful mortal,  
Should approach such harmonies.  
Grief, care, and fear,  
And doubt and sorrow,  
All that pains the soul immortal,  
All that makes it dread the morrow,  
All disappear:  
I seem to borrow  
Wings from ye, ye wingéd tones,  
And with ye my heart ascends,  
Till with songs of blessed ones  
Perchance the organ-anthem blends: —  
And answers, "Here!"  
With ready voice.

IX.

House of Music! Organ grand!  
Temple, templed; shrine unshrined!  
Let the poet-king's command  
Now in thee fulfilment find:  
"Praise the Lord!"  
Let thine oblation  
Wreathing up with solemn chord,  
Represent a world's oration, —  
"Praise the Lord!"  
Let thy vibration  
Thrill through space with worship's hymn;  
Till about the great white throne,  
With cherubim and seraphim,  
Sounds the far aspiring tone,  
Still answering, "Here!"  
With ready voice.

LUCY CORA MYRICK.

COXFORD, MASS., August 30, 1877.

## SACRED MUSIC IN ITALY.

The death of Baron Ricasoli, the eminent Italian patriot and statesman, was signalized by a solemn funeral service at the Church of Santa Croce in Florence, in the presence of an immense audience, which counted among its number notabilities from all parts of Italy. The Mass executed on the occasion was a Requiem in D-minor by Commendatore Casamorata, the distinguished President of the Florence Academy of Music; and the choice was the more happy as Signor Casamorata's work is undoubtedly one of great merit, and offers a bright contrast to the feeble and hopeless attempts at sacred music with which the names of the Roman choir-masters of the day are associated.

The Requiem is essentially classical in form, though not without a certain dramatic element which at once mitigates the severity of style, and enhances the solemnity of the work. The Kyrie, Offertorio and Benedictus — which latter was admirably sung by Signor Bichi, an excellent tenor — are very effective; the "Recordare Jesu Pie," and the "Oro Supplex," too, excel by beauty of expression and purity of style; but the palm belongs to the "Dies Ira" and "Confutatis" which, by virtue of the noble and elevated tone pervading them, produced a profound impression. Concerted numbers and choruses predominate largely throughout the work, and the orchestral part is more or less descriptive, being marked by adequate coloring and, in some of the movements, by a very skilful treatment of the leading vocal subjects.

The managers of the ceremony had evidently taken pains to select a composition which should not only redound to the credit of a local musical institution, but also demonstrate to the numerous foreigners present that, after all, sacred music in Italy, or at least in Florence, is not quite in so hopeless a condition as is generally supposed. And, indeed, it is high time that something should be done in Italy to reform sacred music. With Signor Casamorata, Verdi and Bottesini are perhaps the only living Italian composers who have made an effort to infuse fresh vigor into the neglected Muse and save her from utter decay and ruin. Whatever may be said of the theatrical tendency of Verdi's Requiem, it is a luminous work, and an effort in the right direction. Bottesini's Requiem, although not so familiar, is undoubtedly the purer of the two. It was performed at the Teatro Regio of Turin during Holy Week last year, and deserves to be made known beyond the borders of Italy. But when we have spoken of Verdi, Bottesini and Casamorata, we have said all; for the rest are, with one or two exceptions, such as Bazzini and Pedrotti, scarcely worthy of notice. This sweeping condemnation was painfully verified, not only by the compositions executed during Holy Week, 1880, in Rome, but by the Palestrina festival in May last. This so-called "festival," organized by Mustapha, the choir-master of St. Peter's, consisted of two concerts of the same programme, of which Palestrina's compositions were really the only ones of any importance. The numerous works which had been



sent, and had for the greater part been written for the occasion by Italian composers of the day, were hardly worth the paper on which they were printed.

This deplorable condition of sacred music in Italy is owing partly to the *vis inertiae* of the Church and the slovenliness of the services, partly to the indifference of the public to sacred music as such. The latter is but the natural consequence of the former, for of the modern Church of Rome, as a promoter of sacred music, it may with truth be said in the language of Rousseau: "Qui s'endort dans le sein d'un père n'est pas en souci du réveil." It is well known that the music performed in the churches of Rome is worse than inferior, and but for some occasional singer of note, such as the late Fra Giovanni, it would often be beyond endurance. It is characteristic that the only exception to this rule is the service at the German College, whose choir, being specially and admirably trained, is unique in its way. Organ performances, both in Rome and in provincial towns, have fallen to the level of galops, polkas, marches, or similar lively strains: and when they are executed by an organist who hammers and strums on an instrument which is either antiquated or out of tune, creaking and laboring at every note, the effect may be readily imagined. The only occasion on which something like a respectable performance of sacred music may now be heard in Rome is the anniversary of Victor Emmanuel's death, when a funeral mass is executed at the Pantheon. It is only within the last few years that efforts have been made in Rome to perform Protestant oratorios, such as Mendelssohn's *Elijah* and *St. Paul*, in concert-rooms; but it need hardly be added that it is an extremely difficult, if not thankless and impossible task to make such music popular in Rome or Italy. The success of performances of that kind depends on the uncertain support of the educated few and of foreign residents or visitors; to the mass of the people the slovenly singing and operatic tunes at St. Peter's, St. Giovanni in Latraco, or other churches are naturally much more attractive.

It is satisfactory to notice that quite recently some enlightened musicians in Northern Italy have directed their attention to this disgraceful and intolerable state of things, and that under the presidency of Professor Guerrino Amelli, a Society, the "Santa Cecilia," has been founded at Milan with the object of promoting the reform of sacred music in Italy. The first concert lately given on St. Cecilia's Day, under the auspices of the Society, appears not to have been very brilliantly supported, but the programme, being selected from strictly classical works of the best Italian and foreign masters, attested at once the aim of the promoters and their intention to attain it.<sup>1</sup>

The danger in a radical reform of this kind lies in rushing from one extreme to the other. There are not wanting those who advocate the views of Fétis and others, that the only

style of music suitable for the Church, viz., sacred music in the strict sense of the term, is the Canto fermo, because it expresses that repose and immutability which are a fundamental principle of the Church of Rome. But to enforce Canto fermo in sacred compositions would be tantamount to denying to music the right of expressing feelings, passions, and affections, to impeding its progress and development, and to depriving it of all that constitutes, if not the beauty, certainly the essence and vitality of an art.

The principle of limiting sacred music to Canto fermo is therefore *ipso facto* absurd; and yet it has found acceptance with some, whilst others insist that the organ alone should be retained in the Church to the exclusion of all other instruments. Within the last two centuries music has made gigantic strides, and it would indeed be strange and inconceivable if in the temple "at whose altar," as Herder says, "music originated," if in the Church alone it were to be neglected or remain stationary. It is therefore only natural that sacred music should have the full benefit of the progress that has been made in music generally: to limit the means, to exclude this or that instrument, would only limit the power of expression.

Of course sacred music should not be operatic music, for its true object will always be to awaken in us the thought of the divine: indeed it was in this sense that the Fathers of the Church, the Council of Trent, St. Bernard, and others, understood sacred music. But the mode of expressing religious feeling in music cannot be taught, and the degree of taste, refinement, and artistic education of the composer is the sole criterion: given those qualities, musical ideas may be enunciated in a thousand different forms.

Moreover, it would be impossible to draw a hard-and-fast line between sacred and secular music, and the truth of this is strikingly illustrated by the works of those composers who are universally accepted as masters in both branches of music. Many of the choruses of Mozart's Masses are in conception and treatment similar to the choruses of his operas; Handel's operatic airs are frequently reproduced in his oratorios, and *vice versa*; airs, such as Bach's "My heart, ever faithful," Mendelssohn's "Then shall the righteous," from *Elijah*, etc., may be called strictly secular, so far as the music is concerned. Again, the airs of Pergolesi's *Olimpiade* do not differ materially from those of his *Stabat Mater*; parts of Cherubini's *Elisa al San Bernardo* are much more severe in style than the motet *Juste Die*, and the "Gloria" of his Mass, not to speak of Rossini's, Gounod's, and Brahms's more modern works.

It is therefore to be hoped that the Santa Cecilia Society of Milan will not hamper its beneficial action by laying down narrow rules, or limiting the means of expression, and therefore the sphere of sacred music, which, as Schumann observes, should be after all the supreme aim of every composer. The Society should make it its object to diffuse a knowledge of the classical masters, to improve

the taste for, and encourage the study and composition of, sacred music; and in this way it will alone be possible to gradually reform Italian church music, for the disgraceful and degenerate condition of which Rome is solely responsible. — *London Musical Times*.

#### MR. PEPPY'S THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFER.

(Continued from page 64.)

IV.

A single and not very instructive sentence contains all that Mr. Pepys has to say of Irish national tunes; it is in substantial and verbal agreement with his opinion of the Celtic music of the North. "Among other things," he writes, "Harris sang his Irish song, the strangest in itself, and the prettiest sung by him that ever I heard."

The Mr. Harris here referred to is an interesting character who frequently appears in the Diary. He was an actor, and originally belonged to Sir William Davenant's company; but growing, as Mr. Pepys says in another place, very proud, he demanded twenty pounds for himself more than Betterton or anybody else upon every new play, and ten pounds upon every revival, which Sir William refusing to give, he swore he would never act there more, in expectation of being received in the other house. Pepys was fond of him, and had his portrait painted by Hales. At the time when he sang the Irish song he was an actor of the duke's playhouse and evidently a man of great and varied culture. "I find him a very curious and understanding person in all pictures and other things, and a man of fine conversation." The entry from which the last extract is quoted, describes a musical party at Mr. Pepys's house, and is so merry and pleasing in tone that it deserves quotation, although not immediately connected with the subject. The Mrs. Knipp, to be presently mentioned, was an actress of whom more will be said anon; Mercer, who sings the Italian song, is the musical handmaiden of Mrs. Pepys, already known to the reader.

"So away with all my company down to the office, and there fell to dancing, and continued at it an hour or two, there coming Mrs. Anne Jones, a merchant's daughter hard by, who dances well, and all in mighty good humor, and danced with great pleasure, and then sung and then danced, and then sung many things of three voices—both Harris and Rolt singing their parts excellently. Among other things Harris sang his Irish song, the strangest in itself, and the prettiest sung by him that ever I heard. Then to supper in the office, a cold good supper, and wondrous merriness. Here was Mrs. Turner, also, and Mrs. Markham. After supper to dancing again, and singing, and so continued till almost three in the morning, and then with extraordinary pleasure broke up. Only towards morning Knipp fell a little ill, and so my wife home with her to put her to bed, and we continued dancing and singing; and among other things our Mercer unexpectedly did happen to sing an Italian song I know not, of which they two sung the other two parts too, that did

<sup>1</sup> It may be added that, following in the wake of Milan, a "Cherubini" Society has been started in Florence, under the direction of the eminent pianist, Signor Buonamici.

<sup>2</sup> From the *London Musical Times*.

almost ravish me and made me in love with her more than ever with her singing. As late as it was, yet Rolt and Harris would go home to-night, and walked it, though I had a bed for them. And it proved dark and a misty night, and very windy. The company being all gone to their homes, I up with Mrs. Pierce to Knipp, who was in bed, and we waked her and sung a song, and then left my wife to see Mrs. Pierce in bed to her, in our best chamber, and so to bed myself, my mind mightily satisfied with all this evening's work, and thinking it to be one of the merriest enjoyments I must look for in the world, and did content myself therefore with the thoughts of it, and so to bed; only the musique did not please me, they not being contented with less than 30s."

Fancy Mr. W. H. Smith taking actors and actresses to the Admiralty, and dancing and singing with them till three o'clock in the morning.

We have seen how Mr. Pepys in the above extract is "almost ravished" by an Italian song. His position toward the art of that country was however not that of unbounded admiration. In the common opinion of his age, which despised English art compared with the foreign article, he was by no means prepared to acquiesce, and it is just possible that patriotic indignation made him somewhat reluctant to acknowledge the real merits of Italian music. Another reason why that music did not at first appeal to him is too characteristic of the man to be omitted. It shows his attitude as a critic of vocal music in the most striking light: "Went with Knipp to Mrs. Manuel's, where Mrs. Pierce was, and her boy and girl; and here I did hear Mrs. Manuel, and one of the Italians, her gallant, sing well. But yet I confess I am not delighted so much with it as to admire it; for not understanding the words I lose the benefit of the vocalists of the musick and it proves only instrumental; and therefore was more pleased to hear Knipp sing two or three little English things that I understood, though the composition of the other, and performance, was very fine." It will be seen that to Mr. Pepys words and music in a song were inseparable, and could not be enjoyed apart from each other. To the real merits of Italian art he was, however, by no means blind, and a few months after the last entry (March 22, 1668) we hear him speak in this exalted strain:—

"Here I met with Brisband, and after hearing the service at the King's Chapel where I heard the Bishop of Norwich, Dr. Reynolds, the old Presbyterian, begin a very plain sermon, he and I to the Queen's Chapel, and there did hear the Italians sing; and indeed their musick did appear most admirable to me beyond anything of ours: I was never so well satisfied in my life with it."

"Beyond anything of ours" may not be flattering to one's national pride, but it would be difficult to deny the justice of the criticism. Italy in those days was the heart and root of musical life just as Germany is now. There were in various countries branches with more

or less indigenous fruit, but they all drew their nourishment from the common principle of life. Of this Mr. Pepys was well aware.

(To be continued.)

#### THE ARCHDUKE RUDOLPH.

Rudolph Johann Joseph Rainer, Archduke, born at Florence, January 8th, 1788, died suddenly at Baden (near Vienna), July 24th, 1831. He was the youngest of the large family of Leopold of Tuscany and Maria Louisa, Princess of Spain. On the death of Kaiser Joseph II, February 20th, 1790, Leopold came to Vienna as his brother's successor, and thus it happened that Rudolph received an exclusively German education. The love and cultivation of music were hereditary in his family. It was his great-grandfather, Carl VI, who so accompanied on the harpsichord and from the full score an opera by Fux, that the composer exclaimed: "Bravo! your Majesty might serve anywhere as chief Kapellmeister!" The Kaiser turned to him and said, smiling, "Not so fast, my dear chief Kapellmeister; we are better off as Kaiser!"

His grandmother, Maria Theresa, was a well-educated musical dilettante, a fine singer: her children, from a very early age, sang and performed cantatas and little dramas, texts by Metastasio, on birthdays and like occasions. His uncle, Max Franz, was the music-loving Elector of Cologne, viola player, the organizer of that splendid orchestra at Bonn, to which the Rombergs, Ries, Beethoven, and other afterwards famous musicians belonged. And it was his father, Leopold, who, after the first performance of *Il Matrimonio Segreto*, text by Bertati, from Garrick's *Clandestine Marriage*, music by Cimarosa, gave all those who took part in the production a supper, and then ordered the performance to be repeated. It was his aunt, Maria Antoinette, who supported Gluck successfully against Piccini at Paris. With the other children of the imperial family, Rudolph was instructed in music by Anton Teyber, and tradition says that, as a boy of twelve to fourteen years, he played in the salons of Lobkowitz and other nobles, to general satisfaction; but an archduke has little to fear from hostile criticism.

He in later years gave ample proof of possessing more than ordinary musical talent and taste, but none greater than this in his boyhood. So soon as he had liberty of choice, he exchanged his instructor, Teyber, for Ludwig van Beethoven. The precise date and the circumstances attending this change have eluded investigation; but in his fifteenth year he and his brother Rainer received a separate establishment from their elder brother, Franz, now Kaiser, and three years later, Rudolph, as "Coadjutor" of the Prince Archbishop Colloredo of Olmutz, had his own alone. From the notices of Ries and other sources, it is very probable that the connection between Rudolph, a youth of sixteen, and Beethoven, a man of thirty-four years, began in the winter of 1803-04.

Ries relates that Beethoven's breaches of court etiquette were a constant source of trouble to his pupil's chamberlains, who strove in vain to teach him perforce its rules. He at last lost all patience, pushed his way into the young archduke's presence, and, excessively angry, assured him that he had all due respect for his person, but that the punctilious observation of all the rules in which he was daily tutored was not his business. Rudolph laughed good-humoredly, and gave orders that Beethoven, for the future, should be allowed to go his own way.

Beethoven, speaking once (1817) of this period of their intercourse, told Fraulein Giannatasio that he had struck his pupil's fingers, and, upon Rudolph's assuming his archducal dignity, had

defended himself by pointing to a passage in one of the poets (Goethe) which sustained him.

Beethoven's triple concerto, Op. 56, was written, says Schindler, for Rudolph, pianoforte; Seidler, viola; and Kraft, violoncello. The work does not require great execution in the piano part, but a youth of sixteen years able to play it is a very respectable performer.

The weakness of the archduke's constitution is said to have been the cause of his entering the Church. The coadjutorship of Olmutz secured to him the succession; but what income was attached to it does not appear. Probably, however, the position gave him something more than "great expectations;" for, though his allowance as archduke in a family so very numerous, was of necessity comparatively small, yet, in the spring of 1808, just after completing his twenty-first year, he subscribed fifteen hundred florins to Beethoven's annuity.

In 1818, Beethoven determined to compose a solemn Mass for the installation of his pupil, to occur a year or two later. On the 28th September, 1819, Rudolph received a cardinal's insignia from the Pope, and his installation was at length fixed for March 9, 1820. But his master's Mass had assumed such gigantic proportions that the ceremony was long since passed before it was completed. Instead of it, the music performed was a Mass in B-flat, by Hummel; Te Deum in C, by Joseph Preindl, Kapellmeister of St. Stephan's, in Vienna; Hymn "Ecce Sacerdos magnus," alla Capella, by an unknown Herr P. v. R.; and Haydn's Offertorium in D-minor. Joseph Czerwenka, the organist of the cathedral, conducted, and the orchestra was increased to the number of eighty-four. What an opportunity was here lost by Beethoven!

Besides the annuity, there are hints that Rudolph's purse was often opened to his master; but the strongest proofs of his respect and affection are the care with which he preserved even the most insignificant notes to him, written by Beethoven; the zeal with which he collected for his library everything published by him, in the task of collecting which the composer assisted; in his purchase of the calligraphic copy in many volumes, folio, made of his works by Haslinger; and his patience with him, under circumstances that must have at times sadly tried his forbearance. For Beethoven, notwithstanding all his indebtedness to his noble patron, chafed under the restriction of absolute freedom, which duty to the Archduke-Cardinal occasionally imposed. There are passages in his letters to Ries and others (suppressed in publication), as well as in the conversation books, which show how galling even this light yoke was to him; and one feels in perusing those addressed to the archduke how frivolous are some of the excuses for not attending him at the proper hour; there is also now and then superfluous compliment, sounding hollow and insincere, which Rudolph must have felt; but other letters throughout breathe nothing but a true and warm affection for his pupil.

Kochel sensibly remarks that the trouble lay in Beethoven's "aversion to the performance perforce of regular duties, especially in the case of giving lessons, and pre-eminently in teaching the theory of music, in which it is well known his strength did not lie, and for which he had to prepare himself."

That Beethoven was pleased to find the forty variations dedicated to him by "his pupil, R. E. H." (Rudolph Erz. Herzog), was doubtless the fact; but one must doubt whether his satisfaction warranted the superlatives in which his letter of thanks is couched.

When the untamed nature of Beethoven, and his saddest of all misfortunes for a musician, are considered, together with his lack of worldly wis-

\* Mrs. Manuel, in August, 1667, "the Jew's widow, formerly a player," and in March, 1668, "the Jew's wife, and a mighty discreet, sober-carriaged woman."

dom and his absolute need of a Mæcenas, one feels deeply how fortunate for him to have attracted and retained the deep sympathy, the warm affectionate regard of a man of such sweet and tender qualities as Archduke Rudolph.

Rudolph was extremely fond of engraving. As the forty variations and a sonata for piano-forte and clarinet, composed for Count Ferdinand Troyer, both published by Haslinger, are fair specimens of his musical talents and acquisitions, so several copper plates designed and engraved by him have been preserved to testify to his very considerable taste and skill in the other art.

He was for many years the "protector" of the great "Society of the Friends of Music" at Vienna, and bequeathed to it his very valuable musical library.

A son of his, for thirty years past a well-known contributor to the German musical periodical press, still living (1881), possesses an oil portrait of Rudolph. It shows a pleasing, rather intellectual face, of the Hapsburg type, but its peculiarities so softened as to be more than ordinarily pleasing and even handsome.—ALEXANDER W. THAYER, (*Land. Mus. World*.)

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE  
THE LOWELL INSTITUTE.

V.

### THE OPERA FROM CACCINI AND PERI TO HANDRL.

We are now to study the growth of a phase of the art of music which has too often been looked upon as something not only *sui generis*, but as thoroughly insulated from the rest of the art. I mean the opera or lyric drama. It is true that the opera pursued a very independent path for some time after its establishment, but it is not true that it was in any way insulated from other forms of composition. Like the oratorio, it gradually absorbed almost all of those forms into itself; not only this, but it also exerted a most potent influence upon the character of music in general—an influence which was for a long time one-sided. It was not until the higher forms of instrumental composition had arrived at a very perfect state of development that untheatrical music began to react upon the opera. I have taken the word opera in its more restricted sense of a drama in which the characters sing a larger or smaller portion of the text in music that strives to express the sense of the words; not in the wider sense of a spectacular entertainment in which music plays the part of an ornamental accessory. Many historians have looked upon the innocent little dramatic idyl "Robin et Marion," which Adam de la Halle is said to have written in Naples in 1282, as the first opera. But it may very well be doubted whether "Robin et Marion" really deserves the name of opera at all. It was exactly enough what we now call a vaudeville. The songs in it throughout are of the popular troubadour stamp and wholly innocent of dramatic intention. True, one of the germs of the opera may be found in this charming little play, but not the most important nor the most original one. In like manner a germ of the opera is to be found in the miracle plays of the thirteenth and fourteenth centuries. These religious ceremonies, which were half ritual and half dramatic, form an interesting study in themselves. Their last surviving remnant is the Oberammergau Passion Play. But their only importance to our present purpose is that in them the elements of music and theatrical representation were brought together for the first time since the days of the old Greek tragedy. In any general history of music they should form a prominent feature; but in a special history of the growth and development of the art they need only be mentioned as the germ from which the opera sprang.

<sup>1</sup> Revised by the author from the Boston Traveller's report.

The music in them was composed of the ritual church chants and of popular melodies; it had no specifically dramatic purpose, and differed in no respect from the rest of the music of the day. But as the true essence of the opera is the employment of music for a specific dramatic purpose, we must not look for the first operatic beginnings at an earlier date than that at which the art of music first took a turn in the direction of individual emotional expression. The true opera was the first-fruits of the Florentine music-reform of the seventeenth century. One point in the history of the opera has not generally been sufficiently emphasized. Call it a purely external and unessential circumstance, if you will, but the fact remains that it has ever exerted a stronger influence upon the character of the opera than opera composers in general have been willing to admit to themselves. This point is that the opera began as an article of pure luxury. Unlike all other forms of music it began by appealing and has continued to appeal chiefly to the luxurious and money-spending classes. It has always been a fashionable entertainment. It sprang from the lap of an epicurean noblesse whose enjoyment of art partook largely of the character of refined sensualism, and whose veneration for art expressed itself in a rather overstrained and affected pedantry. The opera was ushered into the world in an atmosphere of musk and artificial sachet perfumes, swaddled in satin and fine laces, and its cradle rocked by the whitest and most delicate of hands. No other form of music can boast so noble a pedigree (in a worldly sense) nor has to keep up its inherited state by such a lavish expenditure of coin. Yet, curiously enough, it has proved itself a very hardy growth, and has exerted an almost unparalleled influence upon every form of musical composition. No sooner had a musical form fully developed itself than it began to feel this influence. The very first thing the opera did, as if in revenge for the church's having in the miracle plays dared to encroach upon the ground that it was destined to occupy, was directly to lay hold of the church itself. It was not long in winning the victory, and church music became as dramatic and emotional as if Palestrina and the Gregorian modes had never existed.

The immense influence of the opera upon all forms of vocal, and even instrumental composition is strongly to be felt in our own day. Our new lights and their adherents will not listen to music that is not more or less intensely dramatic. We may now say of the song, the oratorio, the cantata, the symphony, the air with variations, even the fugue and the canon, that the trail of the serpent is over them all. The man who probably first saw the fitness of this new musical style for the stage, and to whose agency we consequently owe the first beginnings of true opera, was the poet Ottaviano Rinuccini. He, like all who had a hand in the new musical movement, belonged to the Bardi, Galilei, and Corsi coterie. He got the composer Jacopo Peri to set his drama "Dafne" to music. As Caccini was, so to speak, the official musician and composer of the house of Bardi, Peri occupied a similar position in the house of Corsi.

It was here that the new opera of *Dafne* was first performed. Peri's *Dafne*, written in the new declamatory style, may be looked upon as the first real opera. It was an innocent sort of pastoral, but made a strong impression upon all who assisted at the performance. As a first attempt it was naturally given only in private, before a select party of art dilettanti. Yet it was repeated at the house of Corsi for three successive carnivals, and with ever-increasing success. The name of opera was not applied to it; it was called a *Favola in Musica*, or musical play. The opera made its first official entry into the world in 1600. Rinuccini wrote his "Eurydice" for the festivities in honor of the marriage of Henry IV of France with Marie de Medici, which took place in Florence during that year. The music to *Eurydice* was written by Peri and Caccini, each one composing his own version. But at the performance part of Peri's music and part of Caccini's was sung. The scenery itself was most gorgeous. In Leo X's time great painters and architects used to turn their hand to scene painting. When Ariosto's play, *I Suppositi*,

was first given in Rome, Raphael himself painted the scenery. The stage machinery of the day seems to have been very perfect, and all sorts of realistic effects, such as burning cities, shipwrecks, thunder-storms, ascents to the clouds, and descents to Hades were produced. But what interests us more now is the character of the music.

The most of both Peri's and Caccini's *Eurydice* consisted of solos, duets, trios and choruses, the solos being by far the most extensive. These solos were written in what the Florentine musical commentators called the *stile rappresentativo* or representative style. In Caccini's score we find now and then a tendency toward florid vocalization, but the music of both works was dry, heavy and uninteresting in general, in spite of occasional flashes of unmistakable genius. The solos in the *stile rappresentativo* did not correspond exactly to what we now call recitative. They had neither the perfect freedom of recitative nor the regular melodious and rhythmic periods of the song or air. At the close of each line of the poetry there was a slow, heavy cadence of two long notes, the regular recurrence of which strikes us now as excruciatingly monotonous. The orchestral part of the *Eurydice* was of the simplest. Peri's score contained parts for the harpsichord, played by the composer, bass lute, tenor lute, and bass viol. One air was introduced by a ritornello for three flutes. The players were stationed behind the scenes out of sight of the audience. The choruses were written in five parts, with a single exception. Some of them were contrapuntal in style and showed decided melodic invention, while others were simply successions of chords. They are among the very earliest examples of purely harmonic music. What insured the overwhelming success of the work was undoubtedly its new musical style, and its greater dramatic power than anything that had been heard before, and also the high poetic excellence of Rinuccini's libretto. Indeed it may be said that few poets ever excelled Rinuccini as a librettist. He remained unapproached in this department till Metastasio appeared above the operatic horizon in the days of Haase and Porpora.

Of course the dilettanti and the public in general were convinced that such things as *Eurydice* and *Dafne* were examples of the very purest classicism, and felt that the Greek drama had been revived with a will. But the truth was that the only real classical element in these operas was the names of the *dramatis personæ*. The only subject was love-making—the only sentiments were love and dove, heart and dart, languish and anguish. Never did a poetic form begin business with so limited a stock in trade of ideas and sentiments as the opera. But what it lacked in variety it made up in intensity of language. The world has never seen people of such exquisitely sensitive organizations as the operatic lovers of those days. As the electric thermopile will register the heat of the human hand held opposite its face at the distance of thirty feet, one little pucker of a fair lady's eyebrow would call forth a perfect Niagara of rhymed anguish from her lover's lips. Perhaps it is well for music that the early opera-composers had such a paucity of material to exercise their musical talent upon; had they worked in a more extended emotional field, they might not have attained to such a perfect refinement and finish of musical expression.

We must now leave Caccini and Peri for their great follower, Claudio Monteverde. He began to write in the *stile rappresentativo* in 1607. In this year the son of Vincenzo Gonzaga, Duke of Mantua, married the Infanta of Savoy. It is very probable that Gonzaga was present at the wedding of Henry IV, seven years before, and had heard the *Eurydice* of Caccini and Peri. He naturally wished to have a similar entertainment at his son's wedding, and accordingly invited the poet of "Dafne" and "Eurydice" to visit his court. Rinuccini came, remodelled the text of his "Dafne" for a composer named Marco da Gagliano, one of the most notable followers of Caccini and Peri, and wrote a new libretto, *Arianna* (Ariadne), for Monteverde, who was a special protégé of the house of Gonzaga. We see that Rinuccini was quite as good a courtier as poet. What could have been more flattering and appropriate to the august occasion than the story



of Ariadne, a princess who was married to a god! Monteverde's composition made a most profound impression; even his rival Gagliano speaks of it in terms of astonished admiration. In the following year Monteverde wrote a second opera, *Orfeo*. In 1613 he went to Venice and assumed the leadership of the choir of St. Mark's, but did not confine his genius to sacred composition. He wrote dramatic pieces, which were given at the palaces of prominent nobles. The Venetians appreciated what a jewel they possessed in Monteverde, and his yearly salary was three hundred ducats. His predecessor at St. Mark's was only paid two hundred. In 1616 his salary was again raised to four hundred ducats. In 1637 the first opera-house was opened in Venice, the Teatro di San Cassiano. The promoters of the enterprise were Benedetto Ferrari, the author of several dramatic poems, and Francesco Manelli da Tivoli. The first opera given was *L'Andromeda*, the text by Ferrari, the music by Manelli. The following year brought *la Mago Fulminata*, by the same author and composer. During the year 1639 four new operas were produced. In 1640 there were eleven opera-houses in Venice. Monteverde's glorious career closed 1642, with his opera *L'incoronazione di Poppea*. . . . His legitimate successor and greatest pupil was Francesco Cavalli, born at Venice in 1640 or 1641. His real name was Pier Francesco Caletti Bruni. He was the protégé of the noble Venetian Frederigo Cavalli, and was known in his youth as the *il checco di Cà-Cavalli* (little Frank of the house of Cavalli). His real name was gradually forgotten. His first opera was *le nozze di Peleo e Tetide*, and the libretto, by Orazio Persiani, was written in 1639. The style was in general very like Monteverde's, although we see signs of larger development of musical forms. More than this, we see a decided return to contrapuntal writing. In 1640 Cavalli brought out two new operas, *Gli amori di Apolline e di Dafne* and *La Didone*, which show a great advance upon the earlier work. In 1649 came *Giasone*, given with overwhelming success in the San Cassiano Opera-House; also two years later in Florence. As many as thirty-four operas by Cavalli were given in Venice between 1639 and 1665. The childhood of the opera ends with him. One of his contemporaries, although a younger man, Marc-Antonio Cesti, formed a sort of connecting link between this period of infancy and what we may call the vigorous youth of the opera.

In Alessandro Scarlatti we have for the first time an opera-composer who united consummate musical science to splendid natural genius. With him the Italian opera entered upon its glorious days. He was born at Naples, 1650. His first opera, *L'Onetta nell'Amore*, was given in Rome at the palace of Christina, ex-Queen of Sweden, 1680. He was a most voluminous composer, and wrote, beside a large amount of other music, one hundred and nine operas. He gave up the *stile rappresentativo*, and developed in its stead two new forms. One was the *recitativo secco*, in which rhythm and melody are thrown to the four winds, and which is musical declamation, pure and simple, with the accompaniment of a few chords in the harpsichord. The other was the *recitativo strumentato*, which was more impassioned in character, and accompanied by the orchestra quite elaborately. The first of these forms has been handed down to the present day unchanged; the second has been developed in several ways. Scarlatti also gave a more definite form to the melodic attempts of Cavalli and Cesti, and thus created the aria in the shape in which we find it in works of Bach and Händel. It consisted of a first part, a second part in a related key, and finally a repetition (*da capo*) of the first part. Still later the second part of the aria was retained, without the *da capo*, but formed a strong contrast to the first part, by being in a much more rapid tempo, while the first part was slow and sentimental. This quick second part of the aria was called *caballetta*, and is of comparatively recent date.

#### NEW SOUNDING BOARDS FOR PIANO-FORTE.

An invention of considerable importance to manufacturers of musical instruments is exciting a great attention in Germany. Mr. C. Rosé of Stettin, a piano-

forte maker, inventor of the sounding organ pedal, (German patent) and other improvements in connection with musical instruments, appears now with a new invention, patented in Germany, February 14, 1881, by means of which wood for sound-boards, and indeed all the wood employed in the manufacture of a piano-forte, may be so improved in quality as to resist the influences of temperature, and so greatly strengthened as to produce a tone of excellence hitherto unknown, which tone will gradually improve as the instruments become old. It is well-known that age does not improve even the best pianofortes, whereas the contrary is the fact concerning violins, those by the great Italian makers being absolutely perfect in tone after many years' use. Wood well seasoned, that is to say, which has been exposed to the action of the atmosphere for several years, is the best for musical instruments, in consequence of the action upon it of the oxygen contained in the atmosphere. From this principle Mr. Rosé started the result of his experiments: being a discovery that every kind of wood submitted to the action of pure oxygen, and especially to oxygen heated, and ozonized by electricity, would resist the influences of temperature and humidity; also that its tone-producing qualities would be vastly increased; this quality still increasing as the wood becomes older, as is the case with old Italian violins. The inventor employs wood prepared as above mentioned for instruments intended for extreme climates. It cannot be doubted that the invention is one of great value and importance. — *Orchestra and Choir, Lond.*

### Dwight's Journal of Music.

SATURDAY, MAY 7, 1881.

#### SCHUMANN'S FAUST MUSIC.

We have too long deferred notice of one of the most important events of our past musical season — the first performance here, or in America, of Schumann's wonderful music to certain "Scenes from Goethe's Faust." To the Cecilia belongs the honor of this bold and arduous undertaking; and the club and its director, Mr. Lang, may well be congratulated on a success so signal that the first trial (Monday evening, March 28, at Tremont Temple) had to be repeated a week later. The impression made was deeper and more general than we dared to hope, considering the mystical and philosophic character of the greater portion of the text, as well as the necessarily undramatic nature of the music in which it finds expression, the frequent absence of mere surface beauty, the reflective, brooding, subtle, involved character of Schumann's composition, its seemingly over-studied, crowded harmonies, which almost cloy the sense with fulness. But at the same time it abounds in exquisite melodic inspirations, it is at times wonderfully graphic, and it rises in power and splendor with the grandeur of the theme, reaching the sublime, and there sustaining itself towards the close.

This *Faust* music has been criticised from a wrong point of view. It has been accused of being less "dramatic" than that of Berlioz, Gounod, or Boito. These are professedly dramatic; the first is a "dramatic legend," the other two are operas. Schumann attempted no such thing. The three short scenes he has selected from the first (the only dramatic) part of *Faust* were afterthoughts. His first and main task was through music to illustrate the mystical last scenes, and particularly the sublime conclusion (the Chorus Mysticus) of Goethe's second *Faust*. These were composed between 1844 and 1848; the three scenes from Part First, and the scene of Ariel and Faust in 1849; the midnight visitation of the Four Grey Women, and the Death of Faust, were interpolated before the conclusion, in 1850; the overture was written in 1853. Schumann soon after lost his reason, and died in 1856, at the age of forty-six.

Gounod confined himself to practicable dramatic limits in the pathetic history of Gretchen.

Berlioz makes Mephistopheles his hero, and celebrates the arch-fiend's triumph in the damnation of his victim. Boito's work gathers material from both parts of *Faust*, and fails of dramatic unity in trying to crowd so much into an opera. Schumann's theme is the very opposite to that of Berlioz. It is the spiritual, the saving side of *Faust*; the *dénouement* of the drama is in heaven. Saints and angels, spirits of the just made perfect, souls of unspoiled children, Gretchen risen to immortality and drawing her lover upward — these form the sublime finale, and not the "Ride to Hell" and chorus of the damned.

Let us briefly give our impressions of the music, with which we know that many sympathized, while, judging from the newspapers, not a few listeners found much of it bewildering and dull.

We were agreeably disappointed with the overture, of which we had never heard much praise. It cannot rank, to be sure, with those to *Manfred* and to *Genoëva*; but it strikes the key of the poem and goes down deep into the heart of it, foreshadowing the doubt and the solution. It is dark, passionate, wild, tremulous, lit with passing gleams of sweetest melody, and triumphant when it bursts into the major of the key (D-major) at its close. It is not a prologue to the garden scene which follows, but hints of the whole story that is to work itself out through doubt, temptation, struggle, crime, despair, to light, redemption, joy at last.

1. *Faust's love-making to Gretchen in the garden* is but a sketch compared to the elaborate dramatic scene of Gounod's opera. But it is exquisitely beautiful and tender, and of a quality to wear, although its passion be not so intense. It is an isolated sketch, and is not borne on with the momentum of a continuous drama.

2. Gretchen before the image of the Mater Dolorosa. The pathos of this outpouring of contrition and remorse could hardly be surpassed. It begins with strange sobs from the viola (the last two notes of triplets with the first note choked off), joined by long wails from the reeds, which go with the voice. The melody is very touching. The final cry of "Help! save me ere I die!" in wide octave intervals, is startling and heart-rending, but subsides into an exquisite *pianissimo*. All this was sung in sympathetic, pure soprano tones, and with earnest, true expression by Miss Gertrude Franklin.

3. The scene in the Cathedral, with the organ and the *Dies Ira*, and the Evil Spirit whispering in the ear of Gretchen, is appalling. Even if the organ were wanting, the basses of the orchestra, with the bassoons, move in strong organ figures. It is intensely dramatic, producing a profound impression. Here Miss Franklin only lacked a little more power of voice; the expression was admirable.

4. Ariel. Sunrise. Faust and Chorus. The scene of this opening of the Second Part is thus described:—

"A smiling Swiss scene. Faust reclines on a flowery turf, weary and restless, and, at the bidding of Ariel, is lulled to sleep by beneficent little sprites. Ariel, in his directions to them, poetically describes the four phases of sleep: the easy posture, then, utter forgetfulness, next, the relaxing of over-tense muscle, and finally, the general renewal of physical and mental strength which enables the sleeper to face the duties or perils of a new day. The elves, while fulfilling their duties, describe in the same way the four watches of the night, which Goethe originally entitled, 'Serenade, Notturmo, Mattutino, Réveille.' Faust, who has been deeply shattered by his recent experience, feels, on his awaking, the revivifying influences of Nature; his old aspirations to attain to a higher existence return to him; but ere long, the dazzling effect on his eyes of the rising sun recalls him to a sense of the feebleness of mortal powers, and he apparently mistrusts once more his capability for more than mere earthly activity."

Here is a rich theme for music, enough for a greatest of Beethoven symphonies. Schumann uses the full orchestra with harp. The instrumentation is extremely rich and full and beautiful, — sometimes, perhaps, a little cloying. The melodic phrases both of voice and instruments are charmingly poetic, the rhythm changing with the poetic thoughts and images. A generous instrumental prelude, of fascinating euphony and beauty, prepares the mind for Ariel and his sprites. Ariel is the principal tenor rôle in the work, and his exhortation here was admirably sung by Mr. Charles R. Adams. The elves respond in groups of solo voices, soprano and alto, tenor and bass, alternate and combined; and the Cecilians sang sweetly. The chorus joins them; the measure changes to a lively six-eight, as the rich harmony suggests the "verdant vales," the swelling hills, the shadows, "silvery waves of corn," and all the life and joy of Nature inviting to activity. Then a deep, mysterious rumbling, growing to "an uproar which announces the approach of the Sun." Faust's soliloquy, on awakening, is in Schumann's best vein, and his strain grows more excited as he turns to contemplate an emblem of all human effort in the waterfall. The conjunction of two such thorough vocal artists as Mr. Adams and Mr. Henschel was an experience not to be forgotten. Berlioz may have painted this great scene in fresher colors; his sylphs may be more instantaneously captivating; but Schumann woos from it a greater wealth and depth of poetry, a sentiment far more reflective and Faust-like. With Berlioz it is magical illusions from the evil spirit; with Schumann it is the wholesome influence of Nature and the soul's awakening. As music this whole scene is superb, and may we hear it many times so well presented!

For the rest, which relates to Faust's death and apotheosis, we must find room another time.

### MUSICAL REVIEW.

Twenty Etudes célèbres de T. B. Cramer pour deux Pianos par Henry C. Timm. New York. Martens Brothers.

Child's Hymn on Awakening. Poetry by Lamartine. Composed for female chorus, by Franz Liszt. Pianoforte accompaniment adapted by Caryl Florio. New York: Martens Brothers.

Courage, pauvre Coeur. Trio pour voix de Femmes, par François Schubert. New York. Martens Brothers.

Every pianoforte student who is acquainted with the ingenious and poetical pianoforte part Henselt has written to a large number of T. B. Cramer's classical études, which part is to be played on a second pianoforte, will, I am sure, receive with delight a similar contribution, composed by Mr. Timm, to those études of Cramer which Henselt did not incorporate into his selections. Mr. Timm, a pianoforte teacher of long experience and great merit, once a prominent member of the New York Philharmonic Society, has been intimately connected with the development of musical culture in New York City during the last forty years or so. The pupils whom he alone has initiated into the best class of music form a considerable part of the regular audience of New York classical concerts. A gentleman of amiable and modest character, always quick to acknowledge the merits of others, but slow in asserting his own, his sterling qualities as a musician have often been unjustly overlooked. Originally a disciple of the school of Spohr, Mr. Timm nevertheless has followed with the deepest interest all that has since appeared on the musical horizon, and has kept his musical receptivity fresh, and never become fossilized in his opinions. Though a clever contrapuntist and a master of form, he has, so far as I know, never published anything except the above work. The writer of this has seen, among other works still in MS. by Mr. Timm, a Mass, full of great beauties and fine artistic workmanship.

In the selection of the above études, Mr. Timm was at a disadvantage, since Henselt had already chosen the larger number, and these, in a har-

monic sense, the most interesting ones. It is therefore the more remarkable to see in how masterly a way Mr. Timm has accomplished his difficult task.

This contribution forms a worthy sequel to that of Henselt. The rhythmical construction, the harmonic and melodic treatment of the second pianoforte part are done with freedom and ease, and add to each original Cramer étude much richness and effect.

Liszt's opus for female chorus, interspersed with short soli, will prove an effective piece for the concert repertoire. It is written with comparatively great simplicity, and is rich in melodic charm and expression. It does not present any great difficulties of execution. The pianoforte accompaniment is done with taste and understanding.

Schubert's trio is a charming morceau, easy to master, but not the less effective. F. L. R.

### RECENT CONCERTS.

EUTERPE. The fifth and final concert of the third season was given in the Meisnion, on Wednesday evening, April 20. The performers were again the New York Philharmonic Club (Messrs. Arnold, Gantzberg, Hemmann, and Werner), who had a task to tax their highest skill in the interpretation of two such Quartets as the Op. 132 of Beethoven (second time with the Euterpe), and the second (in F) of the three by Schumann, Op. 41. The former contains the wonderful Hymn of Thanksgiving on recovering from illness, the wonderful Andante which follows it and in which the theme of the Hymn is continually reproduced with variations, the wonderful quick march in A, and so many ever changing movements, crowded with ideas, subtle, complex, exquisite in their development, all wonderful and often mystical. Its beauty does not lie upon the surface, but there is more beauty and more meaning in it than the close attention of a hundred hearings can exhaust. In their violin Quartets the genial composers, Beethoven especially, seem to feel that they are dealing with music pure and simple, without regard to any outward end or audience, free to expatiate and to explore into the far future. Hence in his Quartets Beethoven anticipates his later styles; and in his latest Quartets he seems to anticipate still higher, freer states, in a far truer and diviner sense, perhaps, than ever musicians of "the Future" dreamed of. We must congratulate the New York musician on their clear, smooth, tasteful and expressive rendering of so extremely difficult a work.

The Quartet by Schumann is one of his most wholesome, lively, and imaginative works; clear and delightful throughout. The variations of the Andante movement show an inventive genius, a power of re-creating, and not merely imitating or mechanically dressing out a theme, that is almost worthy of Beethoven.

AROLLO CLUB. In the concert of April 22, repeated April 26, this oldest of the Associate-Membership vocal clubs celebrated the tenth year of its prosperous existence, having given sixty-eight concerts, always under the musical directorship of Mr. B. J. Lang. On this occasion both the programme and the entire performance were exceptionally interesting. Raff's majestic, sometimes thrilling, only too elaborate and lengthy, patriotic "Warder Song," for Baritone solo (Dr. Bullard), male Quartet and chorus, was splendidly sung with orchestra. A bright and spirited old English glee: "Hail, smiling Morn," by Spofforth, was refreshing after it, and was sung to a charm. Handel's "The trumpet shall sound" rang out superbly in the great bass tones of Mr. Babecek.

Then came a work composed for the occasion by Mr. Geo. E. Whiting, the well known organist until lately of this city, now of the Cincinnati College. It is called "March of the Monks of Bangor," words by Walter Scott, scene a bloody one in old English history (A. D. 613). It is for tenor solo (Mr. G. J. Packer) and chorus, with orchestra. It shows marked originality, particularly in the nervous rhythm of the march itself; and the whole work is melodious, clear, and vigorous; the instrumentation

excellent. Zillner's humorous and strong convivial part-song: "He's the man to know," is one of the best things of its kind, and bears repetition well; it was most effectively sung.

Part Second opened with Mr. G. W. Chadwick's contribution of an original composition: "The Viking's Last Voyage," for Baritone solo (Mr. C. E. Hay), chorus and orchestra; the words, a dozen quatrains in Norse ballad form, by Sylvester Baxter. The young composer, who was warmly welcomed, conducted the performance. The cantata, almost unavoidably, seemed somewhat in the vein of Max Bruch's *Fritsch* music, heroic, gloomy, wild, tempestuous, now mournful, now exulting, nor does it lag far behind that for vivid graphic power, felicitous invention, or mastery of the art of thematic development and instrumental coloring. In the orchestral part he seems particularly strong. The work confirms the promise of the Overture and the strong Quartet which have so interested Boston audiences before. A very sweet and sentimental Serenade by Storch, for tenor solo (Mr. G. W. Want), and chorus, exquisitely sung; a couple of orchestral movements from Saint-Saëns's *Suite Algérienne* (1, a charmingly delicate, poetic "Evening Reverie," and a "French Military March"), Veit's pretty part-song, "The Chaffer and the Flower;" and the ever inspiring "Bacchus" double chorus from Mendelssohn's *Antigone*, splendidly delivered, brought the memorable concert to a close.

Mr. Wm. H. Sherwood's three concerts, at the Meisnion, on the evenings of April 23, 28 and 30, covered a wide and rich field of the most important pianoforte music, interpreted with fine conception and with masterly technique. The first (we wondered that so few availed themselves of such an opportunity) was devoted mainly to works of Bach and Beethoven, as follows: —

- |  |                  |
|--|------------------|
| Sonata, Op. 31, No. 2, D minor . . . . .                     | L. van Beethoven |
| Mr. Sherwood.  |                  |
| a. Air de la Pentecôte, b. Préludio, E-major . . . . .       | J. S. Bach       |
| (With accompaniment by Schumann.)                            |                  |
| Mons. Alfred De Séve.  |                  |
| Prelude and Fugue, A-minor . . . . .                         |                  |
| Two Three-Voiced Fugues, C-major . . . . .                   |                  |
| (From Edition Peters, No. 309.)                              |                  |
| Loure, G-major, from 3d Violoncello Suite . . . . .          |                  |
| Gigue, B-flat major . . . . .                                | J. S. Bach       |
| Gavotte Célèbre, G-minor . . . . .                           | Mr. Sherwood.    |
| Songs — a. Two Norwegian Songs . . . . .                     | Louis Mass       |
| b. 1. Golden Moment . . . . .                                |                  |
| c. Night in Spring . . . . .                                 | Jensen           |
| d. Spring Song, Op. 32, No. 2 . . . . .                      |                  |
| e. Spring Song, Op. 32, No. 3 . . . . .                      | Rubinstein       |
| f. The Charming, Op. 47 . . . . .                            | Mendelssohn      |
| Mrs. Grace Hills-Gleason.                                    |                  |
| Sonata for Violin and Piano, Op. 12, No. 3, E-flat . . . . . | Beethoven        |
| Messrs. De Séve and Sherwood.                                |                  |
| Grand Organ Fantasia and Fugue, G-minor . . . . .            | Bach             |
| (Arranged for Piano by Liszt.)                               |                  |

The Beethoven Sonata is the one which has commonly been called the "Tempest" Sonata, on the strength of Schindler's statement that Beethoven, when asked what he had in mind in composing it, replied: "Read Shakespeare's Tempest." In its whole tone and spirit the music certainly is more in harmony with that, is more in that poetic vein, than with the strange interpretation put upon Mr. Sherwood's programme. It is easy to feel storm and mystery, the air haunted by invisible music, and even to recognize here and there Prospero's solemn discourse, Miranda, Ariel, etc. But anyhow the Sonata was beautifully played, and so were all the selections of the masterly pianist. The violin of Mr. De Séve added much to the interest of the concert; and so did the group of modern German songs which Mrs. Gleason sang in a clear, true voice and with intelligent expression.

The second concert had a much larger audience, and of a refined, appreciative order. This was the programme: —

- |  |          |
|--|----------|
| Fantasia, Op. 17, in C, ("Durch alle Töne kmet," etc.) . . . . . | Schumann |
| a. Derclians phantastisch und leidenschaftlich vorzutragen.      |          |

- A. Mäsig. Durchein energisch.  
c. Langsam getragen. Durchweg leise zu halten.  
Mr. Sherwood.
- Songs—*a.* "Rastlose Liebe," . . . . . Franz  
b. "Lithuanisches Lied," . . . . . Chopin  
c. "Meine Freuden," . . . . . Chopin
- Miss Fanny Kellogg.
- Nocturne, Op. 21, No. 3, F-sharp minor, . . . . . Schumann  
Five Preludes, Op. 24, . . . . . Chopin  
No. 4, E-minor.—No. 2, G-major.—No. 24, D-minor.—No. 17, A-flat major.—No. 16, B-flat minor.  
Mrs. Sherwood.
- Etude, Op. 25, No. 10, D-minor, Legato Octaves . . .  
" " 10, " 3, E-major, Andante Cantabile, . . .  
" " 10, " 4, C-sharp minor, Presto con fuoco . . .  
" " 25, " 7, C-sharp minor, Adagio Sostenuto, . . .  
" " 10, " 5, G-flat major, on the black keys, . . .  
" " 10, " 11, E-flat major, Arpeggio chords . . .  
" " 10, " 12, Canonic. Left-hand study, Chopin  
Mrs. Sherwood.
- Songs—*a.* "Slumber Song," . . . . . Wagner  
A. "On a March Night," . . . . . Taubert  
Andante and Variations, Op. 40, B-flat, . . . . . Schumann  
Rondo, Op. 73, in C, . . . . . Chopin  
(For two pianos.)

Mr. Sherwood has made that great Fantasia of Schumann in a peculiar sense his own, not only easily mastering its difficulties, but bringing it all out with clearness and with power, and making it wonderfully impressive. It was played superbly. His Chopin Etudes—a generous supply—illustrating many points of technique and many styles, and all poetic, fascinating and original as works of fancy—were admirably done. Mrs. Sherwood's playing was equally praiseworthy, her touch being of a less hard, incisive character, and her style having more repose. They played together the well known Andante and Variations and the bright Chopin Rondo for two pianos, very finely. Miss Fanny Kellogg's songs were given in a rich, sonorous voice, with fine intelligence and feeling.

We were obliged to lose the third concert, which was devoted to living composers,—men of the "advanced" school,—Liszt, Moszkowski, Wagner, Maas, as follows:—

- Tasso, (Lamento e Trionfo). Symphonic Poem,  
(for two pianos, by composer), . . . . . Franz Liszt  
Messa. John Orth and W. H. Sherwood.
- Songs, . . . . . Gounod
- Miss Daisy Hall.
- a.* Etude, G-flat, Op. 31, No. 1, . . . . .  
b. Allegro Scherzando, Op. 20, . . . . .  
c. Valse Brillante, . . . . . Moritz Moszkowski  
Mrs. Sherwood.
- a.* "Pottier Abend," (The evening before the wedding), . . . . .  
b. "Im Walde," (In the woods), . . . . .  
c. "Neckereien," (Coquetry), . . . . .  
d. "Das Fest," (The celebration), For four hands, . . . . . Louis Maas  
Mr. and Mrs. Sherwood.
- Songs, . . . . . Gounod
- Miss Daisy Hall.
- "Eine Faust Overture," D-minor, (arr. by H. v. Bülow for Piano), . . . . .  
"Spinnerlied," from the "Flying Dutchman," . . . . .  
"Lobengrin's Verweis an Elsa," from "Lobengrin," . . . . .  
"Isolden's Liebes-Tod," from "Tristan and Isolde," . . . . . Wagner  
Valse de L'Opera "Faust" de Gounod, . . . . . Liszt

Mr. B. J. Lang's concerts of orchestral music in the new "Brattle Square" Church (Commonwealth Avenue) on the last two Sunday evenings, were of exceptional interest, and on the whole remarkably successful, not only as good renderings of good programmes, but also as illustrations of his special object, which was to show the superior sonority, intensity of tone, and more effective ensemble of music given by a large orchestra in a comparatively small hall. For this end he prepared two capital selections, good intrinsically, well contrasted, and almost more than reasonably short, neither concert lasting over one hour and a half. The first was as follows:—

- Overture to Mendelssohn's Oratorio of St. Paul.  
Recitative and air, "Angels ever bright and fair," From Handel's Theodora.  
Pastoral Symphony . . . . . Beethoven  
Song from Mendelssohn's Saint Paul, "Jerusalem, thou that kildest the Prophets."  
The first movement of Rubinstein's "Ocean" Symphony.

The church, with its pews, and having no gallery, seats only six hundred persons; yet the floor area is large, and might, without the pews, seat perhaps a thousand. The Gothic arched ceiling must be about as high as the Music Hall; so that there was nearly the same space to fill. It was found a bad place for the speaking voice, and hence abandoned as a church. For music, at all events for an orchestra, it seems very good, although we hear of different impressions from persons who sat in different places. Some complained of reverberation: some of a generally dull and confused sound, especially in rapid, complicated movements, and in the lower registers of sound. Our seat was altogether too near the orchestra, and on one side, against the first violins, reeds and flutes. During the St. Paul overture, the instruments, beginning in a low register, seemed to us somewhat dull—a very full, but not a clear, free, brilliant sound—until the powerful organ came in, making the ensemble grand. But as the concert went on we must confess to being greatly impressed and filled, and sometimes fairly transported by the rich volume and intensity of sound. How much of this was due to the "small place" may be a question; that it was mainly due to the large orchestra of seventy-five instruments, with a fair proportion of fifty-four strings to the usual twenty wind instruments, it stands to reason; and it is not yet proved that such an orchestra would not sound as well or better in the great Music Hall.

We must say, however, that rarely in our life have we listened to the Pastoral Symphony with more supreme zest and delectable abandon. The Allegro from the "Ocean" Symphony was grandly satisfying and imposing. Only, amid the rustle of the opening tremolo, our ear for some time failed to catch the clear outline of the first motive, which, although *piano* at first, ought yet to be distinct and unmistakable; it was, perhaps, owing to our one-sided position.

Mrs. Humphrey-Allen's voice filled the room well, and her artistic and expressive rendering of the arias was highly appreciated. Considering the short time for rehearsal, Mr. Lang had his orchestra well in hand.

The second concert (more fully attended than the first) began with Mendelssohn's *Merriville* and *Glückliche Fahrt* overture. Then came an original Duet for two basses, with orchestra, by Mr. Henschel, a serious, noble strain, richly orchestrated, well suited to the best tones of his own voice, and capably sung by himself and Mr. John Winch. Schubert's great C-major Symphony told with superb effect, although in some parts the instruments were not too sensitively obedient to the conductor's hints. Mr. Henschel then sang Pögnier's address to the assembled Meistersingers, from Wagner's opera of that name. It is one of the most favorable specimens of Wagner's creative and expressive genius that we have heard, noble, manly and persuasive in its tone, and Mr. Henschel sang it with great fervor, judgment and effect, so that he was obliged to repeat it. The orchestral accompaniment, which is extremely rich, but restless, weltering and heaving like an excited sea, would almost cover up another singer. An exceptionally strong and brilliant rendering of the *Tannhäuser* Overture brought the concert to a close with great enthusiasm.

#### LOCAL ITEMS.

This afternoon, at 2:30, Mr. Louis Maas's Grand Orchestral Concert in aid of the Printing Fund for the Blind, will take place at the Music Hall. There will be an orchestra of sixty. The programme will consist of the overture to "Hannibal," "A Festival Scene," a Suite of three characteristic pieces, all by Mr. Maas; Rubinstein's Concerto for piano in D-minor, performed by Mr. Maas; Schumann's "Traumerei," and Schubert's grand Symphony in C.

Such music and with such an object ought to crowd the noble hall!

Mendelssohn's Opera, *Son and Stranger*, will be given at the Boston Museum, Friday afternoon, May 13, for the benefit of the fund for building a Convalescents' Home, as a department of the Massachusetts General Hospital. On this occasion the work will be given here for the first time in its entirety, and with

an orchestra. It will be under the direction of Mr. B. J. Lang, assisted by Mrs. E. Humphrey-Allen, Miss Louise Homer, Mr. C. R. Adams, and Dr. E. R. Bullard. The object is one that merits the warmest encouragement and the most cordial patronage.

Next week brings the Thomas Orchestra in seven concerts. Three are for the farewell of Mrs. Etelka Gerster. Two will be performances of the *Damnation of Faust*, and two of the Dramatic Symphony, *Romeo and Juliet*, both by Berlioz, the latter for the first time in Boston.

In the week after next, May 17, 19 and 20, the sensation will be the performance in Greek, at Cambridge, of the *Edipus Tyrannus* of Sophocles, with Professor Paine's music.

New York. The great Musical Festival, under Dr. Damrosch's direction, has been in triumphant progress through the present week. The letters of our correspondents are too late for publication in this number.

Chicago, April 30. Since my last letter, quite a number of musical entertainments have taken place. First came the concert by the Beethoven Society, at which Mr. George Henschel assisted. The programme was this:—

- "Toggenburg" . . . . . Rheinberger  
(A Cycle of Ballads for soli and chorus.)  
Cantata, "Hear my Prayer," . . . . . Mendelssohn  
Solo part, Miss Butler.  
Air, "Bella" from "Rinaldo," . . . . . Handel  
Mr. George Henschel.  
Messe Solenne, . . . . . Gounod  
Mrs. Williams, Mr. Henschel and Mr. Clark, soloists.

The compositions were not of the most serious mould, but rather of a pleasing character. Rheinberger's ballads tell a sad romance, with an emotional power that creates sympathy, and thus attracts interest. It is a composition that is pleasing, and at the same time interesting to the musician. The solo assigned to the bass voice beginning,—

"Ah, lonely and sad is Lady Etha,  
Her Lord with the Turks is at war,  
She fears lest he venture too boldly,  
While conqu'ring the Crescent afar,"

was so expressively sung by Mr. Henschel that it seemed to possess a beauty of a higher character than the simple words demanded. It also served to illustrate what a true artist can do with a simple melody. The emotional nature is touched by gentle influences, and sympathy makes willing captives of us all, when a voice filled with pathos tells us of sad pictures in humanity's experience. No influence is greater than that of music, if perchance it be truly expressed with beauty and fidelity. All the conflicting emotions of the heart and soul can be pictured in the wonderful tones that the human voice has at its command. No sorrow is so deep but that it has a vibrating echo; nor is there a joy too thrilling to fill the heart with song. The happy mind of the musician dreams music in the still hours when the heart communes with the mystic beautiful. In moments of great affliction deep chords of harmony bind together the sympathy of a friend with the sorrows of the unfortunate, until the common burden is made less severe by the added power that upholds it. Such in part is music's power. Mr. Henschel has read the meaning of his art, and is able to illustrate it, and make it understood by others. How different is his method from that of many other singers! No attempt after vain displays, but an honest purpose that knows its own aim. In the performance of the Maas this was fully illustrated. However sincere may have been the intention of the other soloists, by not having good methods of vocal delivery they were unable to make their interpretations plain to the listener. To fully illustrate the meaning of a composer, the singer must possess, first of all, vocal powers that are under full control. Each note of his voice must be produced with ease, and be of that natural quality that belongs to the human being. In order that this happy condition may be his, he must learn how to propagate every tone so that it is correctly formed. To do this, he must first learn how to breathe according to the law of nature, which alone should control his effort. A tone formed well back will vibrate throughout all the air passages, and have a pleasing quality—of full body, and above all, seem perfectly natural. Each breath will be so controlled that with it the singer may deliver a phrase so that each note will be connected one with the other, in a true legato style. No manifestation of effort will accompany the production of tone. True art conceals all indications of effort. A high note should be, and can be, as easily



produced as a low one. Each tone should not only be made to vibrate with fullness, but also colored with meaning. It is not because our vocalists have indifferent voices that such singing as Mr. Henschel gives us is so rare; but rather because so little attention has been given to correct methods of vocal delivery. Nature has been kind to our race, and many of our musical people possess fine gifts, but they are too often but poorly developed. It should be the part of the musical critics, and journals that are devoted to this art, to point out the way to correct these faults. There is a right way to sing, and one that is natural, and according to the laws of our being. Sound has its laws, which are being made more plain to our comprehension as the years of study unveil the secrets. Let us be logical in our endeavors, that we may observe truth when it is at our very doorway. I feel somewhat strongly upon this matter of vocal cultivation, for it is sad to note the number of beautiful voices that are being ruined by wrong methods. The question, is singing a lost art, may soon present itself, unless strong words are used to divide the true from the false. It is said that there are so many opinions in regard to voice cultivation that it is almost impossible to find out who, or what is right. But if there is a natural way to walk, to use our eyes and our ears, so must there be a natural way to use the vocal organs. Until we consult Nature somewhat closely we are often mistaken. Nature is never false to herself. I hope that the attention of our singers will be called to this matter more often by our critics. Let them not only say, go to a good teacher, but also inform them what good teaching is. It is not enough to say a method is wrong; we should inform them also what is right. In order that music may develop in this country, we must understand our needs, and how to attain them.

On Saturday evening following the Beethoven Concert, Mr. Henschel gave a song recital. He was assisted by Miss Funck, a violinist from Cincinnati, and Mr. Carl Wolfsohn. The programme was very interesting, containing songs by Haydn, Handel, Schumann, Schubert, Franz, Rubinstein, Massenet and Gounod.

In June the Sängerfest will be held in this city. Among the soloists will be Mme. Peschka-Lentner, Miss Cary, Mr. William Candidus and Mr. M. T. Whitney. Active preparations are being made by the conductor, Mr. Balatka. I believe our American societies, the Beethoven and Apollo Clubs, will also take part. True art should know no nationality. C. H. BARTMAN.

MR. WALKER, Wis., April 29. The local musical season is now fairly over, and it is time to give a brief review of its musical events. First and foremost comes the old Musical Society, Mr. Eugene Loening, Conductor, which has given three important concerts, besides two miscellaneous programmes. The works given were at the first concert, Raff's *Symphony, Im Walde*, and Dudley Buck's *Golden Legend*; at the third, Max Bruch's *Odyssens*; at the fifth, Mendelssohn's *Elijah*. For soloists they had Miss Annie Norton, Mr. Franz Remmert, Mr. Max Laus, an excellent lyric tenor of this city, besides local amateurs. The chorus work has been excellent.

The Arion Club nearly quitted the concert field. They gave Mozart's *Requiem*, with organ accompaniment, to invited guests, and finally gave a benefit concert, with a programme which included Bruch's *Fair Ellen*, and choruses from Rubinstein's *Tower of Babel*, and Berlioz's *Damnation of Faust*. Their performance is every way praiseworthy and admirable.

The Heine Quartet has given six chamber music recitals, the programmes of which ranged from Haydn and Mozart to Grieg, Brahms and Verdi. These recitals have been a valuable factor in our musical life here. The young players have gained in every way since last year, and their ensemble is remarkably good, albeit their interpretation of the more profound works still leaves much to be desired. A new organization called the Mendelssohn Quintet Club, composed of Mr. Christopher Bach and his two sons, Mr. Ernst Beyer, violoncellist, Mr. Loening and Mr. Von Gumpert, pianists, has also given three valuable recitals of chamber music, the most important work having been Schumann's great pianoforte Quintet. This club contains excellent material, the strings being especially good, and only needs much ensemble practice to do work of very high quality. As it is, they have already placed us under great obligations. Conductor Bach has given regular Sunday afternoon concerts at the West Side Turner Hall, nine of which have been called "Symphony Concerts," though, I believe, no one symphony has been given entire. The quality of the orchestra and of its playing is greatly improved.

Of music from abroad, we have had Mme. Rivé-King,

Emma Abbott's Opera Company, the Strakosch and Hess Company, Master Michael Banner, a really remarkable child violinist, etc. There is, I think, some genuine musical progress, notwithstanding that the Arion Club meets with precarious support. Its remarkable success two years ago was purely a matter of fashion, and the caprice of fashion has now turned the interest of the great body of its supporters elsewhere. Its history is the history of all musical societies among the American population here. The real growth of musical appreciation "cometh not with observation," and with fashionable display; but the really admirable work of the Arion Club has undoubtedly contributed much to it. J. C. F.

### MUSIC ABROAD.

LEIPZIG. The Gewandhaus Season was brought to a close on the 31st ult. The programme of the twenty-second and last concert was thus constituted:—*Part I.* Symphony in D-major (No. 2 of Breilkopf and Härtel's edition), Haydn; Introduction and "Allegro appassionato," Concerto for piano, Schumann (performed by Carl Reinecke); Serenade (No. 2, F-major), for string band, Volkmann; Pianoforte Solos (from Op. 157), composed and performed by Carl Reinecke. *Part II.* Symphony in C-minor, No. 5, Beethoven.

VIENNA. Speaking of Gluck's *Retrouvée Kadi*, lately received at the Imperial Opera-House, Vienna, the correspondent of the *Signale* says: "The libretto, founded on the French book of Lemonier has been entirely re-written by Herr F. Krastel, of the Imperial Burgtheatre, and the musical portion very skillfully adapted to the requirements of the present day by Herr Joh. Fuchs, conductor at the same theatre. We are aware from Schmidt's well-known biography of Gluck, that Count Durazzo, Intendant of the Imperial Theatres, had sent him from Paris, by Montigny, the actor, among other French libretti, the book of the operetta, *Le Cadi dupé*, which Montigny set to music. Gluck, who had written "airs nouveaux" to freshen up several of these operettas, composed entirely new music for the particular operetta in question, and it was thus that *Le Cadi dupé* was produced as a comic opera in the year 1761, at the then Kärnthnerthor Theatre. The Cadi's faithlessness had long been forgotten and forgiven, when, some years since, Herr Fuchs came upon the score in Hamburg, and arranged it for a historical series of operas there. A better book has now been added, and the score amplified by two pleasing numbers from Gluck's *Pilgrime von Mekka* (a similar piece, interspersed with songs). The plot may be narrated in a few words: Zelmira, a pretty girl, has turned the Cadi's head, and complains to him that her father has spread a report that she is ugly, and keeps her locked up at home. The Cadi sends for Omar, the father, and asks him to give him (the Cadi) his daughter for a wife. It is in vain that the astounded Omar describes his daughter's ugliness (for he has one who is really ugly); the Cadi insists, willingly pays 1,000 sequins as purchase-money, and signs the contract. Omega, the ugly daughter, is now brought; the Cadi sees he has been deceived, but takes the matter good-naturedly, and returns in a repentant mood to his neglected wife, Fatima, while Zelmira bestows her hand on her lover, Nuradin."

DUESSELDORF. This year's Musical Festival of the Lower Rhine will be held here on the 14th, 15th and 16th June, under the joint direction of Julius Taubach and Niels Gade. The Danish composer will conduct only his own works. The programme includes Suite in D-major, No. 3 (Bach); *Symann* (Handel); Symphony in A-major, No. 7 (Beethoven); *Lobgesang* (Mendelssohn); *Zion*, Symphony in B-flat major, for chorus, solo and orchestra and overture to *Michael Angelo* (Gade). Among the artists will be Mme. Sachs-Hofmeister, from Leipzig; Mile. Marianne Brandt, from Berlin; Winkelmann and Gura, from Hamburg; and Norman-Néruda.

BARCELONA. The programme of the sixth concert conducted by Ferdinand Hiller comprised: Overture to *Der Freischütz*; Fragments from Schumann's *Manfred*; Traumbild, a fantasia (O. Kleinwell); Overture to *Demetrius* (Hiller); A-major Symphony (Mendelssohn); extracts from *The Demon* (A. Rubinstein); and grand *Leonore* Overture (Beethoven).

LONDON. A special interest was given to the Royal Academy Orchestral Concert on Saturday by the revival of the first part of Handel's *Semele*. The official

book of words stated that this was its first performance in London since 1762, but of this, of course, nothing decisive can be stated. At any rate, the *Semele* was one of the earliest of the publications in 1760 of the Handel-Gesellschaft, and two years ago it was revived by Mr. Villiers Stanford at Cambridge. However interesting Handel's secular music may be to connoisseurs of the present day, its presence in a Royal Academy programme needs no justification. The section of the *Semele* heard on Saturday night deals with the love of Semele for Jupiter, and the affection of her sister Ino for Semele's betrothed, Athamas. Nobody, however, paid the smallest attention to the story, but the performance of the work by the choir of one hundred and sixty-five students, under Mr. Shakespeare, by Miss Thuddichum, a rising soprano, and by Miss Lewis and McKenzie and Mr. Pierpont, was, on the whole, excellent. The choir were especially admirable, and the improvement Mr. Shakespeare has made in this department was most marked.—*Pigaro*, April 16.

The Passion Week performance of Bach's St. Matthew's Passion music took place at St. Paul's Cathedral on Tuesday night, and the congregation probably numbered eight or ten thousand persons, for every nook of the vast cathedral was filled. Dr. Stämpfer conducted, Mr. Martin was the organist, and Mr. Walker the pianist. The solos were rendered by members of the cathedral choir, and an orchestra was likewise employed. Parts of the service were most impressive, and the effect of the "Barabbas" chorus as the sound echoed through the arches of the cathedral was surpassingly fine. Many of the congregation joined in the chorales, and the performance throughout partook of the nature of a religious service.

The Popular Concerts came to an end on Monday, April 11, Madame Schumann and Herr Joachim having remained to the last concert of a season of which they have been the leading attractions. On Monday Madame Schumann played her husband's "Canaval," while Herr Joachim played some of his arrangements of Brahms's Hungarian Dances, and led Beethoven's Quartet in E-flat, Op. 74. On the Saturday previously an enormous audience assembled to hear the Kreutzer sonata played by Madame Schumann and Herr Joachim, and the lady likewise played a portion of Schumann's "Humoresques," and two of Mendelssohn's "Songs without Words." This year Mr. Arthur Chappell has not taken his usual benefit, and the special afternoon performance of two of Beethoven's posthumous quartets has likewise been dispensed with.

"Cherblum" says: So Liszt has not entirely given up piano playing. The *Musik Welt* prints an account of a concert he gave at Pressburg on the 3d instant, at which the Abbé played the Hungarian Fantasia of Schubert, a piece of Rossini, and, with one of his pupils, a transcription of the Rocozy March. On the 25th inst. Liszt will conduct the performance of his oratorio, *Christus*, by the Cecilia Verein of Berlin, and on the 27th he will be present at a Liszt concert given by Dr. von Bülow in the hall of the Sing Akademie. Early in May he will direct a concert at Antwerp. Perhaps one of these days Mr. Henry Jarrett will be able to attract this exceedingly bashful old gentleman to England.

THE WANDERING MINSTRELS. This society of gentlemen amateurs gave a very successful concert on the 17th inst., at Grosvenor Hall, Buckingham Palace Road, in aid of the building fund for the new Hospital of St. Peter's (for stone, etc.), a site for which has been fixed upon in Henrietta Street, Covent Garden. The band of forty-two performers, under the conductorship of Lord Gerald Fitzgerald, acquitted themselves well. The orchestral portion of the programme consisted of A. Adams's overture to *Le Roi d'Yvetot*; Mozart's *Andante and Minuetto* from Symphony No. 5, Lachner's *Intermezzo*, Suite No. 2, Ambrose Thomas's ballet music from *Hamlet*; and the Festive March of Wagner's *Lohengrin*. The performance throughout was very creditable, and much applauded. Mr. W. P. Mills gave as a flute solo F. Clay's "Romance," and Mr. Louis H. d'Égville, accompanied by his sister, a violin solo of his own on Hungarian Airs, which was rapturously encored. Miss Bata Francis gave a very clever rendering of "The bird that came in spring," by Sir Julius Benedict, with flute obligato by Mr. Mills. Miss Francis was equally successful with Raff's popular "Killarney." Miss Evelyn d'Égville created a very favorable impression by the tasteful manner in which she sang "Tre Giorni," by Pergolesi. Three songs by Mr. Lionel S. Benson were also much appreciated. When ladies and gentlemen employ their talents for such laudable objects, they well deserve success, and on this occasion they fully succeeded.

—*London Times*.

**Musical Instruction.****MISS EDITH ABELL,**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 140 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA JOHANNSEN,**

Professor of the Art of Singing,  
178 24 Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK.**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Pianoforte and Composition at  
110 (A) TREMONT ST., ROOM 21.

**C. I. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLLS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and 'Cello) by Messrs. C. N. ALLEN and WOLF FETTER.

**MADAME CONSTANCE HOWARD,**

PIANIST,

218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: FRUEBER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS.**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill Hl. (near Green St.), Jamaica Plain.  
References: D. J. LANG, J. B. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS ON THE PIANO-FORTE

At his Music Rooms,

No. 13 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 14th at the ARTIST BUILDING ROOMS, 154 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,

Address: PETERSILEA'S ACADEMY OF MUSIC,  
379 and 281 COLUMBIA AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Os-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, urticaria, neuralgia, renews the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the inefficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

140 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDOFF,**

50 BOYLSTON STREET, BOSTON

Up to May, then for five months at her country residence,

LAKEBIDE, BETHUN, MASS.

**J. B. SHARLAND,**

PIANO FORTÉ, VOCAL CULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS PUBLISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 140 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO FORTÉ, AND HARMONY,

135 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLATON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. EICHLER  
W. C. NICHOLS, AGENT.

OFFICE, 116 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION FOR THE BLIND,**

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. and Madame FANNY RAYMOND RITTER, of Vassar College, Mr. WILLIAM F. APTHORP, Mr. A. W. TRAYER, Mr. W. S. B. MATHews and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY,"	\$4.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL,	6.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER,	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE,	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW,	8.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS,	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL FRUEBER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 300 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 18mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## A BOOK FOR EVERY FAMILY.

### THE HISTORY OF OUR COUNTRY,

From its discovery by Columbus to the Celebration of the Centennial Anniversary of its Declaration of Independence: embracing an account of its Discovery, Narratives of the Struggles of its Early Settlers, Sketches of its Heroes, the History of the War for Independence and the War for Nationality, its Industrial Victories, and a Record of its whole Progress as a Nation. By ARMY SAGE RICHARDSON. Illustrated by over 240 engravings on wood of portraits of distinguished discoverers, statesmen, generals, and heroes; pictures of public buildings, maps and plans, and large engravings from original designs by GRANVILLE PRICKINS, C. G. BROWN, and F. O. C. DARLEY. 8vo, 600 pages, printed on toned paper, and elegantly bound. Cloth, \$4.50; sheep, \$5.00; morocco, \$6.25.

The plan and execution of the work seem to me excellent, with its clear picturesque details, and the unflagging interest and at times fascinatingly dramatic action of a narrative not too brief for the reader's full comprehension, nor so minute and protracted as to become tedious. It is indeed *The Story of Our Country* told simply, graphically, in good diction, showing a careful study of materials, and a conscientious and judicious use of them. — JOHN G. WHITTIER.

A most timely work, most admirably done. — GEORGE WILLIAM CURTIS.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## A Remarkable Book.

### ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$4.00.

### The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style, \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

### Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## NEW BOOKS.

THE KING'S MISSIVE, AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel Portrait. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echar," in 1878. It is eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

LONGFELLOW BIRTHDAY BOOK. Arranged by CHARLOTTE FISKE BATES. With a fine, entirely new Portrait and twelve illustrations. Square 18mo, tastefully stamped, \$1.00.

A beautiful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. The book is bound in tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

EARLY SPRING IN MASSACHUSETTS. From the Journal of HENRY D. THOREAU. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

THE SERVANT GIRL QUESTION. By HARRIET PRESCOTT SPOFFORD. 16mo. "Little Classic" style, \$1.00.

A series of essays by one of the most brilliant of American writers, on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers read it with sympathy and can hardly fail to derive positive benefit from it.

PEARLS OF THOUGHT. Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole domain of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$4.00.

ON THE THRESHOLD. By T. T. MUNGER. 16mo, gilt top, \$1.00.

It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

Among the many books of counsel for the young, we know of none better adapted to impress them with wholesome lessons. It is not a volume of sage dullness, but full of stirring life and vigor. It is a book that should go by thousands into the hands of the young. — *Lutheran Quarterly*.

A SATCHEL GUIDE for the Vacation Tourist in Europe. Edition for 1881. With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs in the best form.

THE LIFE AND CORRESPONDENCE OF SIR ANTHONY PANIZZI, K. C. B., Late Principal Librarian of the British Museum. By LOUIS FAGAN, of the Department of Prints and Drawings, British Museum. With a fine portrait of Panizzi and other portraits. 2 vols. 8vo, \$6.00.

For all Americans who have visited the British Museum or have used the unrivaled resources of that famous library, this biography has special interest. Additional interest is given by the fact of Panizzi's relations with celebrated persons, which lend value and piquancy to the many letters which these volumes contain.

THIRTY YEARS, BEING POEMS NEW AND OLD. By the author of "John Halifax, Gentleman," etc. 16mo, gilt top, \$1.50.

This edition includes all of Miss Mulock's poems up to the present time. It will be peculiarly welcome to those who have read her charming novels, and who know that the features which make these so engaging are equally the distinctive traits of her poems. Their purity, tenderness, and faith cannot fail to enlist attention, and afford a delight beyond admiration.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1046.

BOSTON, SATURDAY, MAY 21, 1881.

VOL. XLI. No. 11.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILLIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWKINS, author of "The Lady of the Arrow-wood"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE PENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH, EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FIKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 25 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first town approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chief d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 25, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.25	We Girls. A Home Story. Illustrated.....	1.50
The Gay Worthys: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.....	1.50	Sights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Pantries: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.50

"Such books as these should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## KNAPP'S THROAT CURE.

SEVEN YEARS

— IN —

## SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. EMIL HOLUB. With nearly 200 Illustrations and Maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1879. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

••• For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

"The best remedy for hoarseness and sore throats, I have ever used; a God-send to vocalists, invaluable in emergencies." SIG. ERRANI, N. Y.  
"Its curative properties are simply wonderful." REV. H. W. KNAPP, D. D., New York.  
"It strengthens the voice, enabling one to sing without fatigue." L. V. HERIOT, St. Louis. Convenient to carry and use. Druggists, 25 cents, or E. A. OLDS, 100 Fulton Street, New York.

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the object of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

6s. 6d. per inch in Column.

REPEATS:—Four insertions charged as Three if prepaid in one amount.  
Ordinary Page, 24, 4s. Column, 22, 10s. Quarter, 21, 5s.

WILLIAM REEVES, 185 FLEET STREET, LONDON.

Office of "Rever's Musical Directory."

## OUT-DOOR BOOKS.

### WRITINGS OF H. D. THOREAU.

**EARLY SPRING IN MASSACHUSETTS.** From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

**WALDEN or, Life in the Woods.** 16mo, \$1.50.

Time's enchantment never fails upon the sense: they harm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — *New York Tribune*.

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** 16mo, \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the ages and poets of all ages. He cannot help but learn, and cannot choose but admire. — *The Independent* (New York).

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. EMERSON; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound, and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — *GEORGE WILLIAM CURTIS*.

**THE MAINE WOODS.** 16mo, \$1.50.

CONTENTS: Ktaad; Chasuncook; The Allegash and East Branch.

His power of observation seemed to indicate additional scenes. He saw as with microscope, heard as with trumpet; and his memory was a photographic register of all he saw and heard. — *R. W. EMERSON*.

**CAPE COD.** 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views; The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted. — *Boston Advertiser*.

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. 16mo, \$1.50.

**A YANKEE IN CANADA.** With Antislavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

••• For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

### WRITINGS OF JOHN BURROUGHS.

**PEPACTON.** 16mo, \$1.50.

CONTENTS: Pepacton: a Summer Voyage Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

**WAKE ROBIN.** Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds' Nests; Spring at the Capital; Birch Brownings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Salisbury. — *Hartford Courant*.

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who equals him. — *Boston Gazette*.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation* (New York).

**BIRDS AND FORTS, with Other Papers.** 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherd of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — *London Examiner*.

**LOCUSTS AND WILD HONEY.** 16mo, \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds' Nesting; The Halycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. He loves the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unaware. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — *Philadelphia North American*.

## Music Publishers.

## SUMMER MUSIC BOOKS.

Take with you to your country or seaside residence a few of our excellent collections of vocal and instrumental music. Send for descriptive catalogues, or choose one of the following:

**Gems of Strauss.** 82, boards, or \$2.50, cloth.

**Gems of the Dance.** 82, boards, or \$2.50, cloth.

These two books include nearly all the best new waltzes, polkas, galops, etc.

**Gems of English Song.** 82, boards. \$2.50, cloth.

**Sunshine of Song.** 82, boards. \$2.50, cloth.

The above have splendid general collections of songs.

**Operatic Pearls.** 82, boards. \$2.50, cloth. This is a book of most of the best known operas, and is very convenient to have on hand. But take also a copy of each of our popular bright

**New Operas.** Elegant editions and marvellous low prices. *Hilse Taylor* (50 cts.); *On-ville* (50 cts.); *The Masque* (\$1); *Musketiers* (\$1); *The last has a fine run in London and Paris.* Also the more solid recent operas: *Mignon* (\$3); *Ada* (\$3); *Carman* (\$3); *Medistofe* (\$2); *Fantasma* (\$2); and many others.

"Stay-at-home" people will find the above equally valuable and interesting.

Any book mailed, post-free, for retail price.

OLIVER DITSON & CO., Boston.

## NEW SONGS.

**BABIES EYES**.....A. E. Rogers.  
**BREAK BREAK**.....J. F. Rudolph.  
**LAST GREETING**.....H. Levi.  
**OIL FISHER BOY, MY OWN**.....Geo. I. Osgood.  
**STAY AT HOME**.....J. Barnet.  
**SPRINGTIME**.....K. Becker.  
**THE OWL AND THE PUSSY CAT**.....Wm. F. Apthorp.

Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

SCHOOL, SEMINARY, OR COLLEGE.

A Highly Competent Teacher

Of Piano, Organ, Voice, and Theory, wishes position in above. Address: MUSIC STUDY, care of *Dwight's Journal of Music*.

## Emerson Birthday Book.

With a fine, entirely new portrait and twelve illustrations. Square 18mo, tastefully stamped, \$1.00; flexible morocco, calf, or seal, \$3.50.

A beautiful little volume, like the "Longfellow Birthday Book," which has proved remarkably popular. It contains selections made with great care from both the prose and poetical works of Ralph Waldo Emerson, for every day of the year.

For sale by all Booksellers; or sent, post-paid, on receipt of price.

HOUGHTON, MIFFLIN & CO., Boston.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Era*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation*, New York.

This book sparkles with gems. Such papers as *Flower-time's* rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie. Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

BOSTON, MAY 21, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PUCKER, 30 West Street, A. WILLIAMS & Co., 287 Washington Street, A. K. LORING, 309 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 30 Union Square, and Houghton, Mifflin & Co., 87 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1708 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## TO THE MUSE.

All things will I endure, renounce, forego,

If aye thy face, beloved, I may see;

All things defy and brave, achieve and know,

If thou, immortal one, be true to me!

Bear patiently the wounds that still must shod

The blood first wrung from them in bygone years;

Behold unnumbered sacred fires fall dead,

Their light and glory quenched in hopeless tears,

Or under ashes spent, that drift on drift

Heaps all remorseless life, whence joy has flown,

Till 'neath the chilly weight it cannot lift,

The living heart turns into senseless stone; —

Suffer the pangs of dreams that God denies,

The bitterness of hope so long deferred

Delight in all too late fulfillment dies,

And by no thrill the sluggish blood is stirred; —

Renounce most willingly, without a sigh,

The sweetness of the youth that flies too fast,

Give up forevermore, and make no cry,

The hope of love that gladdened all the past; —

Toil uncomplaining upward on the way

Whose rugged steep my feet have climbed so long,

And mayhap win me at some far-off day

The deathless fame born of immortal song. —

So thou prove faithful, — thou who bidst me know

Vain perchance beyond poor mortal ken,

Whose touch upon my lips made them overflow

With strains that reach, mayhap, the hearts of men.

Thou only one! from whom my feeble soul

In all its fitful flights has never swerved,

What wayward passions might my heart control,

In perfect worship, I have ever sort ed, —

Leave me not now, not to my days deny

What made dim earth a golden fairy-land;

Let not the gushing founts of song run dry,

That charm sweet blossoms from the barren sand!

Be with me, O beloved, to the end,

Who art my all in all through joy and pain,

The guide, the star, the hope, the love, the friend,

I wept and watched and waited for in vain.

Nay, further than the end, immortal one,

Near God e'en, let me thrill beneath thy kiss;

For what were heaven itself when life is done,

Could I not sing the raptures of its bliss!

STUART STERN.

## LETTERS FROM AN ISLAND.

BY FANNY RAYMOND RITTER.

VI.

THE NEW YORK MUSICAL FESTIVAL.—MUSIC  
AT VASSAR.

When should the minstrel chant his roundelay,  
Or violin, or harp, or trumpet play?  
When should the lover or the poet sing,  
If not with lover-poet birds in spring,  
When motion stirs the heart of everything,  
When organ-tones through wind-blown branches ring,  
When lute-like murmurs under young leaves stray,  
And Music's voice seems Nature's breath—in May?

Was it not in spring that, according to the Greek legend, Apollo returned from the country of the Hyperboreans on his car drawn by singing swans, the sacred tripods involuntarily sounding to salute him, youths paying

homage in psans, or with the sacred flute, nightingales filling up the chorus with their ravishing strains, while the charm emanating from the presence of the god of order, intellect and discipline—the god of poetry and music—extinguished the threatening thunderbolt in the hand of Jove, and awakened mankind to the divine sentiment of universal harmony?

It is altogether *en règle* that musical festivals, emulating the musical renaissance of creation, should take place in spring as they generally and appropriately have done in America, during their past, as yet brief, history. The New York Festival, ended last week, seemed a particularly welcome greeting to this tardy spring after a long and severe winter; in what way can spring joy find a better, healthier, more natural expression than in music, and in what more socially musical a way than in a musical festival?

The recent festival in New York may be pronounced a decided success, both artistically, financially and popularly, although the hall in which it took place proved most unfavorable to musical effect. The immense size of the Armory, the arches that break up the ceiling, the whole plan of the construction, were fatal to many of the most delicate orchestral effects; in some parts of the building these became inaudible, while fugued choral movements were blurred and confused at times. The solos went very well on the whole, though of course the voices sounded thin and small in that vast space. Long cantabile movements, or short, decided phrases with brief rests between them, were the most satisfactory. Among these, the triple chorus—and some others—in the *Tower of Babel*, the "Hallelujah" and "Unto us a child is born," in the *Messiah*, much in Berlioz's *Requiem*, and some of the orchestral selections of a military character, went best. The symphonies suffered, though this was due to the acoustic short-comings of the hall only, for musicians and conductor performed their tasks admirably. The deficiencies of the Armory as a hall for great musical performances having been fully proven by experience, a proper edifice, suitable for such an object in every way, will doubtless be erected.

The defects of performance, however, on the seven evenings and afternoons were trifling in comparison to the difficulties which were overcome, and the many fine and complete successes obtained. We certainly owe much to the zeal, energy, knowledge and untiring industry of Dr. Damrosch, in presenting us with such a cluster of programmes, and in carrying them out so admirably. Handel, Beethoven, Berlioz, Liszt, Rubinstein, were finely represented in some of their greatest works; while selections from three or four of Wagner's Operas, and short compositions by Bach, Spontini, Weber, Mendelssohn, Brahms, etc., etc., made up a musical banquet that could only reflect honor on the taste and judgment of Dr. Damrosch. Of course the cavillers cried out, "Why were the names of Haydn and Mozart absent? Why were Schubert and Schumann only represented by works insignificant in comparison

to their greater ones? Why was the modern school made so prominent? Why was that four-leaved clover of resident composers—Boise, Damrosch, Hamerik, Ritter—brought forward at all? Or why were not the programmes made up altogether from the great works of American composers only, from Billings down to Philip Philips?"

I have no idea of giving you or my readers a commentary on the several works performed,—you have heard and read so much about them already! But I may say that to me the most interesting event of the festival was the production of the *Requiem* of Berlioz,—a work I have long admired and desired to hear. Although it cannot be denied that the composition falls off in power and inspiration towards the end; that a more consolatory, triumphant, steadfast, cheerful spirit of grandeur and faith imparted to the last four numbers of the work would have rendered it more perfect, and given relief and contrast to the deep, mournful, tragic passion of the *Requiem*, *Dies Ira*, *Rex Tremenda* and *Lacrymosa*,—yet, it is a stupendous work, a monument of humane feeling, suffering, genius and science. What sighs are those of the *Requiem*!—sighs of grief deeper than despair, rising from a poet heart! What a tremendous orchestral effect in the *Dies Ira*!—the vast, wild throbbing of a tempestuous ocean; over it the voices float, crying, sobbing, despairing! Then, this colossal gulf of grief and wrath assuaged, the deceptive peace of resignation follows. Although the *Lacrymosa* is not equal to that of Mozart, the first six numbers of the *Requiem* overwhelm us with their depth and grandeur of emotion, and also with their often lovely pathos. This might serve as the requiem after such a catastrophe as the earthquake in Scio; but there are earthquakes of the soul, not less dreadful, within narrow limits, and Berlioz had already experienced more than one of these before he wrote this work. In listening to it in its entirety for the first time we feel that we do not half understand Berlioz by merely reading or playing his scores, until we have heard his works in their fulness of tone-color. His is, indeed, "a born orchestral mind."

Among other interesting and especially successful numbers, let me signalize that poetic reverie of Hugo and Berlioz, "La Captive," charmingly sung by Miss Cary; the selections from Verdi's *Manzoni Requiem*, and the choruses by the Normal College students and boy choir. Particularly effective was the old hymn "Alla Trinità" (which I had the pleasure of first introducing to American concert audiences in my historical recitals, a few years ago), arranged for the occasion by Dr. Damrosch. What can I tell you about the selections from Wagner's works, the *Dettingen Te Deum* that so fitly opened the festival, or the Ninth Symphony that so triumphantly closed it, that has not already been said? The four compositions by native or naturalized Americans were all voted a success, though Mr. Boise's delicate and melodious "Scene from Romeo and Juliet," with violoncello and oboe obligato, lost some of its prettiest effects in the vast space of the auditor-



rium. But Dr. Damrosch's Festival Overture, the work by which he first introduced himself as a composer in New York, some years ago, proved very effective and appropriate. Mr. Hamerik's "Folksong from the Norse Suite, Op. 22," has been heard in New York several times, and is a favorite there. Strictly speaking, it is less a composition than an arrangement; for its subject, continually recurring and varied in several ways, is that well-known melody first popularized in America by Jenny Lind, and afterwards much sung in public and private, of which the English title is "I've left my snow-clad hills." The Ritter *Scherzo*, from his fourth symphony, which has not yet been performed in its entirety, is like a soft breath from the valleys, amid the more strong movements that precede and follow it. The position of the instruments, the bad acoustic properties of the hall, caused some of its more delicate effects to be lost; and the same thing may be said of the tender orchestral coloring of the *Midsummer Night's Dream* Overture, played on the same afternoon. I am not quite sure that our naturalized composer really captured the fairies in his *Scherzo*, as the programme told us; who believes very profoundly in American elves yet? At any rate, he tried to hear and see them; but I think he only succeeded in imprisoning a soft wind or two wandering over the grass and blue-bells on a sunlit mountain-side, a rush of wild hares or rabbits across the forest path, the ethereal call of the hermit thrush that believed himself unheard by men, and the bubble of a mountain brook round a shady nook at the corner of a bridge beside a ruined saw-mill in Franconia, —

Where the wild birds sang,  
Where the young buds blew,  
Where the clear brooks sprang,  
Where the light ferns grew,  
Where the pure winds played  
Through the sun and shade  
Of a mountain glade  
Known to few!

There is calm delight,  
There the soul is free,  
There to higher height  
Thought and fancy flee,  
There life's flame burns clear,  
There heaven bends more near,  
There art thou more dear,  
Pussy!

There, far, far behind  
Fade the clouds that blot  
Skies of heart or mind,  
Down the past, forgot;  
Falseness, envy, care,  
Have no being there,  
Dreams in dreams they were,  
But are not!

A rather remarkable event will take place at the fourth concert of the season of Dr. Ritter's pupils at Vassar this week, in the performance, among a selection of three or four songs composed by the students of the School of Music, of one by Miss Shize Nazai, a young Japanese lady who has now studied composition with Dr. Ritter for three years. Miss Nazai is already an accomplished pianiste, and has manifested undoubted talent and great perseverance in acquiring a full understanding of the European musical system, so doubly difficult for an Asiatic; she also possesses a view of original melodic talent.

Miss Nazai played the pianoforte part in Mozart's B-flat trio at a Vassar concert this winter with Messrs. Bergner and Matzka. — an occurrence of some consequence in the history of art, for it was doubtless the first occasion on which a Japanese lady ever appeared as a public (or semi-public) performer at a concert of classic music. Dr. Ritter has given his illustrated lecture on chamber music at Vassar this winter; and we have had the pleasure of hearing Miss Drasdil's noble contralto, and of enjoying Mrs. Humphrey-Allen's lovely voice and pleasing style on two festival occasions at the college. Among miscellaneous — literary or artistic — lectures there, that by Mr. G. P. Lathrop on "Color" struck me as one of the most interesting and suggestive I have heard anywhere for some time.

But what, after all, and in spite of musical festivals, and the Italian Opera, and Philharmonics, and Handel and Haydn Societies, and the Greek choruses, has really been the great musical event of the season? Have you not heard that a party of *primi tenori*, each one of whom is ever tireless, "blithesome and cumbersome," "an embodied joy," with the privilege of singing at heaven's own gate, according to Shakespeare, arrived in New York last month? Of course you know I mean the skylarks sent by Mr. Charles R. Rowe of England to genial, gentle, bird and music (and all other good and lovely and natural things) loving John Burroughs, who lives about six miles above the Island, at Esopus, in his woodbine-hung cottage, amid his bees and robins and pastoral divinities. But alas! the Fates, or the elements, have been cruel to the foreign songsters. Out of twenty-four skylarks, only seven reached Mr. Burroughs, and two of those died. On the tenth of May he liberated the remaining five, and has not seen or heard of them since. I have listened and watched for them every day, in the hope that some mysterious attraction would allure them hither, but in vain. Have they been eaten up alive by some native musician in the shape of a hawk or an eagle, with a decided objection to foreign composers and vocalists of European origin as well as training?

F. R. R.

#### WILHELMINE SCHRÖDER IN FIDELIO.

The autumn of 1822 brought Beethoven more complete gratification of his self-esteem than even the revival of his *Ruins of Athens*; it was the reproduction of his *Fidelio* on the boards of the Kärnthnerthor Theatre itself, which, a few weeks previously, the Italians had caused to re-echo with the florid cavatinas of Maestro Rossini. The notion of making this honorable reparation to German art was conceived by a young singer, already celebrated, Wilhelmine Schröder, who had made her *début* the year before as Pamina in *Die Zauberflöte*, after having successfully first come out in spoken drama at the Burgtheater, by the side of her mother, Sophie Schröder, the greatest tragic actress of the day.

<sup>1</sup> From "Beethoven's Later Years," by Victor Wilder. Translated from *Le Ménestrel* in the *London Musical World*.

She had scarcely entered her eighteenth year, when she conceived a passionate fondness for the part of Fidelio, and begged that Beethoven's work might be got up for her benefit. This ambition to undertake one of the most formidable characters of the German stage was justified, it is true, by exceptional talent, which had been revealed like a thunder-clap. From her first appearance at the Kärnthnerthor Theatre, the fair young lyric tragedian had riveted the crowd by the power and originality of her acting. When Weber heard her sing the principal character in his *Freischütz*, he could not refrain from giving utterance to his enthusiasm, and proclaimed openly that Mlle. Schröder was the first Agatha in the world. "She expresses," he added, "and brings out prominently all the feelings I wished to put in my music, investing them with a grandeur of which I did not dare to dream." Weber was not the only person to bear testimony to the dramatic genius of the great artist; Richard Wagner, who is not open to the suspicion of being over-indulgent, and who knew her after she was married to Devrient, the actor, expressly acknowledges the influence she exerted on his ideas and career, even going so far as to attribute to her the honor of developing his talent as a dramatic composer. In his preface to the *Four Poems for Operas*, when endeavoring to explain how he came to write for the stage, he makes this significant confession:

"For some time a singer and tragic actress, whose merit, in my eyes at least, was never surpassed, had by her performances produced on my mind an indelible and decisive impression; this was Mme. Schröder-Devrient. Her incomparable dramatic talent, the inimitable harmony and individual character of her acting, — all the things on which I had ardently nourished my eyes and ears, — exerted on me a charm which entirely decided my bent as an artist."

In this concert of praise, with Weber and Wagner as the coryphæi, Berlioz alone introduces a discordant note. It is true that Mme. Schröder was at the end of her career and tried every means to make up for her failing voice. He considered her "admirable in Paris" in 1830, but in Dresden and Berlin, where he saw her again in 1842, he remarked "that she had some very bad habits as a singer, and that her stage action was frequently disfigured by exaggeration and affectation." The fact is she contracted these regrettable defects when the routine-like enthusiasm of the public, by abandoning her to herself, had afforded her leisure to overstep the limits of good taste. Berlioz's detailed criticism on her talent was consequently based on excellent reasons, but at the moment we now first meet her she was an inflexible, an "ideal" exponent of her author, to use the epithet employed by Kaune, a critic of the time, whose opinion was accepted as a standard by the Viennese. Beethoven, who had heard her nascent genius so greatly vaunted by all around him, must, therefore, have been pleased at the idea of his work passing under the patronage of an artist occupying so high a place in public opinion. He ap-

pears, however, to have in the beginning manifested some distrust at seeing a grand figure like that of his heroine impersonated by a "child;" but he cannot have been long in changing his opinion, and, in truth, Mme. Schröder's enthusiastic rendering of *Fidelio* contributed powerfully to the popularity of the opera, which from that moment became a stock piece and took possession of every German theatre. So soon as Duport, the Parisian ballet-master, who acted as Barbaja's representative in the management of the Kärnthnerthor Theatre, consented that the opera should be got up, the question was discussed as to whether Beethoven should be asked for his co-operation by conducting it. Beethoven's cruel infirmity, which continued to grow worse, should have caused the rejection of this idea; but the desire of seeing him once more at the head of an orchestra rendered the persons concerned incapable of due reserve. The unfortunate composer was, therefore, asked to direct the study of his work, and, unconscious of his misfortune, unhesitatingly accepted. It was resolved, however, to give him as a coadjutor the Kapellmeister Umlauf, who was to stand behind his chair and restore order among the instrumental host, if, by chance, the composer's deafness should throw them into disorder. Unluckily, this precaution proved insufficient, as we shall see. On the day of rehearsal, Beethoven, accompanied by Schindler, went to the theatre and took his seat at the conductor's desk. The overture went off without any hitch, but at the very first vocal number—the duet between Jacquino and Marcellina—there was confusion among the artistic phalanx. Alas! it was only too certain that the master did not hear a note of the vocal parts, and could not, therefore, be relied on to mark the proper moment for each artist to join in. Amid the general confusion Umlauf restored silence, parleyed for an instant with the two singers, and gave the signal: *da capo*. Again it was impossible to go through with the number to the end; the instrumentalists followed faithfully the beat of their conductor, but the singers, getting perplexed and troubled, were unable to keep time. This state of things could not continue, and it was imperative, at whatever price, to inform Beethoven of the impossibility. But no one would undertake the ungrateful task. Duport dared not venture; for Umlauf there was something particularly delicate in making such a communication, and it was only natural that he should endeavor to escape the task. While the point was being discussed, Beethoven moved about uneasily in his chair, turning his head right and left so as to read in the physiognomies around him what was going on; but on every side he beheld only mute impassibility. "Suddenly," says Schindler, "he called me in an imperious voice, and holding out his tablets ordered me to give him the solution of the enigma. Trembling all over, I traced the words: 'Let me entreat you not to proceed. I will explain more fully when you are at home.' He gave one leap from his chair, and getting over the pit-railing, exclaimed: 'Let us go quickly!' He then ran at one breath

to his lodgings, then in the Pfarrgasse, Leimgrube suburb. When he got indoors his strength failed him. He fell inertly on the sofa, and, covering his face up with his hands, remained motionless till dinner-time. After he sat down to table, too, it was impossible to extort a word from him." "That fatal November day," adds Schindler, "was the most sorrowful one in the career of the poor composer, who was so terribly tried. However great his anguish may have been on previous occasions, never before had he received so fearful a blow. Only too frequently I had an opportunity of seeing him exposed to vexation, and more than once I beheld him bent down under the weight of his misfortunes, but I had always known him, after a moment's prostration, raise his head, and triumph over adversity; on this occasion, however, he was stung to the quick, and to the day of his death lived under the impression of the terrible scene."

Despite this cruel shock, Beethoven had the courage to go to the theatre, on the night of the performance, the 9th November, 1822. As if he had been an intruder, he slipped into the orchestra, and, taking his place modestly behind the conductor, wrapped himself up to his ears in his cloak, as though to avoid the curiosity of the public.

"We could scarcely see his glistening eyes, which seemed to shoot forth flame," writes Wilhelmine Schröder, who has left us an account of the memorable evening.<sup>1</sup> "Those eyes frightened me. When I met their glance, I was invaded by a feeling of terror depriving me of all courage. Scarcely, however, had I sung a few bars, ere I felt supported by some marvellous power. The entire audience and Beethoven himself vanished from my sight; all I had meditated and studied escaped from my memory; I was Leonore herself, living her life and suffering her sorrow. This illusion sustained me till the scene of the dungeon, when, I know not wherefore, I felt my strength fail and my confidence desert me. The greatness of my task, of which, for the first time, I measured the enormous extent, rose up before my mind, and I saw too late that my powers were insufficient to conduct my audacious attempt to a successful issue. The anguish by which I was assailed was visible in my features, in my actions, and in my attitudes; yet by a singular coincidence, these gestures and this play of my physiognomy were precisely such as were appropriate to the dramatic situation."

Whether what Wilhelmine Schröder did was the effect of chance or of sudden and high inspiration, it was so touching that the public were affected by it to the utmost recesses of their hearts. There reigned throughout the house that profound silence which is more flattering to the artist than shouts and the tempestuous noise of applause. But, in the following scene, where Pizarro

determines to finish with Florestan, and Leonore throws herself before the tyrant, Wilhelmine Schröder reached the utmost limit of the sublime. Pistol in hand, she sprang towards the assassin, who tremblingly retreated. With fixed and haggard eyes, she remained motionless, in a menacing attitude, and resolved to fire at the least movement of her adversary. Suddenly the trumpet sounded and announced the arrival of her deliverer.

"Then" she tells us, "the tension of my nerves ceased, the weapon fell from my grasp; I felt my knees bend under me, and, convulsively putting my hands to my forehead, I gave out from my chest that cry of deadly anguish which all who have interpreted the part of *Fidelio* have tried to imitate."

That terrible cry was heard by Beethoven. For a moment or so he followed with increasing interest the artist's passionate acting, and, doubtless, felt proud of having inspired such noble and sublime accents. He then turned round towards the public, who, all standing up, were giving vent to their feelings in frantic cries, and confounding in the same enthusiasm both the work and its exponent. It was a beneficial cordial for Beethoven's wounded heart. After the performance he proceeded to Leonore's room, and, in agitated terms, expressed to her his admiration and gratitude; then, like a father, he patted her cheek and promised to write an opera expressly for her. She treasured up his words in her memory to the last, and never, she said, did anything in her long career touch her more acutely than the praise which fell from the lips of the illustrious musician. As for the latter, whose confidence in himself was restored by this triumph, he was, as usual, very sparing of his commentaries on what had occurred. He allowed, however, a few words, showing how deeply he had been affected, to escape him. "I see," he remarked, "that I shall not have lived in vain, and decidedly I may hope that my music will not have been without influence on the development of my art."

#### THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.  
V. (Concluded.)

The history of the early and classic styles of English opera is particularly saddening to us as Anglo-Saxons, not from any lack of great and glorious examples, but from its undeserved extinction. The English opera may be called a magnificent flash in the pan. What killed it was nothing more nor less than a victorious invasion of Italian opera. Buononcini, Ariosti, Porpora, and most of all Händel, carried Italian opera to such a pitch of splendor that the native growth of the soil had to give way to it. As an opera-composer, Händel is properly to be ranked among the Italians rather than among the Germans. He wrote to Italian libretti, and the mighty influence which Alessandro Scarlatti exerted upon his style is distinctly to be perceived in almost all his operative work. The English opera was not an imported article, as the German opera was. It sprang from the masque which was a favorite sort of dramatic entertainment in England. It was a vague sort of allegorical pageant, generally without form or dramatic purpose, but dependent mainly upon the wit of the

<sup>1</sup> To be thoroughly exact, I must state that this narrative was not written by Wilhelmine Schröder, but under her dictation, by a friend of hers, Clara von Gummier. It has, therefore, in my translation a more personal character than in the original. My scruples as a historian impelled me to acquaint my readers with the fact.

—VICTOR WILDER.

<sup>2</sup> Revised by the author from the Boston *Traveller's* report.

poet in making allusions to the occasion for which it was written. In 1617 the Italian composer Paolo Lanini set an entire masque of Ben Jonson's to music in the style *representativo*. But the music of the masques in general was hardly more dramatic than the incidental music written for Shakespeare's plays. Henry Lawes, who set "Comus" to music in 1634, did but little to give his work a dramatic tone.

The man who first developed the masque into the opera was Henry Purcell, probably the greatest composer England ever gave to the world. He was an avowed admirer of Italian music. The melodic character of his arias was thoroughly English. Many of them are of the very purest beauty, so exquisite in theme that one can hardly believe them to have been written in a pre-Händelian age. Purcell had no successor worthy to wear his mantle. When he died, in 1695, the decline of the English opera began, a decline which in all probability would not have ended in permanent extinction had not Händel's *Rinaldo*, given first in 1711, turned the tide in favor of the Italian opera so determinedly as to prevent the admirable English composers of his day from attempting to keep up any rivalry with the new foreign wonder. The Italian opera of Händel and Buononcini, true to its classical origin, dealt only with classical tragic themes.

A new style of operetta, in which high-drawn Italian recitative was replaced by sprightly English dialogue, in which the king's highway and the tap-room were instituted for classical Greek and Roman ground, where the Captain Macheath and Polly appeared in lieu of heroes, and simple English ballads took the place of elaborate Italian arias, could not fail to be successful. The public found themselves at home at once. The *Beggars' Opera* was the head of the long line of English ballad operas by which alone England has kept up connection with the lyric stage. In spite of some well-meant attempts, England has not been able to hold her own in the field of the grand opera since the days of Purcell. Germany was also the field of a mighty Italian invasion. Shortly after Händel left Hamburg, Italian opera literally flooded all Germany, and the German opera, like the English, was forced to descend to the more modest domain of the popular operetta. But the Italian supremacy was not permanent in Germany, as it was in England. The time came when German opera again raised its head.

## VI.

## THE OPERA FROM GLUCK TO WAGNER.

Having followed the course of development of the opera in Italy, Germany, France and England up to the period when it had arrived at full manhood in those several countries, and had become a firmly established institution, it now remains for us to study its subsequent fortunes. This we must do briefly, and must be content to consider only the main features in the further growth of the lyric drama. One point, however, must occupy our attention for a moment. We have seen how the "Beggars' Opera," a work of light, comic character, presenting scenes taken from certain phases of every-day English life, was produced in London as a sort of protest against the severe classic splendors of the grand Italian opera of Händel and Buononcini. About the same period, that is, in the early part of the eighteenth century, a similar form of opera made its appearance in Italy and France. It had been the custom in Italy for some time to give short *intermezzi*, or interludes, between the acts of operas. These *intermezzi* were of the broadest farcical character, and served rather as a foil to the severities of the grand style than as a protest against them. Singers of special comic gifts often wrote them themselves, best knowing how to display their own peculiar powers.

But soon more practiced composers began to take hold of the *intermezzo*, and in the hands of Scarlatti and some of his contemporaries, notably Nicolo Logroscino, it was gradually developed into an independent operatic form. Thus the *Opera Buffa* was established, a style for which Italians have ever since shown a remarkable genius. In France the *Opéra Comique*, the Gallic correlative of the *Opera Buffa*, was a similar development of the Vaudeville,

or light comedy with incidental songs. The musical part of the vaudeville had only to be increased so as to bear a sufficiently important relation to the spoken dialogue for the work to claim the name of opera. The difference between the Italian and French comic opera was that in the former the dialogue was sung in *recitativo secco*, whereas in the latter it was spoken. This distinction holds good to-day, and the spoken dialogue is so characteristic an element in the French form that nowadays it is the sole distinguishing mark of the *opéra comique*. The comic purpose is no longer necessary, and many French *opéras comiques* are as far as possible from works calculated to excite laughter. After Scarlatti, the Italian opera became less and less dramatic. Set musical forms asserted their tyranny more and more energetically. The vanity of singers fond of displaying their vocal accomplishments, and the eagerness of the public to hear and applaud brilliant feats of vocalization, reacted upon composers to such an extent that the libretto or text gradually sank into utter insignificance in comparison with the music, and fine singing was accepted as more than an equivalent for the absence of good acting.

The French opera received a mighty impulse in the opposite direction at the hands of Christoph Willibald Gluck, who came to settle in Paris in 1773, after having already made a solid reputation in England, Italy, and especially in Vienna, as a composer of Italian opera. Vienna was his native place, and as an opera-composer in Germany he could only hope to gain public recognition by writing Italian operas, the ears of all Germany being firmly shut at that time against all music that was not Italian. But he saw very keenly the conventional dramatic absurdities of the then Italian opera, and his works were a stronger and stronger protest against them. The chief object of his life was to drive the display of brilliant vocalization, irrelevant music, and undramatic singing from the operatic stage. In fact he tried with his increased musical lights to make the opera return to its pristine dramatic purity of the days of Cavalli, Cesti and Scarlatti. The artistic value of his attempts in this direction was so evident in his *Orfeo* (brought out in Vienna in 1762) and his *Alceste* (1767) that the poet Calzabigi, author of the libretti, induced him to go to France, where his dramatic style would be sure to find more favor in the eyes of the public than in Germany, where the admiration for the conventional Italian style was too deeply rooted to be easily overcome. Bailly-du-Rollet, a noted French dramatic poet, was even more urgent in advising the step. Accordingly Gluck made his first appearance in Paris with *Iphigénie en Aulide*, in 1774. The work had been written two years, but it took this time for a foreigner to get it accepted by the management of the Académie de Musique, notwithstanding the earnest endeavors of the Dauphiness, Marie Antoinette, his former pupil, in Gluck's behalf. The libretto was arranged by Bailly-du-Rollet, from Racine's tragedy. The success was immense. It was recognized that Gluck's treatment of the lyric tragedy—or, as we now call it, the Grand Opera—was virtually a higher and more perfect development of Lulli's. His arias were quite as dramatic, and were at the same time far more replete with musical beauty. His recitatives, fully as impassioned as Lulli's, were of a grander classic dignity; the whole musical and dramatic inspiration flowed from a deeper spring. Yet a strong opposing party was not wanting. Not that any one doubted that Gluck's style was wholly consonant with the noblest principles and traditions of the French operatic school, but that a large portion of the public rejected these principles in toto. Since Lulli's day a great change had come over popular opinion. His immediate successor, Rameau, did not show so strong a hand at the bellows as he had, and until Gluck appeared no one had shown himself quite able to stand in Lulli's shoes. A new taste for Italian opera, especially *opéra buffa*, gradually sprang up in Paris, and the Italian party became very strong there.

They were even somewhat in the ascendant when Gluck appeared on the scene, and his *Iphigénie* was the first serious shock they had received for some

time. If the ascendancy of Italian principles was to be maintained in the face of so evidently commanding a genius as Gluck's, something decisive must be done. Nicolo Piccini, the most noted Italian opera-composer of the day, was invited to Paris. He naturally espoused the Italian cause with much warmth, and the rivalry between him and Gluck became world-famous. It was really a battle not so much between two men as between two opposing principles. The two schools held their ground manfully for a while till at last, when Gluck brought out his *Iphigénie en Aulide* with overwhelming success in 1779, Piccini was foolishly persuaded by his friends to set the same libretto to music. The failure was complete. This was the first victory for the French school.

The fact of Piccini's being worsted by Gluck has done him some injustice in the eyes of posterity. He was a man of undoubted genius, and the Italian school owes him almost as much as the French school does to Gluck. It was he who developed the operatic finale, or closing ensemble piece of each act, to a grand and imposing piece of composition. On the other hand it was Gluck who first treated the chorus dramatically. Up to his time, the chorus, like its prototype in the Greek tragedy, had played merely the rôle of meditative spectators. Gluck made them take actual part in the dramatic action. He also developed the overture much further than his predecessors. Counting out Germany, the subsequent history of the opera is but a continuation of the history of the Gluckist and Piccinist controversy—of the rivalry between the Italian and French schools. Italian opera continued to overrun Germany and still cut a very respectable figure in France. In Italy it was all in all. In France Gluck's greatest successors were Gasparo Spontini, an Italian to be sure, but one who after his triumph in 1809 with *La Vestale* must be accounted as belonging to the French school, and Luigi Cherubini, also thoroughly French in his treatment of the lyric drama.

(To be continued.)

PROFESSOR PAINE'S MUSIC FOR  
"ŒDIPUS TYRANNUS."

In anticipation of a question that is sure to arise in the minds of some, it may as well be said at the outset that Professor Paine, at the very first, abandoned all thought of attempting to reproduce or to imitate Greek music, believing that any such attempt would inevitably result in failure, or be incongruous to such a degree of irritation as to do serious detriment to the impressiveness of the play. We can, at best, only theorize regarding the true character of the music of the ancient Greeks; yet there is sufficient ground for reasonable belief that they had no music at all, in the sense in which we use the word. What we suppose Greek music to have been, it is not within the province of this article to state. It is sufficient to say that music is the latest and perhaps the most marvellous growth in the realm of fine art, and that its unexampled development into its present efficiency as an art of expression is wholly the work of the last two centuries. In the light of this consideration Professor Paine saw that it would be possible to stimulate the imagination to such a degree that a livelier sympathy with the story of the tragedy would be excited in the audience than would otherwise be attained. He has, accordingly, written his music for male chorus and full orchestra. The chorus will consist of about seventy-five voices, of which fifteen—members of the Glee Club with a very few exceptions, and all students—will constitute the acting chorus. These will enter singing the first chorus, and will group themselves on either side of the *thymele*, where they will remain to the end of the performance. This *thymele*, or altar, will be situated on the "floor" of the auditorium, which will serve the purpose of an addition to the stage and which will be used by those engaged in the performance of the music. The remaining sixty voices—for the most part from the Apollo and Boylston Clubs—will constitute a supplementary chorus, which will sit with the orchestra in a semicircle between the audience and the acting chorus; from the latter they



will be distinguished by a screen three feet in height, separating the two choruses. The orchestra of thirty-five players will be composed as follows: Six first violins, four second violins, three violas, three violoncellos, three double basses, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, and a pair of kettle-drums. Professor Paine believes this to be the smallest orchestra adequate for the purpose, and even in this the string band can hardly produce the body that is to be desired.

The music consists of a prelude and six choruses. In the prelude the attempt is made to epitomize the play, to show the spirit and essential life of the whole tragedy in utmost concentration; to make a reflection in miniature of the whole work. It is chiefly based on two themes: the second theme of the second chorus, — that expressing the love of the people for their king, and their confidence in his innocence and goodness, which dispel the alarm caused by the words of the blind seer and bring to them hope and peace, — and the theme of the sixth chorus, with its "tones of agony" for him who is now fallen a victim to those fated horrors that it had been his life-long struggle to avert. The prelude thus foreshadows that powerful contrast which is the very marrow of the tragedy, — that between the fair appearance and the horrid reality in the condition of *Œdipus*. Between the extremes of feeling expressed in these two principal themes, the imagination is quickened by hints of other salient themes and motives of the choruses to a rapid conception of that fatal growth of trust into suspicion, and of hope into despair. It is as though one's glance were to flash through the play in presentiment: there is the apparent assurance of peace constantly tending toward the restlessness of foreboding, and at the conclusion hurrying on through the cry of doubt to the final notes of oppressive and unspeakable sadness.

In order to appreciate the full effect of the first chorus it will be necessary to bear in mind that the strophes are sung by the acting chorus of fifteen, and the antistrophes by the full chorus. This number is an *allegro*, and in a marked rhythm; although in three-four tempo it has a broad and measured movement which gives it a solemn elevation. The orchestration is symphonic in character. The first strophe, sung in unison by the acting chorus in entering and about the *thymele*, opens with a theme of faithful invocation to the

Kind voice of heaven, soft-breathing from the height  
Of Pitho rich in gold —

and closes with a theme (*poco più allegro*) of urgent supplication, consisting of two phrases, — the one of increasing agitation, and the other a cry for help such as a suffering people might make with one voice. The first antistrophe is a repetition of the themes of the first strophe, and is sung by the full chorus, the figures of the strings in the accompaniment giving it an added restlessness of supplication, and the vigorous cadence-phrase being intensified in expression by strong minor harmony. In the second strophe and antistrophe the people tell the griefs they bear in themes of sad sympathy, —

— flocking more and more  
Unto the western shore,  
Soul after soul is seen to wing her flight,  
Swifter than quenchless flame, to the far realms of night.  
Each time the ending is the same two-phrased theme of awful supplication. In the third strophe and antistrophe they implore with increased intensity him "whose hand wields lightning" to blast

This shieldless was god with loud onces swooping.  
Both strophe and antistrophe end as before with the same characteristic theme of supplication with its broad rhythm, concluding the last time with a massive minor coda and cadence in four, five and six part harmony of tied chords, while the vehemence of the figures in the accompaniment gives to this final cry for help an almost furious force. The regular recurrence of this theme gives to the musical interpretation of this number that uniformity which the chorus itself has even with the apparent digression in the recital of their sufferings; there is woe-born supplication in the spirit of every line, though it be not directly expressed in the language. This chorus is in great part unisonous, harmony be-

ing employed for the purpose of avoiding the wearisome monotony that would result from the continuous unison and for the purpose of increasing the dramatic coloring.

The opening movement of the second chorus is *andante* in three-four tempo, and the gloom of minor modes is cast upon its broad and measured rhythm. The people have heard the threatening and dreadful words of the blind seer, and after a few bars of introduction, broken ominously by a motive of unbridled impetuosity, express in the opening theme of the first antistrophe the fearful doubt of minds distracted in the conflict of evidence. But soon the oppressive sadness of these lines is checked by an agitated theme (*allegro con fuoco*) worked up into a gradually approaching climax of vengeful fury as they foretell the haunted flight of the murderer followed by the "warring destinies," and with the lightning-armed son of Jove upon his track. The matter of the strophe is repeated in the antistrophe. The second strophe and antistrophe — one being a modified repetition of the other — consist of two themes. In the one (*allegro agitato*) the hearts of the people are

— stirred  
With strange misgivings at the Angur's word,  
and their bewilderment of doubt reaches its height in the final phrase with its anxious syncopation. The second theme (*adagio espressivo*) is full of gratitude to their king, who saved them aforetime from the horrors of the "riddle-singing Sphinx," and of sweet content springing from their returning confidence in his goodness and innocence. The themes of this chorus are in strong contrast to each other, and the last (*adagio espressivo*), with its graceful accompaniment, has a peculiarly tender and appealing melodiousness. In the last antistrophe this theme is approached by an interlude of suggestive restfulness, with orchestration for wood, wind and strings.

The third chorus interrupts the quarrel between *Œdipus* and Creon at its height. The single strophe is a dialogue in which the words of *Œdipus* are intoned, and the lines of the chorus are sung. In it the people unite with Jocasta in imploring *Œdipus* (*moderate con moto*) to beware a hasty condemnation on mere suspicion of Creon, his friend,

— whose voice is hallowed by his oath.  
But here *Œdipus* accuses them of working for his destruction, whereupon, after sustained notes of protestation (in octave and then in unison) which are made solemn and emphatic by the use of the trombones in the orchestration, they swear by "the chief of all the gods, the Sun;" this phrase (*meno mosso* and in six-eight tempo) is one of impetuous vigor. Then their fearful oath is given (*andante con moto*) in gloomy and determined phrases which work up to (*poco a poco accelerando e agitato*) and end in a climax expressing, with the fiery energy of its extended contrapuntal progression in the bass, their agony of spirit at the thought of this woe — the threatening outcome of the king's wrath — added to the burden of affliction that is upon the state. Then follow lines of dialogue between *Œdipus* and Creon, interperated with fragmentary interludes of highly dramatic temper orchestrated for strings, horns and wood-wind. The last words of both are uttered against sustained harmony for the strings and horns. Then follow the first strophe and antistrophe of this chorus beginning with a tender melody for tenors as they address Jocasta, the accompaniment being single staccato chords on strings, and (toward the end) light wood-wind. The music of both strophe and antistrophe is a modified repetition of the matter of the first strophe and antistrophe interspersed with the lines of Jocasta and *Œdipus*, and concluding with the same massive coda and cadence.

In number four, after a short and direct phrase of introduction in *crescendo molto*, the chorus breaks forth in a psalm of prayerful aspiration and reverent adoration of the gods who are the source of eternal law and virtue. The broad chorale notes of its stately phrasing (*allegro maestoso*) are full of religious exaltation, and, with the fulness of its orchestration and its grand cadences, it promises to be an impressive opening to a chorus of great sub-

limity. A few bars of interlude, developed from a restless four-toned motive, lead to the antistrophe: this opens with a theme (*pia allegro e agitato*) having something of the character of recitation; this tells, with its vehement accentuation, the fated course of pride which

— to utmost height  
Soars madly, and then sinks to sudden night.  
This theme begins *pianissimo*, and works up (*poco a poco crescendo*) to a vigorous conclusion. The contest between the upward flight of pride and its fatal plunge into "the deep abyss" is very marked and effective. Then follows a theme (*allegro moderato*), the calm strength of which, with its resful sextolets of accompaniment, is of solemn elevation; God is the protector of man and the rewarder of virtue. But now the second antistrophe rushes in (*pia allegro*) with the same restless four-toned motion in the accompaniment, and the chorus foretells the dreadful fate of him who reverence neither gods nor men, and who touches "things accurst." How can he

— look for shelter from the wrathful shower?  
The agitation of this is intensified by a high octave tremolo on the violins, which hurries away into the rapid rhythm of six-eight tempo. In the second antistrophe the themes of the first recur with modifications and with a highly tempered coda and cadence (*pia allegro*).

Number five is in nine-eight tempo, and consists of a solo with chorus (*allegretto con moto*). In this number the people have lost for the time the thread of discovery, and rejoice in the belief that *Œdipus* is of celestial birth; the praise of *Cythereon* is sung, which nurtured their king upon its rugged breast, and in tripping measure they pledge themselves to dance and sing to the glory of Apollo. The solo part, sung by Mr. George L. Osgood, is full of sympathetic melody, and the chorus accompaniments are of great delicacy. The orchestration — strings and light wood-wind with horns — is exquisitely graceful and of soft tone-shades.

The sixth chorus is a wail of the people in despair at finding *Œdipus* — apparently so blessed, and, in truth, nobly virtuous in endeavor and aspiration — the victim of ruthless fate, a man unconsciously and by destiny of loathsome life. The phrases of the opening theme (*moderate con moto e patetico*) are full of sadness, and the meaning accompaniment, with its staccato motive of woe, tells of an anguish that is past control as they cry: "O wretched *Œdipus*, nothing mortal can I deem blessed." In the antistrophe, as they recall his generous service to the state, joy and gratitude appear for the moment, and their phrases of rejoicing are worked up through exultant modulations into a jubilant cadence, while they think of *Œdipus*

As the sovereign lord,  
And mighty master of great Thebes.  
But their rejoicing is soon swept away in the second strophe by the horrors of the present, and again (in amplified form of the same phrase as before) comes the cry of agony: —

How could thy father's spirit rest,  
How endure, O wretched man,  
This horrid wrong from thee thus in silence?  
Nor yet can they rest; for yet again comes the first wail of piercing pain, after which a heavy cloud of gloomy despair seems to settle upon them, and the chorus ends in unisonous and dirge-like tones of bitter woe.

Such is a brief analysis of Professor Paine's Op. 35. In general it may be said that the music is meant to be strongly expressive of the spirit of classic tragedy. Although polyphonic writing prevails in the choruses — affording, as it does, incomparably greater opportunity for dramatic expression — still the unisonous arrangement of voices is freely used, which, with the elevated character of the themes and the large scope of their development, gives a distinctive temper to the music, and one in harmony, we are disposed to think, with the immortal dignity of this master-drama. The predominance of the minor modes, together with the nature of the harmony and the majesty of most of the cadences, may be expected to raise the music to the elevation of religious awe. — *Advertiser*, May 5.

## Dwight's Journal of Music.

SATURDAY, MAY 21, 1881.

We have surrendered so large a share of our columns this week to the great Festival in New York that we have little room for other topics. Work, outside of our musical journalism, detained us here, so that we were unable to accept the courteous invitation of the Festival Committee. But kind and able representatives and correspondents furnish us a pretty fair account of it, and promise more.

The event of this week has been the remarkable performance (three times, and this afternoon again) of the *Edipus Tyrannus* of Sophocles, in the original Greek, at the Sanders theatre in Cambridge. We can barely allude now to the deep impression it made on us, both at the full rehearsal on Saturday evening, and at the opening performance on Tuesday evening. We really do not think it rash to express our feeling that in it we have witnessed the most complete and thoroughly artistic presentation of a work of pure, high Art, that this part of the world has ever yet achieved out of its own resources. To Harvard's Greek professors, who conceived and planned and carried out triumphantly this noble work, both Art and classical learning here owe much. Harvard had fine conditions for an undertaking which to most thinking persons must at first have seemed almost impossible. To speak of only one, that beautiful theatre, entered through the august memorial hall of tablets, lends itself peculiarly to such uses. The zeal and learning of the professors; the enthusiasm with which the students (mostly undergraduates) entered into the task of memorizing and learning to deliver their parts in such a fluent, elegant and pure Greek accent — that most beautiful of all languages ever spoken by man! — the taste and careful study and artistic skill shown in the scene and beautifully varied costumes; the ease and the precision with which all things moved; the admirable acting, especially of Mr. Riddle in the exacting and exhausting part of *Edipus*, of Mr. Oplyke as *Jocasta*, Mr. Curtis Guild as blind old *Teiresias*, — in fact, of all of them; and, adding life and inspiration to the whole, making the three hours seem short, the beautiful, strong, fitting, manly music composed by Professor Paine, and finely sung by seventy-five sweet, manly voices, with full orchestra accompanying, symphonically, the vigorous, rich strains, which seemed to spring instinctively, by "pre-established harmony," out of the large and ever-changing rhythm of the Sophoclean verses, — all these elements together, each inspiring each, were blended in a more perfect whole than one is accustomed to expect in any art-work upon any stage. And then the grandeur, the delicate, chaste poetry and diction, the sublime morality, though in the Greek form of Fate, of the *Edipus* itself! Is it not the tragedy of tragedies, the typical tragedy? Not the less essentially dramatic because, with their delicate, fine sense of taste and fitness, the Greek dramatists do not have the crimes and murders brought before your eyes, but only before your mind. To complete the harmony on that first night, was such an audience, in evening dress, — such a gathering of distinguished men and women, poets, scholars, the notables of Boston, Cambridge, Yale, Cornell, and other colleges, as never yet were seen together in one hall or theatre.

This is all that we have room or time to say just now. In another column we have borrowed from the *Advertiser* an intelligent description of Professor Paine's admirable overture, six cho-

ruces and postlude, every number of which was received with enthusiasm. We owe it to ourselves, if not to the painstaking and successful actors, and to our readers, to give a much fuller expression to the feeling with which we came away from this real revelation of intrinsic Art. Particularly have we much to say about this happy wedding of modern music to Greek poetry, which we believe the Greeks themselves would have been eager to accept, had they possessed this youngest of the arts, the art of Music. Meanwhile we commend to all who are curious to learn all about the famous Greek play at Harvard, to read the *Boston Daily Advertiser* of last Wednesday, which seems hardly to leave anything unsaid that is appropriate.

## BERLIOZ'S REQUIEM.

[SUNG AT THE NEW YORK FESTIVAL.]

Hector Berlioz's great "Mass for the Dead," written for the annual funeral service for the victims of the Revolution of July, but first given in the Church of the Invalides, on December 5, 1837, at the funeral service for General Darnémond and the French officers and soldiers killed at the siege of Constantine, in Algiers, has long been known to musicians as one of the largest scores, if not the largest, in existence. The number of instruments employed has stood in the way of the work's being performed frequently: it has also induced too many persons to look upon the composition as somewhat of a musical monstrosity.

Before discussing this point let us examine the score, as a score, and see what all this array of orchestral means amounts to. Berlioz was always careful to indicate not only what instruments, but just how many instruments he wished to be used in performing his scores. His object in so doing was primarily to establish the proper mutual dynamic balance between the various component parts of his orchestra. But in some cases, notably in the "Requiem," his object was also to indicate the proper relation between the size of his orchestra and that of the hall or church in which the work was intended to be given. In writing most of his orchestral or choral works he had very small concert-halls in view, such as the hall of the Conservatoire, or the *salles* of the Théâtre-Italien, and the Opéra-Comique. For such halls he deemed an orchestra formed on a basis of nine double-basses and fifteen first violins sufficient. These, by the way, were the numbers advocated by Beethoven. But for the "Requiem," which was destined to be given in a large church, he demanded an increase of the normal orchestral forces. Accordingly he wrote his score for the following instruments and voices: —

WOODEN WIND AND HORNS.		STRINGS.	
4 Flutes,		25 First Violins,	
2 Oboes,		25 Second Violins,	
2 English horns,		20 Violas,	
4 Clarinets,		30 Violoncelli,	
8 Bassoons,		18 Double-Basses, — 108	
12 Horns, — 32			
BRASS.		PERCUSSION.	
4 Cornets & pistons,		8 Pairs of Kettle-Drums,	
12 Trumpets,		2 Big Drums,	
16 Tenor Trombones,		3 Pairs of Cymbals,	
4 Ophicleides,		1 Tam tam, — 14	
1 Double-Bass (ophicleide with pistons), — 37			
Total	201		
VOICES.			
1 Tenor Solo,		70 Soprani	
60 Tenors,		70 Basses, — 281	

In this enumeration I have counted the horns with the wooden wind, as the instruments under the heading "Brass" form no part of the main orchestra, but are divided into four supplementary orchestras, placed at the four corners of the main

body of singers and players. These small orchestras are composed as follows: —

FIRST ORCHESTRA (at the north corner).	
4 Cornets & pistons,	4 Tenor Trombones,
1 Double-Bass (ophicleide with pistons).	
SECOND ORCHESTRA (at the east corner).	
4 Trumpets,	4 Tenor Trombones,
THIRD ORCHESTRA (at the west corner).	
4 Trumpets,	4 Tenor Trombones,
FOURTH ORCHESTRA (at the south corner).	
4 Trumpets,	4 Tenor Trombones,
4 Ophicleides.	

The composition of the main orchestra is in no way exceptional. The wooden wind instruments are generally written for in pairs, and the horns in two, three, or four parts just as is usual. The only novelty is that the habitual number of wooden wind instruments is doubled,<sup>2</sup> and that of the horns trebled. It will be noticed that there are no piccolo flutes, bass-clarinets, harps, snare-drums, triangle or organ in the score. What strikes us as most strange here is the small proportion the chorus bears to the orchestra; but this is explained by the fact that Berlioz meant his work to be sung by a professional chorus of trained singers; a chorus in which every voice should tell. The trombones are used almost entirely as trumpets; only in a very few instances do they merely add color to the harmony. Where most composers would have used trombones for richness of coloring, Berlioz has used cornets and ophicleides. The instrumentation is in general very moderate in the "Requiem;" the voices almost constantly occupy the foreground of the picture, and those stupendous instrumental effects which are instinctively associated with the name of Berlioz, and which the unusual dimensions of the orchestra lead one to expect, are only occasionally employed. The "Requiem" is, in the truest sense of the word, a choral work; one in which the voices are treated with especial care and very unusual skill. The character of the music is distinctly devotional, often tinged with a certain ecclesiastical austerity. Let us now proceed to examine it more closely. The "Requiem" comprises ten numbers, nine of which are choral, and one (the *Sanctus*) for tenor solo and female chorus.

No. 1 (*Requiem, Kyrie, Christe*), a very beautiful, solemn movement (G-minor, three-four time, *andante un poco lento*). One might search long among the hosts of Requiems that have been written without finding a more beautiful and appropriate musical setting of the words of the *In-tro-itus*. Here beauty of melody and harmony, a sober richness of orchestral accompaniment, are united with the truest pathos and dignity of expression. It is sacred music in the highest sense of the word, and shows how admirably the composer knew how to distinguish between pathetic and passionate expression, between the ecclesiastical and the dramatic styles. He has in no wise shrunk from giving full rein to his natural tendency toward the picturesque, but what a noble, tender, and sober picture he has drawn! How full of truth, and how free from all tinsel and effect for effect's sake.

The next five numbers are devoted to the prose of the "Mass for the Dead."

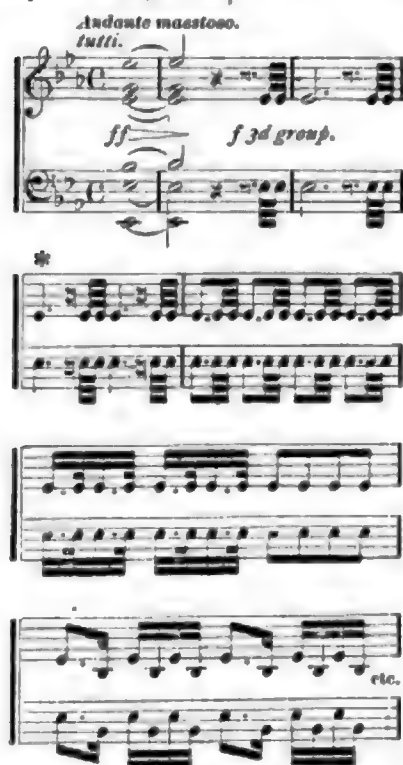
No. 2 ("Dies Ira"). It has often been remarked that modern composers show a peculiar fondness for the hymn "Dies Ira." It is perhaps a sign of the times, of that craving for intense material for still more intense musical composition for which the somewhat overstrained musical sense of our era is noted. Be it remembered, by the way, that the old Italian contrapuntists of the sixteenth century used to omit the "Dies Ira" from their Requiems, and put the versicle "*Sed ambulabam in medio umbrae mortis*" in its place. To paint a grim musical picture of the terrors of

<sup>1</sup> For this he afterwards substituted 2 Bombardons.

<sup>2</sup> It must be remembered that French orchestras usually have four bassoons.

judgment did not tempt them. Yet in all the five numbers which Berlioz devotes to the "Dies iræ," he shows a respect for the true ecclesiastical spirit, a fine sense of fitness and proportion, and with all the graphic picturesqueness of certain passages, and the hitherto unheard-of wealth of orchestral means he has employed, a keen appreciation of that dignity of style which is the first essential of church music. His music to the grand old hymn is often strikingly graphic, but never theatrical; intense, but never frantic; terrible, but never horrible.

The "Dies Iræ" proper begins with a slow solemn melody in common time, first given out by the 'celli and double basses in octaves, and taken up later on by the basses of the chorus, who claim it, as it were, as their especial property, for the other voices leave it untouched. This melody in the basses is treated as a *cantus firmus* against which the other voices (tenor and soprano) sing successively various more and more rapidly moving counterpoints. The music is in strange contrast to some of the tearing settings which we have heard lately: it is almost ascetic in its calm, quiet style. Yet there runs through it all an undercurrent of mute terror. The key changes twice: from A-minor to B-flat minor, and thence to D-minor, each change being preluded by an ascending chromatic scale on the strings, followed by a tremolo which seems to foretell the crash that is to come. After the words "*Quantus tremor*," etc., the strings come in again with their chromatic run, which now leads up to an overwhelming blast from the four small orchestras of brass instruments on the full chord of E-flat major. Here begins the famous "Resurrection Fanfare," as it has been called, the passage of which Verdi has given such a puny reproduction in his "Requiem." After the first great chord, each of the four orchestras plays in unison or in octaves; each separate group of trumpets, trombones and ophicleides being used as one immense trumpet. The third group begins a rhythmic trumpet-call on E-flat, thus:—



At the point marked \* cornets and trombones of the first group strike in on G, canonically imitating the rhythm of the third group. Two bars later the second group strikes in similarly on B-

flat; a bar and a half further on the trombones and ophicleides of the fourth group strike in on D-flat, which is answered at the beginning of the next measure by a tremendous D-flat from the monster ophicleide of the first group, while the trumpets of the fourth group play a new rhythm in B-flat. Thus a terrible chord of the second (D-flat, E-flat, G, B-flat) is established, which soon resolves itself, all four groups changing their rhythm to triplets (twelve to a measure); soon the groups separate again, calling to and answering one another with trumpet-like arpeggios in triplets, first on the chord of E-major, then B-flat-major, then E-flat-major; then all the groups reunite in an ascending scale in triplets until the main orchestra strikes in with them on the full chord of E-flat. These twenty-one measures of fanfare have been but the prelude to the general cataclysm, which begins on the twenty-second bar at the last chord of E-flat. The tempo now slackens a little, the harmony is confined to the eight pairs of kettle-drums, which are so tuned as to afford the composer a complete chromatic scale from F to F, each of the notes of the tonic chord (E-flat, G, and B-flat) having two drums in unison apiece. This mighty tremolo of kettle-drums playing in parts is further reinforced by the two big drums, on one of which a continuous roll is made with a pair of kettle-drum-sticks, while less rapidly pulsating notes are drawn from the other by striking each head alternately with a pair of ordinary big-drum-sticks. The bass voices of the chorus sing in solemn recitative: "*Et iterum venturus est cum gloria judicare vivos et mortuos*," while the four brass orchestras play great, full chords on the third beat of every measure. At the words: "*Tuba, mirum spargens sonum, cogit omnes ante thronum*," the wind instruments of the main orchestra lend their voices to the general clamor, and at the last words, "*ante thronum*," all the instruments unite on a grand plagal cadence in the tonic key. Then follows almost total silence. The note E-flat is held *piano* by the double-basses, while the 'celli play a close tremolo on the same. Now comes one of the most impressive passages in the whole "Requiem."



The voices are reinforced by *sforzato* notes on the stopped horns; the rest of the orchestra is silent. The verse is completed by the full chorus. At the words "*Liber scriptus proferetur*" (sung in choral recitative by the bass voices) the four orchestras of brass instruments repeat their fanfare, now in the dominant key of B-flat. The words "*Judex ergo cum sedebit*" are treated as the phrase "*et iterum venturus est*," etc., was before, only that now the recitative of the bass

voices becomes a two-part canon, sung by the entire chorus, and that to the tremolo on the choruses is added a tremolo on all the violins, while the violas and 'celli play arpeggi in triplets (not the favorite saw-saw of Italian-opera accompaniments) and the double basses play arpeggi in quarter-notes. A terrible crash of all the voices and instruments at the repetition of the words "*Cum resurget creatura*" is followed by an impressive silence. Then the full chorus, accompanied only by the softer wooden wind instruments and horns, and a few trembling notes on the strings, sing in beautiful soft harmony: "*Judicanti responsura. Mors stupebit et natura!*" and the mighty movement ends.

I know that describing music is a sad business at best, but I could not help trying at least to enumerate some of the main features of this magnificent "Dies Iræ," even at the danger of seeming to insist too strongly upon orchestral details which, from their novel and unusual character, are liable to impress the reader as savoring of clap-trap effects. In looking at so unprecedented a score it is hard to realize that its chief musical interest is not centred in its very character as a score. Yet this is not the case here. The "Dies Iræ" is by no means a piece of mere orchestral color. Great master of the orchestra as Berlioz was, even of such an exceptional array of instruments as he has here employed, one cannot listen to ten measures of the music without feeling that his intrinsically musical inspiration was fully equal to the emergency. It is anything but mere toying with the orchestra. What he had to say musically was well worth saying in this grandiloquent way. The impression the music makes is one of ineffable solemnity and grandeur, with here and there a passage of the most exquisite tender beauty. Both harmony and melody are of the noblest simplicity; the picture is drawn with the firm touch of a master, in the largest and most sweeping outlines. There is no puny straining after effect; the effects come naturally, of themselves, and are truly overwhelming. The picture is worthy of its frame. W. F. A.

(To be continued.)

RECENT CONCERTS. Our review of these must almost entirely lie over, including even the conclusion of our description of Schumann's *Faust* music.

We may allude, however, to a charming performance of Mendelssohn's youthful operetta, the *Sea and Stranger* (*Heimkehrer der Fremde*) at the Boston Museum on Friday afternoon last week. It was in aid of the fund for the proposed Hospital for Convalescents, which must have reaped substantial gain considering how full of interested listeners the Museum was. The work was given for the first time here complete, with full orchestra, as well as dramatic soloists and chorus, under the able direction of Mr. B. J. Lang. The parts of Lisbeth (soprano) and Ursula (contralto), were finely sung and acted by Mrs. E. Humphrey Allen and Miss Louie Homer, the former with sweet, pure voice and a cheerful grace, the latter in rich tones fraught with the melancholy of an anxious mother. Mr. Charles R. Adams, the only "old stager" among these amateurs, sang and acted like the artist that he is in the tenor part of the returned son Hermann. Dr. Bullard did good justice to the semi-buffo music of the pedlar Kaux; and Mr. Ware was very clever in senile voice, make-up and action, with his one-tone recitative, in the part of the old Mayor. The chorus was made up of fresh, refined voices, amateurs, and the accompaniments were nicely played. The whole affair was most enjoyable, and highly creditable to the lady who in a quiet way conceived and brought it all to pass.

Of other concerts the most important have been:—

1. The fifth and last Philharmonic, with a "request" programme (pieces being selected by a plebiscite of the subscribers), which turned out bet-



ter than we could have expected from such an appeal to the blind goddess. It gave the *Marschner* overture of Wagner; the Romance and Rondo from Chopin's *E-minor Concerto*, finely played by Mr. Petersilea; the "Scotch" Symphony of Mendelssohn, remarkably well rendered by Mr. Listemann's carefully drilled orchestra; Professor Paine's overture to "As you like it," which still improves upon acquaintance; the ghastly "Danse Macabre" of Saint-Saëns; and Rossini's superb overture to *William Tell*. The prospects of the Philharmonic are very flattering, we understand, for next season's concerts.

2. The Orchestral Concert given in the Music Hall, May 7, by Mr. Louis Maas, of Leipzig, in aid of the Printing Fund of the Perkins Institution and Massachusetts School for the Blind. The music and the object deserved a larger audience than they got. There was a fine orchestra of sixty performers, which Mr. Maas held well in hand, showing himself a firm, intelligent, and sure conductor. As a composer, too, and as a pianist, he appeared to excellent advantage. The concert opened with his own Overture to "Hannibal," composed in 1872, a vigorous, suggestive, vivid composition, having fresh themes, well wrought out and instrumented. His "Festival Scene," Op. 9, in two movements, one a quiet, lovely prelude, dreamy and nocturne-like, the other a rousing festal march, very elaborate, ornate and exhilarating, showed imaginative power. And still more do we find that in his three Norwegian *pièces caractéristiques*, Op. 13. The themes, we are told, are original, although so wholly in the Norse vein. An impressive and inspiring rendering of the great Schubert Symphony closed the concert, of which the only fault was its too great length; that Schumann *Träumerei*, which Thomas and others have made so hackneyed, could well have been spared, although Mr. Maas treated it in a more simple, wholesome way, without excess of *pianissimo*; anyway it is a sure bait for an encore. Mr. Maas played Rubinstein's *E-minor Concerto* very artistically and effectively, Mr. Petersilea conducting the orchestra.

Numerous smaller concerts yet remain for notice. In prospect there is only now the last Cecilia concert of the season, which stands postponed to May 31.

### MUSICAL CORRESPONDENCE.

New York, May 5. It is always unsatisfactory to have to report on a part of a great whole. We could attend only the first two evening concerts of the great Musical Festival. We must accordingly confine our remarks to what we actually saw and heard. On entering the great hall of the Seventh Regiment Armory from the west door, on Tuesday evening, a few minutes before the performance began, it was impossible not to be impressed by the scene which surrounded us. On one side the great audience, on the other the great chorus and orchestra! The mere vastness of the thickly-peopled space, the sense of being in the presence of, and forming part of so immense a crowd, all bent upon a common purpose, was of itself imposing and exciting. Yet we could not help feeling this first thrill of excitement subside unpleasantly as we wended our way to division SS (about two-thirds of the length of the hall from the orchestra), every step taking us farther and farther away from the musical focus. The space that separated us from the orchestra seemed almost immeasurable; we were too far off for the eye to make us sensible of there being any connection between ourselves and that huge mass of singers and players which loomed up so indistinctly at the other end of the hall. We almost immediately became conscious of a distressing feeling of anxiety for the music to begin, in hopes that sound might do what vision failed to accomplish: that is, furnish us with some connecting medium which should bring us into intimate relations with chorus and orchestra. Meanwhile we could not help listening to some of the chit-chat about us. It was evident that our feelings of isolation were not shared by our neighbors. To judge from scraps of conversation caught here and there, the success of the Festival was a foregone conclusion. It was destined to outshine everything of the sort yet attempted in this country. Comparisons were already established—Cincinnati was to be outdone; especially Boston was to learn that her Peace Jubilee could be

better. This last sounded strange. Could it be that New Yorkers designed to make any comparison between the musical atmosphere of the Coliseum and that of the Seventh Regiment Armory? We almost expected to hear Comp's "Greatest Show on Earth" mentioned next. But soon we heard a faint humming, like that of a tuning-fork held against a door-panel. What could it be? It was the great Houseoldt organ giving aid to the orchestra to tune by. Our excitement had begun to revive in the midst of the prophetic enthusiasm of our neighbors; but this it quenched it again. We could just hear it; no more. But the applause with which Mr. Damrosch and the solo singers were greeted, as they appeared in their places on the platform, again put us in tune with the spirit of the occasion. Three or four taps of the baton on the desk; the conductor's right arm is raised, and—

"Continuez, continuez, instantique ora tenebant,"

you will say? Not a bit of it! Expectant excitement did not manifest itself by silence, but by still more energetic talking. People around us did not whisper; they talked in their natural voices, even raised above the habitual pitch of conversation, as is customary in large crowds. When Berlioz and his conservatoire friends heard a whisper from any of their neighbors in the parterre of the Paris opera, they used to turn with the utmost politeness and say: "*Le ciel confonde ces musiciens, qui ne peuvent du plaisir d'entendre mon-sieur!*" (Heaven confound those musicians for depriving me of the pleasure of hearing your conversation!) But here, when the orchestra struck up the opening measures of Handel's "Dettingen Te Deum," one felt like saying: "*Le ciel confonde ces musiciens, qui ne réussissent pas à me priver du plaisir d'entendre mon-sieur!*" Certainly that huge mass of singers and players must have produced a certain volume of sound. But that immense hall, with its buzzing audience, swallowed it up, as Gulliver swallowed up the two hogheads of Lilliputian white wine. As Berlioz says of the effect of a pianoforte trio in the Paris Grand Opéra: "The masterpiece is no longer anything more than a little ridiculous noise, the giant is a dwarf, art a deception." If you ask how the "Te Deum" was given, all we can say is: "We do not know." It certainly made no musical effect whatever. Place Michael Angelo's "Last Judgment" on the bill on Boston Common, and let ten thousand people look at it through spectacles from the parade ground, and they will get just as strong an impression of the work as the audience did of the "Te Deum" in the Seventh Regiment Armory.

For Rubinstein's "Tower of Babel" we changed our seats, and sat about six or seven rows from the stage, almost immediately opposite Dr. Damrosch. It was an improvement, but not a great one. The volume of sound had more definiteness of outline, but scarcely more intensity. Of the composition itself we do not dare to form any conception. Even if the orchestra had kept together in the more taxing passages (which it was very far from doing) the effect could not have been very different. The violins in the orchestral crush at the falling of the tower, sounded like the buzzing of flies; only the big drum was heard with perfect and terrible distinctness. The solos sounded better, and one could see that Signor Campanini and Messrs. Whitney and Kemmerts were singing extremely well; but real enjoyment of their singing was out of the question. The three choruses of the separate tribes, however, did make a thoroughly charming effect. They were most exquisitely sung and showed of what admirable material the chorus was composed, and how carefully they had been drilled.

On the next evening we heard Berlioz's "Requiem." This we heard to better advantage, sitting very near the orchestra, and having the full score to look over. We give an analysis of this wonderful work in another column. The chorus, excepting the passages in which the orchestra threw it completely out of joint, sang admirably, and Signor Campanini was absolutely superb in the "Sanctus." The orchestra—especially the four small groups of brass instruments—made many bad slips, and the woodwind which was often badly out of tune, but many numbers were evidently extremely well done.

But about the Festival itself—that is, about what we heard of it—only one thing can be said. It was a well thought out and carefully made attempt to do the impossible. The means of effectively making music in a hall capable of seating ten thousand people have not yet been discovered. It is to a certain extent possible to fill large halls by increasing the number of performers in a given ratio. But this is possible to a certain extent only. So soon as certain limits are overstepped, no human chorus or orchestra, no matter how large, is sufficient. When you have rebuffed the

limits of effectiveness by numbers, nothing remains to be done but to double or treble the intensity of the tone produced by every individual singer and player. This is impossible. There is only one instrument with which it can be done. You can increase the bellows-power of an organ, until the instrument becomes a cellophane. But with singers and orchestral players it is out of the question. In these inordinately large halls very beautiful *pianissimo* effects are possible, if the correspondingly large audience will only consent to keep quiet (which it will not). But beyond such effects, all legitimate music is hopeless. W. F. A.

BALTIMORE, May 16. It is not considered a praiseworthy undertaking to brag of yourself, no matter how much the cause may excuse it. But this is precisely what your correspondent is compelled to do in this letter even at the risk of being considered too enthusiastic, over sanguine or whatever other disparaging term the critical reader may see fit to apply. For, know all whom it may concern, that we have actually had the grand Oratorio of the *Messiah*, by Mr. Handel, performed here by a chorus of six hundred voices, an orchestra of some sixty odd pieces, and all the pomp and circumstance of such an undertaking. If any one had ventured five years ago to prophesy this event in the musical annals of our city, he would have been considered over-ripe for an insane-asylum, — a visionary, — a man laboring under a hallucination.

And it must always remain a matter of surprise that despite all obstacles this chorus, after one short season, has been able to produce the work as it did.

Whatever fault may be found with the accessories here and there, with an organ spook in the making, little short-comings in the orchestra, some dead material among the singers, and what not, there can be but one opinion as to the work accomplished by the chorus as a body. The most impartial and severe of our daily journals dwells admiringly on the precision, accuracy, phrasing and clear enunciation of the chorus; and the fact that the director when he first took the matter in hand had so little command of our language as to be scarcely able to make himself understood, speaks all the louder in his praise for the results obtained. The public rehearsal on Thursday was followed by the concert on Friday evening and not only was every seat in the house taken, but the windows, pavements, door-steps, old wagons and dry-goods boxes in the neighborhood were occupied by an audience who heard the choruses with decidedly more comfort than the perspiring listeners on the inside of the hall. The thermometer had been up to about ninety-three degrees in the shade all day, and chorus, soloists, orchestra and audience felt as if they were going through the first stages of a Turkish bath.

This, however, did not serve to dampen the enthusiasm. During the Hallelujah chorus the audience stood up, and after the "Amen" of the last chorus they shouted. A Baltimore audience shouted!

Financially the result has exceeded the most sanguine expectations of the directors. There is a surplus sufficient to make the rehearsals next season a certainty; and subscriptions are being received with a view to establishing a permanent fund for the Oratorio Society and to ensure a large musical festival each spring.

So much for the Oratorio Society, for whose success, I am sure, we have the good wishes of our musical neighbors.

The two closing students' concerts at the Peabody Conservatory comprised the following programmes:—

Mans Quartet, V. A. Work 18. . . . . Beethoven

For piano, violin, viola and violoncello.

Carolina. From "Der Freischütz." . . . . . Weber

Piano Quartet, B. minor. Work 3. . . . . Mendelssohn

String Quartet, G. minor. No. 2. . . . . Hermine Hoss

Sonata, G. major. No. 2. Work 13. . . . . Edward Grieg

For piano and violin.

"A Dream." Song with piano. . . . . Ed. Lacroix

"He Comes." Song with piano. . . . . K. Franz

"At Last!" Song with piano. . . . . H. Hoffman

Piano Trio, B. flat. No. 3. Work 2. . . . . Anton Rubinstein

For piano, violin and violoncello.

The Peabody Choir, now in its second year, finished up the season with a performance of *Judas Maccabæus*, the great peculiarity about which was that there was no Judas.

Not that your correspondent would find fault with the fact of a chorus class singing a number of selections for chorus from an oratorio to show what efficiency they may have acquired. But it is certainly the height of the ridiculous for a conservatory to publicly advertise the performance of an oratorio, charge an admission fee and then expect the audience to draw on the imagination for the *solists*. Like other occurrences it shows the need of some managing spirit, not only imbued with the requirements of a conservatory as a musical educator and having its interests at heart, but with the latitude of action and the desperate grasp necessary to carry good theories into practice.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
Residence: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DUNN & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA**

Professor of the Art of Singing.

**JOHANNSEN,** 178 2d Avenue, New York.  
Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND HORN ORGANIST,  
will receive pupils in Piano-forte and Composition at  
149 (A) TREMONT ST., ROOM 02.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 156 TREMONT ST.  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE  
AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** Piano-forte Teacher,  
5 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1863),  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 149 TREMONT STREET.

Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WOLF FRANK.

**MADAME CONSTANCE HOWARD,**

PIANIST.

218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms.

No. 12 WEST STREET, BOSTON, over Bignow, Kennard &amp; Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 164 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
79 and 81 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,***Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.*

It restores the energy lost by nervousness or indigestion, relieves lamitide, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 &amp; 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

149 (A) TREMONT STREET, BOSTON, MASS.

Hours to A. M. 10 to P. M.

**MADAME RUDERSDORFF,**

Up to May, then for five months at her country residence,  
LAKEVIEW, BERLIN, MARY.

**F. B. SHARLAND,**

PIANO FORTÉ, VOCAL CULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

195 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS F. EICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, Agent.

Office, 408 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. RITTER, of Vassar College, and Mrs. F. RAYMOND RITTER, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN &amp; COMPANY, Boston.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN &amp; COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY,"	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL,	0.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER,	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE,	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW,	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW,	8.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS,	9.50 " "

• The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 309 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1881.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicacity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" will be the reader's best friend, and this feature of the book will recommend it to many tourists. — *Pall Mall Gazette*.

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction. — *Providence Journal*.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,  
HOUGHTON, MIFFLIN & CO., BOSTON, MASS.

A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

\*A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$3.00 to \$1.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Ezzard," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## BOOKS OF FOREIGN TRAVEL.

### CHARLES DUDLEY WARNER.

MY WINTER ON THE NILE. New edition, revised. 12mo, \$2.00.

IN THE LEVANT. \$2.00.

Whether one has been in the East, or is going to the East, or does not expect ever to go, these books are of all travel books the best, because most truthful and companionable guides, having in them the very atmosphere and sunlight of the Orient. — *William C. Prime, LL. D.*

SAUNTERINGS. "Little Classic" style. \$1.25.

A charming series of travel sketches in London, Paris, Rhineland, Switzerland, Bavaria, and Italy.

OLD ENGLAND; Its Scenery, Art, and People.

By JAMES M. HOPPIN, Professor in Yale College. New edition, revised and enlarged. 16mo, \$1.75.

A most readable volume, and at the same time most valuable. — *The Independent*.

### HANS CHRISTIAN ANDERSEN.

THE IMPROVVISATORE; or, LIFE IN ITALY.

O. T.; or, LIFE IN DENMARK.

IN SPAIN AND PORTUGAL.

PICTURES OF TRAVEL.

Crown 8vo, \$1.50 a volume.

ENGLISH TRAILS. By RALPH WALDO EMERSON. \$1.50.

TEN DAYS IN SPAIN. By KATE FIELD. "Little Classic" style. \$1.25.

SIX MONTHS IN ITALY. By GEORGE S. HILLARD. 16mo, \$2.00.

TRANSATLANTIC SKETCHES. By HENRY JAMES, JR. 1 vol. 12mo, \$2.00.

Whether he writes of quaint-walled Chester, the Parisian stage, rides in Rome's suburbs, Tuscan cities, or the "Brighted Duchy of Darmstadt," he always has seen something with clear eye, and thought something worth communicating; and told his story with accomplished skill. — *Boston Advertiser*.

THE LANDS OF SCOTT. By JAMES F. HUNNEWELL. With maps. 12mo, \$2.50.

Sketches of "the long and wonderfully varied series" of the works of Sir Walter Scott, "of the no less remarkable story of his life, and of the places with which both works and life are associated."

### GEORGE E. WARING, JR.

A FARMER'S VACATION. A Tour in the Netherlands, Normandy, Brittany, and the Channel Islands. Copiously and beautifully illustrated. Square 8vo, \$3.00.

THE BRIDE OF THE RHINE. Two Hundred Miles in a Mosel Row-Boat. To which is added a Paper on the Latin Poet Ausonius and his poem "Mosella," by Rev. CHARLES T. BROOKS. Fully and finely illustrated, Square 16mo, \$1.50.

### NATHANIEL HAWTHORNE.

OUR OLD HOME. A series of English sketches \$1.50.

ENGLISH NOTE-BOOKS. 1 vol. 12mo, \$2.00.

FRENCH AND ITALIAN NOTE-BOOKS. 1 vol. 12mo, \$2.00.

The same in "Little Classic" style. \$1.25 a volume.

A SATCHEL GUIDE for the Vacation Tourist in Europe. Edition for 1881. With maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs in the best form.

### NOTES OF TRAVEL AND STUDY IN ITALY.

By CHARLES ELIOT NORTON. 16mo, \$1.25.

REMINISCENCES OF EUROPEAN TRAVEL. By ANDREW P. PEABODY, D. D. 16mo, \$1.50.

CASTILIAN DAYS. Studies of Spanish Scenery, Customs, and Character. By JOHN HAY. 12mo, \$2.00.

### AUGUSTUS HOPPIN'S TRAVEL PICTURES.

CROSSING THE ATLANTIC. Oblong folio, \$3.00.

UPS AND DOWNS ON LAND AND WATER. Oblong folio, \$3.00.

ON THE NILE. Oblong folio, \$10.00.

The same. Large paper, 48 plates in portfolio, \$25.00.

### W. D. HOWELLS.

VENETIAN LIFE. 12mo, \$1.50.

ITALIAN JOURNALS. 12mo, \$1.50.

ONE YEAR ABROAD. By the author of "One Summer." "Little Classic" style. \$1.25.

POEMS OF PLACES. Edited by H. W. LONGFELLOW. "Little Classic" style. 16mo, \$1.00 per volume.

1-4. ENGLAND AND WALES.

5. IRELAND.

6-8. SCOTLAND, DENMARK, ICELAND, NORWAY, AND SWEDEN.

9, 10. FRANCE AND SAVOY.

11-13. ITALY.

14, 15. SPAIN, PORTUGAL, BELGIUM, AND HOLLAND.

16. SWITZERLAND AND AUSTRIA.

17, 18. GERMANY.

19. GREECE AND TURKEY (in Europe).

20. RUSSIA AND SIBERIA.

21-23. ASIA.

24. AFRICA.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1047.

BOSTON, SATURDAY, JUNE 4. 1881.

VOL. XLI. No. 12.

## THE EMERSON PIANO FORTES

Date from 1840, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 6½ octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE F. LATHROP, author of "A Study of Hawthorne"; W. H. HIGGINS, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Arrow-look"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FIRKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DUDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4 00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skilful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.20	We Girls. A Home Story. Illustrated.....	1.50
The Gayworthys: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.....	1.50	Sights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Pantries: A Volume of Poems. Beautifully bound in purple and gold.....	1.00
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.00

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves of a cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

# KNAPP'S THROAT CURE.

"The best remedy for hoarseness and sore throats, I have ever used; a God-send to vocalists; invaluable in emergencies." **RIG EKMAN, N. Y.**  
 "Its curative properties are simply wonderful." **REV. H. W. KNAPP**  
 D. D. New York.  
 "It strengthens the voice, enabling one to sing without fatigue." **L. V. HENRIOT, St. Louis.** Convenient to carry and use. Druggists, 35 cents, or **E. A. OLDS, 100 Fulton Street, New York.**

SEVEN YEARS

— IN —

## SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. **EMIL HOLUB.** With nearly 200 Illustrations and Maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1879. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

••• For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

**HOUGHTON, MIFFLIN & CO., Boston.**

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. O.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

6s. 6d. per Inch in Column.

REPEATS:—Four insertions charged as Three if prepaid in advance.

Ordinary Page, £4.4s. Column, £2.10s. Quarter, £1.8s.

**WILLIAM REEVES, 185 FLEET STREET, LONDON.**

Office of "Reeves' Musical Directory."

# OUT-DOOR BOOKS.

## WRITINGS OF H. D. THOREAU.

**EARLY SPRING IN MASSACHUSETTS.** From the Journal of **HENRY D. THOREAU.** 12mo., gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

**WALDEN**—or, Life in the Woods. 16mo., \$1.50.

Their enchantment never fails upon the reader: they lead the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — *New York Tribune.*

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** 16mo., \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the sage and poet of all ages. He cannot help but learn, and cannot choose but admire. — *The Independent (New York).*

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by **R. W. EMERSON,** and a portrait. 16mo., \$1.50.

CONTENTS: Biographical Sketch, by **R. W. EMERSON**; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — *GROVER WILLIAM CURTIS.*

**THE MAINE WOODS.** 16mo., \$1.50.

CONTENTS: Katahdin; Chocomauc; The Allagash and East Branch.

His power of observation seemed to indicate additional senses. He saw as with microscope, heard as with trumpet; and his memory was a photographic register of all he saw and heard. — *R. W. EMERSON.*

**CAPE COD.** 16mo., \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views: The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted. — *Boston Advertiser.*

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. 16mo., \$1.50.

**A YANKEE IN CANADA.** With Antislavery and Reform Papers. 16mo., \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

••• For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

## WRITINGS OF JOHN BURROUGHS.

**PEPACTON.** 16mo., \$1.50.

CONTENTS: Pepacton; a Summer Voyage Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

**WAKE ROBIN.** Revised, enlarged, and illustrated. 16mo., \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondac; Birds' Nests; Spring at the Capital; Birch Brownings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Solborne. — *Hartford Courant.*

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo., \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — *Boston Herald.*

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation (New York).*

**BIRDS AND POETS, with Other Papers.** 16mo., \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — *London Standard.*

**LOCUSTS AND WILD HONEY.** 16mo., \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds' Nesting; The Halycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. His love for the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unaware. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — *Philadelphia North American.*

## Music Publishers.

# LIGHT AND LIFE!

Now look out for a rousing good new

## SUNDAY SCHOOL SONG BOOK

with the above title. The compiler, Mr. R. M. McIntosh, is well known to hundreds of thousands as one of the most successful providers of sweet melodies and bright hymns for the great Sunday School public. Our best writers and composers have contributed. The book has a beautiful title, is well printed, and is every way desirable. Send for specimen pages (free), or specimen copy, which is mailed for the retail price, 35 cents.

Also just published, **THE BEACON LIGHT.** (3000.) By **TENNEY and HOFFMAN.** And nearly ready, a new book by **ABBEY and M'UNGER,** making a trio of Sunday School books that cannot be excelled.

**OLIVER DITSON & CO., Boston.**

## NEW SONGS.

**BABIES EYES.** . . . . . A. F. Ropes.  
**BREAK BREAK.** . . . . . J. F. Rudolphsen.  
**LAST GREETING.** . . . . . H. Levi.  
**OH, FISHER BOY, MY OWN.** . . . . . Geo. L. (aged).  
**STAY AT HOME.** . . . . . J. Barnes.  
**SPRINGTIME.** . . . . . K. Becker.  
**THE OWL AND THE PUSSY CAT.** Wm. F. Apthorp.  
 Published by

**CARL PRÜFER,**

34 WEST STREET, BOSTON.

## REVOLUTION IN SHEET MUSIC.

NO MORE FANCY PRICES!

One Hundred Pieces to select from.

Including "OLIVETTE," **HILFE TAYLOR**; "RACQUET WALTZ," "ANATOLIA WALTZES," etc., sold in Music Stores for 35, 40, 45, 50 and 75 cents, we are now retailing at 10 cents each.

Send for complete catalogue.

**M. GARRISON & CO.,**

10 Federal Street, Boston, Mass.

# Emerson Birthday Book.

With a fine, entirely new portrait and twelve illustrations. Square 16mo., tastefully stamped, \$1.50; flexible morocco, calf, or seal, \$3.50.

A beautiful little volume, like the "Longfellow Birthday Book," which has proved remarkably popular. It contains selections made with great care from both the prose and poetical works of Ralph Waldo Emerson, for every day of the year.

For sale by all Booksellers; or sent, post-paid, on receipt of price.

**HOUGHTON, MIFFLIN & CO., Boston.**

## MUSIC AND MUSICIANS.

Essays and criticisms by

**ROBERT SCHUMANN,**

Edited, translated, and annotated by

**FANNY RAYMOND RITTER.**

Second Series. Price \$2.75.

LONDON:—Hoeves. NEW YORK:—Schuberth.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Ara, London.*

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation, New York.*

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — *World, New York.*

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. BITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

BOSTON, JUNE 4, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOGGTON, MITCHELL & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFFEL, 30 West Street, A. WILLIAMS & Co., 253 Washington Street, A. K. LOMING, 200 Washington Street, and by the Publishers; in New York by A. BRENTANO, Jr., 30 Union Square, and HOGGTON, MITCHELL & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

MR. PEPPYS THE MUSICIAN.<sup>1</sup>

BY FRANCIS HUEFFEL.

(Continued from page 72.)

The list of contemporary composers mentioned in the Diary is headed by two of the most famous names in the history of English music, — Lock and Purcell. In one of the earliest entries (February 21, 1660), before even the king had returned, one reads: "Here I met with Mr. Lock and Purcell, Masters of Musick, and with them to the Coffee House, into a room next the water by ourselves, where we spent an hour or two, till Captain Taylor came and told us that the House had voted the gates of the City to be made up again, and the members of the City that are in prison to be set at liberty; and that Sir J. Booth's case be brought into the House to-morrow. Then we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made, on these words, 'Domine salvum fac Regem,' an admirable thing. Here out of the window it was a most pleasant sight to see the City from one end to another with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rung everywhere." The passage well illustrates the excited feeling of the time immediately preceding the Restoration. England, although nominally still a commonwealth, was expecting the re-entry of the Stuarts, and Mr. Lock and other musicians were preparing hymns of triumph for the event. The connection between the divine art and the politics of the day was, however, not to be more fruitful of permanent results than it has been in other cases since. The history of the French Revolution, for example, may be followed step by step in the works of Cherubini, Méhul, and other contemporary composers, who sometimes had difficulty in keeping pace with the rapid changes of government. The same Grétry, whose "Richard, oh, mon roi, si l'univers t'abandonne" became the watchword of the Royalists, composed "D'itys le Tyran" and "La Fête de la Raison" to suit Republican tastes, was made a Knight of the Legion of Honor by Napoleon, and would, no doubt, have celebrated the restoration of the Bourbons had he lived a few months longer. And yet the most important, and, with the exception of Méhul's "Chant du Départ," perhaps, only permanent addition to the national music of France was due to the amateur who

wrote or, it may be "adapted" the tune of the Marseillaise to his great hymn of liberty. Again, during the late Franco-German war, the far-famed composers of the most musical people in the world were unable to supply their armies with a better war-song than the trivial and hackneyed "Wacht am Rhein," written many years before. Musicians ought to profit by the lesson, and keep aloof from the turmoil and strife of politics. The songs wanted by the people have been, with few exceptions, supplied by the people. But this by the way.

To return to the Coffee House in the City, the first of the two English masters mentioned by Pepys is, of course, the famous Mathew Lock, of whom it may be superfluous in this place to say more than that he was rewarded for his loyal effusions — including some music "for ye King's sagbutts and cornets," played during Charles's progress to Whitehall — by being made Composer in Ordinary to His Majesty. He appears frequently in the Diary, and seems to have been well-versed in the affairs of State. It is, for example, from him that Mr. Pepys receives the first information of the substance of the letter "that went from Monk to the Parliament," in February, 1660, "denouncing Lambert and Vane, and many members now in the house, that were of the late tyrannical Committee of Safety."

The Purcell who made up the musical trio at the Coffee House is, in the notes of Lord Braybrooke's edition, associated with Lock as "both celebrated composers;" the obvious inference being that Henry Purcell the younger, in fact the Purcell, is intended; and one is sorry to see that the Rev. Mynors Bright mechanically reprints the implied misunderstanding. For it need scarcely be added that the great English master was in 1660 two years of age, and that the "Purcell" of the Diary is obviously his father, who, although a clever musician, and subsequently one of the Gentlemen of the Chapel Royal, can scarcely be called a "celebrated composer." The real Purcell, Pepys does not seem to have known; he is at least not mentioned in the Diary. This is the more strange, as Pepys was intimately acquainted with both Captain Cocke and Pelham Humfrey, the successive masters of Purcell. The Captain is continually turning up in the Diary, and Humfrey is the subject of several more or less complimentary passages which all belong to the year 1667, and may be cited in their chronological order. It should be remembered that Humfrey, who seems to have been a particular favorite of Charles II, had been sent by him on an artistic tour to France and Italy, for which purpose he drew from the Secret Service fund sums to the amount of £450. He stayed abroad for three years, living mostly in Paris, where he studied under Lully. He had just returned home when he was introduced to Mr. Pepys, and disgusted that gentleman by his foreign ways and vanities. As Humfrey was at the time twenty years old, the epithet "little fellow" applied to him must refer to his stature.

"To Chapel," Mr. Pepys writes, November 1, 1667, "it being All-Hallows day, and

heard a fine anthem made by Pelham, who is come over" (i. e. from Paris; he had returned in the previous October).

A fortnight afterwards we find that Mr. Pepys, the patron of art and artists, has asked the young musician to a dinner-party, at which the reader, if he likes, may be present.

"November 15, 1667. — Home, and then find, as I expected, Mr. Caesar and little Pelham Humphreys, lately returned from France, and is an absolute Monsieur, as full of form and confidence, and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrave and others, that they cannot keep time nor tune nor understand anything; and that Grebus, the Frenchman, the King's master of the musick, how he understands nothing, nor can play on any instrument, and so cannot compose; and that he will give him a lift out of his place; and that he and the king are mighty great! I had a good dinner for them, as a venison pasty and some fowl; and after dinner we did play, he on the theorbo, Mr. Caesar on his French lute, and I on the viol, and I see that this Frenchman do so much wonders on the theorbo, that without question he is a good musician, but his vanity do offend me."

Whether Humfrey succeeded in lifting Grebus out of his place, is more than the present writer has thought it necessary to find out. Certain it is that the pushing young man made his way in the world. From a gentleman in the Chapel Royal he rose to the post of Master of the Children, succeeding his master, Captain Cocke, who, according to one account, "died of discontent at his pupil's excelling him."

The day after the dinner Mr. Pepys goes "to White Hall, where there is to be a performance of musick of Pelham's before the King. The company not come; but I did go into the musick-room where Captain Cocke and many others, and here did I hear the best and the smallest organ that ever I saw in my life, and such a one as, by the grace of God, I will have next year if I continue in this condition, whatever it cost me." Being tired of waiting, Mr. Pepys takes a walk with his old friend Mr. Gregory; from whom, *more suo*, he gathers all manner of information and court scandal. After an hour he returns just in time to see and draw a picture for us of Humfrey conducting his own music before the court: "Got into the theatre-room and there heard both the vocall and instrumentall musick, where the little fellow stood keeping time; but for my part, I see no great matter in both sorts of music."

The honored name of Gibbons does not gain in the Diary the prominence one might expect to see it assigned there. Orlando had passed away long before Pepys began to write, but his son, Dr. Christopher, seems to have been well known to the diarist. In the early part of the work he is once or twice briefly referred to amongst the friends of Lord Sandwich as "Mr. Gibbons." Later on his degree obtained in 1664 is duly given him.

<sup>1</sup> From the London Musical Times.



We have previously met him where Mr. Pepys inspects an organ at Westminster Abbey. Once again we catch a passing glimpse of him being carried to the "Sun Taverne" in King Street, "and there I made him and some friends of him drink." And this is all we hear of Gibbons.<sup>1</sup>

The name of Thomas Ravenscroft does not occupy a very prominent position in the history of art. At the same time readers interested in early church music may like to know what Mr. Pepys thought of him. There are two references to him in the Diary. On November, 26, 1664 (a Sunday), we learn that "in the evening came Mr. Andrews and Hill, and we sung, with my boy, Ravenscroft's four-part psalms, most admirable musique." A few Sundays afterwards we find the same good company assembled, the place of the boy being this time supplied by a "tolerable pretty woman;" again the psalms of Ravenscroft are the object of their musical efforts, the result arrived at being less favorable to the composer than on the previous occasion. And here, again, the moderation of Pepys's critical language deserves honorable mention. But perhaps it will be better to quote the entire passage, which at the same time will convey to the reader an idea of how Mr. Pepys and other good people used to spend their Sundays, combining decorous enjoyment with the fulfilment of religious duty, and feasting their eyes on pretty women and gorgeous footmen while their ears listened to edifying discourses.

"December 11, 1664. (Lord's Day.) To church alone in the morning. In the afternoon to the French Church, where much pleased with the three sisters of the parson, very handsome, especially in their noses, and sing prettily. I hear a good sermon of the old man touching duty to parents. Here was Sir Samuel Morland<sup>2</sup> and his lady, very fine, with two footmen in new liverys (the church taking much notice of them), and going into their coach after sermon with great gazing. So I home, and my cozen, Mary Pepys's husband, comes after me, and told me that out of the money he received some months since he did receive eighteen pence too much, and did now come and give it me, which was very pretty. So home, and there found Mr. Andrews and his lady, a well-bred and a tolerable pretty woman, and by-and-by Mr. Hill, and to singing, and then to supper and to sing again, and so good night. It is a little strange how these Psalms of Ravenscroft, after two or three times singing, prove but the same again, though good. No diversity appearing at all almost." Ravenscroft belonged to an earlier generation of musicians, and Mr. Pepys might well find his style a trifle mo-

notonous compared with the Italian and French songs he was wont to listen to. But apart from this, and looking upon Ravenscroft in connection with the writers of his own time, the modest censure of the diarist will not be found without some show of reason. Thomas Ravenscroft was a theorist and pedant of the deepest dye, as the very title of his absurd attempt at reviving obsolete practices of bygone days is sufficient to show. Here it is: "A Briefe Discourse of the True (but neglected) use of character'ing the Degrees by their Perfection. Imperfection and Diminution in Mensurable Musike against the Common Practice and Custome of these times; Examples whereof are exprest in the Harmony of 4 Voyces concerning the Pleasure of 5 usuall Recreations: 1, Hunting; 2, Hawking; 3, Dancing; 4, Drinking; 5, Enamouring."

More important is the part played in the Diary by another minor English musician, Thomas Blagrave, the same whom, as we have seen, Pelham Humfrey abused in unmeasured terms. He was an intimate friend and gossip of Mr. Pepys, who esteemed him as a "sober, politique man." The relations of the two were indeed of old standing, and included some monetary obligations, incurred at a period when Mr. Pepys's fortunes had not as yet emerged from under the cloud of adversity. As early as March, 1660, we read the entry: "From thence homewards, and called at Mr. Blagrave's, where I took up my note, that he had of mine for 40s., which he two years ago did give me as a pawn while he had my lute." Again, in June of the same year, Mr. Blagrave "went home with me, and did give me a lesson upon the flageolet, and handelled my silver can with my wife and me." After this Mr. Blagrave disappears for some time from the Diary, till April, 1662, when he is discovered in company with "a pretty kinswoman that sings," who, after another interval of two years, "is to come and live with my wife." Times and the respective positions of the two men had changed since the day when Pepys was glad to borrow 40s., on good security. Thomas Blagrave, it may be added, was a gentleman of the Royal Chapel, and a cornet-player of repute. He also was a composer of some merit.

The name in the list of English musicians to which we should now have to turn is that of Lawes, a name too important to be introduced at the end of an article, and which, therefore, must be held over until next month.

(To be continued.)

## THE HISTORY OF MUSIC.

MR. WILLIAM F. APTHORP'S LECTURES BEFORE THE LOWELL INSTITUTE.

VI. (Concluded from page 82.)

Cherubini's first grand opera, *Amadon*, was brought out in 1803. It is to be noticed that all this time no distinguished Frenchman had gone over to the Italian school. It was less by native genius that the French school held its own than by the vigor of its principles; its most shining lights have not been Frenchmen as a rule. Meanwhile the Italians were not inactive. The brilliant undra-

matic and rather sensualistic Italian school reached its apogee in Giacomo Rossini, who, with his contemporaries and followers, Giovanni Pacini, Vincenzo Bellini, Gaetano Donizetti and Saverio Mercadante, illustrates the most extreme development of beautiful melody, brilliancy of vocal writing, and all the peculiar characteristics of Italian opera. Rossini, after a surpassingly brilliant career in Italy, became the idol of the Parisian public. Italian opera had long been an established institution in Paris, and Rossini did much in avenging the whilom rout of Pacini by Gluck. He made the Italian opera almost eclipse its native rival, the French grand opera, for a while. Spontini was laid upon the shelf, and the doors of the Académie de Musique were thrown open to the new Italian master.

But the operas he wrote for the French house, *Le Siège de Corinthe* (a remodelled version of his Italian *Maometto*) and *Mose*, although written to French texts, were wholly Italian in style, and all the more popular for that. The French opera seemed in great danger. The most distinguished native composers showed a marked predilection for the *opéra comique*, in which they worked positive wonders, but in the field of grand opera they did little to rival their successful Italian antagonists. Étienne Méhul seemed to be the only one to uphold the French flag on this high ground, but in spite of the beauties of his grand operas, *Stratoupe*, *Joseph*, and one or two others, it cannot be denied that he, like the rest of his countrymen, felt himself more at home on the stage of the *opéra comique*. But a change came at last. François Auber, the greatest of French *opéra comique* composers, took the stage of the grand opera by storm in 1828, with his *La Muette de Portici*, better known to us as *Masaniello*. Here was French opera again in all its glory, and endowed with a flash, sparkle, and vivacity of dramatic style, such as it had never known before. Its success was instantaneous and complete. One result is peculiarly noteworthy. Rossini, the petted darling of the Italian school, suddenly went over to the enemy and brought out his *Guillaume Tell* in 1829. Although Rossini's nationality was too marked for him ever to be anything but an Italian in spirit, yet the scheme of the work, its general style and motive, were virtually French. It was a thorough tribute to the principles of the French opera. Here we have the second victory for the French, and all the more valuable that the Italians had no suspicion at the time that it was one. In taking stand upon French ground, in adopting French operatic principles, Rossini virtually enlisted under the French banner. Thus the French opera was once more in the ascendant. It was to fight but one more battle. Giacomo Meyerbeer, a German by birth, had been creating a good deal of sensation with his operas in Germany and Italy. He had tried various styles, but had apparently settled down in the Italian manner, and his *Cruciani in Egitto*, brought out in Venice in 1826, was an elaborate and quite successful imitation of Rossini in his most Italian vein.

But the fame of *Masaniello* and *Guillaume Tell* did not let him sleep, and he saw already that French opera was to be the great career for men of his stamp. He went to Paris accordingly, and, in 1831, capped the climax of success with *Robert le Diable*. Never was a more sudden and complete change of style seen in this world. Meyerbeer may be said to have out-Gallicized the French themselves. Every particle of the German spirit of his music disappeared except its elaborateness; his assumed Italian manner vanished like a shadow. He suddenly appeared French to the very marrow, and ever since *Robert* his name has been identified with the French grand opera. His works are standard examples of the whole school. His success was so enormous that had it not been for one man, Italian opera must soon have kicked the beam. That man was Giuseppe Verdi, who was a staunch upholder of the principles of Italian opera. The energy of his music was something phenomenal. Once more the Italian school had a worthy champion, and *Ernani*, *Rigoletto*, and *Il Trovatore* asserted the vigor of Italian principles. But the Italian school was playing its last card. Meyerbeer had worthy companions; he founded the modern French school,

<sup>1</sup> The supposition of the Rev. Myrmor Dwight that the "Mr." Gibbons is Orlando is, of course, a mistake, neither does it appear why he should be a different person from the subsequent "Dr."

<sup>2</sup> Samuel Morland successively scholar and fellow of Magdalene College, Cambridge, and Mr. Pepys's tutor there, became afterwards one of Thurloe's under-secretaries, and was employed in several embassies by Cromwell (e. g., to the Duke of Savoy to protest against the cruelties inflicted on the Vendéens), whose interests he betrayed by secretly communicating with Charles II. In consideration of these services he was created a baronet after the Restoration. He was an ingenious mechanic, supposed by some persons to have invented the steam-engine, and lived to an advanced age.

<sup>3</sup> Revised by the author from the Boston *Traveler's* report.

and Charles Gounod, Ambroise Thomas and others shed additional lustre upon the French opera. But Verdi was not only strong, but also unique. He was not merely the representative of a school; in very truth it may be said that Verdi of himself alone was the Italian school. At last in *La Forza del Destino* and *Don Carlos* he began to show symptoms of French influence; and in 1873, when he brought out *Aida*, in Cairo, he came over to the French as signally as Rossini had done before him in *Guillaume Tell*. The old, purely musical and dramatically frivolous Italian opera is dead. Dramatic vitality, theatrical propriety, have at last firmly established their claim against merely sensuous melody and brilliant vocalization.

The history of the French lyric drama, from Lulli through Gluck and Spontini to Meyerbeer, shows us a gradual but steady development of a great musical and dramatic form of art. The history of the Italian opera from the successor of Scarlatti shows us something very different. The old grand Italian opera begun by Monteverde and developed by Scarlatti, reached its culminating point in Handel and in the great German composers of Italian opera.

After further commenting on the development and extent of the opera buffa and opéra comique, the speaker said: "Thus while in France, composers were exerting all their powers to make their music enhance the dramatic quality of every situation, and add intensity and vigor to the dialogue and action, in Italy composers began to concentrate their energies more and more upon those movements of supreme interest in which they could most surely enchain the attention of their audience by a brilliant musical display.

"The form of the aria, duet, trio and ensemble piece was firmly established. What was necessary was to find a beautiful melody to be developed in this form. By Rossini's time the accepted musical forms had become sheer musical formulae. Once get your melody, and the regular formula for its development could be applied without further trouble, especially as it was very simple. Thus, Italian opera was wholly unprogressive. It died as a form of art simply because Italian composers did not do the first thing to keep it alive." The lecturer then followed the course of German opera after Keiser's death in 1739, and spoke of the new impulse given it by Johann Adam Hiller, as well as the Singspiele, or singing plays, which became famous, and continued as follows: But both Reichardt's *Liederspiele* and Benda's melodramas were too far removed from the character of the opera to hold their ground as operatic forms, and when the genius of Haydn and Mozart took hold of the Singspiel and developed it into the comic opera, the exquisite beauty of their works made people forget the somewhat illogical combination of spoken dialogue and music. Indeed, it was hardly to be expected that Germans should persist in carping at a, no matter how palpable, fault in works of otherwise commanding genius, when so nicely observing a people as the French had long closed their eyes to this very shortcoming in the opéra comique.

The transcendent beauties of Mozart's *Entführung aus dem Serail*, *Figaro*, and *Die Zauberflöte*, succeeded in silencing all objections, and elaborate musical numbers connected by spoken dialogue became the standard form of the German opera. In 1781, that is, two years after Gluck's last opera—*Iphigénie en Aulide*—had been brought out in Paris. Mozart's first grand opera was given in Munich. Mozart had written other operas before, but *Idomeneo, re di Creta* was his first work on a grand scale. It was naturally an Italian opera. Of all existing Germans Mozart was the most Italian. Unlike the great Italians, Cherubini and Spontini, who so insured themselves with the spirit of the French school that they must be accounted musically as Frenchmen to all intents and purposes, Mozart combined in himself not only the finest qualities, but also the essential spirit of two schools—the German instrumental and the Italian vocal. To Italian charm of melody, grace and brilliancy of vocal style, he added German thoroughness, depth of sentiment, and that harmonious sense of proportion and thrifty husbanding of musical material which have made

modern German music what it is. There was so much of the Italian spirit in him, it so pervaded his vocal and instrumental writing, that a great German musician of our own day once said: "I must acknowledge that my countrymen do not, as a rule, seize the gist of Mozart's melody. I had rather hear an average Italian or French violinist play a phrase in a Mozart quartet than nine out of ten of our distinguished German players. Our Teutonic earnestness fails to catch that airy grace." Yet with all his fine lightness of touch, Mozart was as profound and earnest as the most German of Germans. He was far more naturally musical than Gluck. What Gluck did by reasoning about the theatrical proprieties, Mozart did instinctively, and did it better. Gluck made the drama absorb music into itself. Music ran in its veins, to be sure, but it had to flow according to the nature and direction of the channels through which it ran. Mozart made music absorb the drama, and become of itself dramatic. He so transported the listening spectator to the lofty ideal realms of music, that to the æsthetic sense his operas were supremely satisfying, no matter how the colder reason might cavil at a certain lack of dramatic realism. His dramatic personæ became not so much real human beings as musically-expressed generalizations of certain phases of human character. The music was an integral part of their individuality. Yet we must remember that Gluck, with all his studiousness of dramatic propriety, never allowed himself to be distinctly unmusical. If the dramatic element in his works kept the musical element in abeyance, and often seriously stunted its development, it never distorted it nor made it unnatural. In Mozart's hands the opera was a compromise between music and the drama; each element sacrificed something to the other, the purely musical generally predominating somewhat over the dramatic. As Mozart stands in a manner by himself, his influence upon the world at large was very great. He was not a man of theories, and founded no school; he belonged to none. Yet there has hardly been an opera-composer out of Italy who has not owed him a great deal. His influence is strongly felt in Cherubini and Auber. His operas were long denied a place on the French stage, but French composers studied him perhaps more carefully than any other model. In Italy, on the contrary, he was hardly known save by name. As for his Italian operas we need only remember his god-like *Don Giovanni*, to see him unapproached and peerless. No opera of any school or age combines so much that is great as this mighty work, a work which for the lofty and transcendent genius displayed in it is to be ranked with Dante's "Divina Comedia," Shakespeare's "Hamlet," Michael Angelo's ceiling of the Sistine chapel, Handel's *Israel in Egypt*, Bach's St. Matthew Passion and Beethoven's Ninth Symphony. It is the opera. The next great German opera after the *Zauberflöte* was Beethoven's *Fidelio*. A more characteristically German work, saving its Spanish subject, does not exist. Except for the larger musical idiom of Beethoven's second manner, by this time fully developed, and certain individualities of style and inspiration, *Fidelio* follows the form of the Mozart opera very closely. With the *Zauberflöte* and *Fidelio*, German opera had entered upon high ground. It only remained for it to strike out in a more distinctly national direction in its choice of subject matter. If Mozart had raised the Singspiel to the dignity of opera, he had none the less cut loose from its homely German associations, and carried it into the foreign fields of Spanish and Oriental romance. In this respect he was imitated by Beethoven. The first noteworthy attempt to draw inspiration for the now grandly developed German opera from national German legends and romance was made by Louis Spohr.

In 1818 he wrote his opera *Faust*. The text had nothing in common with Goethe's tragedy, save the characters of Faust and Mephistopheles, and was, moreover, so flimsy and miserable that Spohr's fine music was hard put to it, to insure the work any success. Karl Maria von Weber had entered upon the field of national romantic opera seven years before the completion of *Faust*. In 1803 Weber wrote an opera on the German legend of *Rubenzahl*, the

demon of the Riesengebirge, that chain of mountains which forms the boundary between Silesia and Bohemia. *Rubenzahl* was intended for the theatre in Breslau, but was never performed. Although the opera itself was a flash in the pan, as far as the public was concerned, musicians in Germany could not well have escaped hearing of it, and very likely it suggested to Spohr the idea of turning to German legendary lore for the subject of an opera text.

But in 1821 Weber was fully compensated for the neglect of his *Rubenzahl*, by the success of his *Der Freischütz*, a work which in every way deserves the first place among German romantic operas. It was distinctly an epoch-making work. The old legend of the wolf's glen was familiar to everybody in North Germany. Weber's melodic style was so founded upon the national German folksong that the public found themselves at once at home both in the story and in the music. Of all opera-composers Weber was most truly romantic. The only man who approaches him in this vein was Frédéric Chopin. His melodic invention was as spontaneous and fresh as Nature herself. But with all his innate genius he never made himself a complete master of musical form. His technique in composing was comparatively small. He was badly taught, and did not know how to get the full value out of his inspiration. But a composer of greater wealth of musical invention and fancy has never been seen.

### ŒDIPUS TYRANNUS.

WHAT IS SAID OF THE GREEK PLAY AT CAMBRIDGE.

(From the *Advertiser*, May 18.)

There can be no doubt that the performance was remarkably successful, and afforded very great and peculiar pleasure to a critical audience. That many of the spectators had moments of weariness, as most of us have them in listening to modern plays, we do not doubt: but the general experience of the evening—as the faces of the spectators fully demonstrated at its close—was one of excitement and satisfaction. The generally anticipated difficulty of following the book of the play vanished upon trial; nearly every one present seemed to have made some preparation for the event, and those who had not so prepared themselves could not have been more troubled than on witnessing a French or German piece. The action, indeed, was generally so expressive that any quick-witted spectator familiar with the general purpose of the scene could follow the performers without serious interruption. Aside from the peculiar merit of its individual impersonations the tragedy occasioned—as might have been anticipated—the unique delight which attends the spectator's transportation to a distant country and a far-distant age. No imaginative person can resist this influence, where the circumstances are at all favorable. And here everything conspired in a wonderful way, the drama itself having such imaginative vividness, and every detail of representation being carried out with dignity, absolute precision and accuracy, and with a wonderful smoothness resulting from most careful preparation under most competent and learned instructors. From the moment when, near the close of the instrumental introduction, the company of suppliants made their slow entrance from the right, and passing through the orchestra to the left, mounted the stage and laid their votive offerings on the altars before the palace, many a spectator must have forgotten his country and century and have felt himself a Greek of the Greeks. Quite aside, also, from the acting and music, the great beauty of the correct costumes and the fine tableaux vivants, made by the groups of players, was a feast to the eye and the fancy throughout the evening. The acting as a whole was remarkably and surprisingly good. Most of the players were only amateurs, and of course showed their want of professional training, but there was extraordinarily little of immaturity in performance, both as to quality and as to quantity, considering the circumstances of the occasion. Mr. George Hiddle led easily with his assumption of Œdipus, the king. His feat of memory in learning so as to be "letter perfect" between six hundred and seven hundred lines of Greek verse of itself

gives him an enviable distinction. In even more important respects his effort was admirable. His bearing was generally dignified and regal, his elocution pure and finely expressive, his action appropriate and impressive. The total performance indeed showed a capacity for sustained strength with which few even of Mr. Riddle's admirers would have credited him in advance. The general faults of the performance were its tendency to over-sentiment, to profuseness in violent facial action and vocal utterance; faults less pardonable in a Greek play, even when the playing is upon the modern theory, than anywhere else. But these errors are the errors of zeal, and really appear trifling in comparison with the real vigor and the emotional depth which characterized Mr. Riddle's effort. In his first speech to the blind seer the tendency to over-sentimentalize was well illustrated, *Edipus* being as haughty as well as a religious monarch, and in the famous description of the killing of Laius Mr. Riddle ran into so passionate a style as to forget at the height of the climax that he was a narrator, and to talk as if he were at the very moment an avenger of blood. But this last speech, as a whole, was given vividly and with great variety and expression in action. The pathetic passages were almost all interpreted by Mr. Riddle with genuine feeling and refined art, and at the last, where the situations are really terrible, he rose to their true height in a way which would not have discredited any actor in America. His final talk to his little daughters was beautifully managed, and the fall of his voice as, in the chaste but expressive Greek, he told them the shame of which they were born, had more than a touch of real genius. One peculiar source of pleasure in Mr. Riddle's performance was his exquisite pronunciation of the Greek. We have never heard anything to compare with this, and find it the most remarkable revelation of sound beauty in language that we have ever known. "Speaking to the ear like Italian, speaking to the mind like English," says the younger Coleridge in describing the Greek tongue. In the new pronunciation as given by Mr. Riddle Greek is indeed far sweeter than Italian; and it was curious to note how the three chief peculiarities of the three great modern Continental languages were united most charmingly in his speech, viz.: the North German guttural *ch* in *chi*, the pure French *u* in *upsilon*, and the perfect enunciation of both consonants where a consonant is doubled, after the Italian mode. Mr. Opdycke came next to Mr. Riddle, with his impersonation of Jocasta, for which he made up with noble but almost feminine beauty of face and form, and which was marked artistically by the sweetness and tenderness of tone exactly appropriate to a loving wife. Mr. Opdycke also contrived to imitate various characteristically feminine gestures and positions. His pronunciation was very beautiful, and about equal to Mr. Riddle's. His chief triumph was obtained, however, in his very difficult last scene, where, as the full horror of the truth was gradually revealed, he indicated Jocasta's anxiety and alarm, her hopeless attempt to stay the messenger's story, and finally her measureless woe and shame, with remarkable command of the mute gambut of expression, and his final exit had really great tragic force and significance. Next in merit were Mr. Curtis Guild's *Tiresias*—a trifle robust, perhaps, for a very old blind man, but magnificently made up and very vigorous and spirited in speech, and Mr. Lane's Old Servant of Laius, which had remarkable fidelity and picturesqueness. Mr. Roberts's impersonation of the Messenger from Corinth was also good, and the others were all devoted, painstaking and acceptable.

Professor Paine's music has already been analyzed with much care in these columns. But we must now say, with emphasis, that it marks—to our apprehension—the highest point which his genius as a composer has reached. It is learnedly and effectively scored for the instruments, and the vocal effects produced are almost of the highest order. It is Greek in its spirit, and expresses the tragic pathos peculiar to the situation of *Edipus* with wonderful imaginative vividness and grasp. The melody is always pleasing, and in at least three of the six numbers is very beautiful. The first choral number is pure and elevated in style; the

second is the crown and glory of the whole, and has a richness, variety, and depth which suggest and equal Mendelssohn's best work in this kind. The third is strong and simple. The fourth seemed to us, as compared with the others, to lack invention, though we recognize its solidity and vigor. The fifth is an exquisitely lovely idyl, interpreting the enchanting verse with poetic grace and insight. The sixth is full of tragic significance. The instrumental introduction wonderfully epitomizes all the music, and is a masterpiece in its kind. The performance of the music last night was very good on the whole, correctness and spirit being the rule. In many passages the singing was strikingly and exceptionally good, and the performers sang as if they were inspired by the music and the occasion. In almost every respect the musical performance was an advance upon that of the dress rehearsal, with one unfortunate exception; in the charming fifth chorus Mr. Osgood sustained the solo last night with his usual taste and artistic fire and feeling, but his voice was not in good condition, and the number failed of its full effect, and indeed of the effect easily reached on Saturday night. The regular chorus of fifteen did their important and trying duty admirably well throughout the entire evening, and Mr. McCagg's fine voice and good skill made him a very valuable *corypheus*.

(From the *Evening Gazette*, May 21.)

On the correctness or incorrectness of the musical features of the performance there is no need to dwell at any length. We know nothing of Greek music. It has long been a question whether the ancients knew anything whatever of what we call harmony, and the evidence almost entirely favors the negative side. A modern composer, therefore, in setting the choruses of the dramatic poets of antiquity has no authority in respect to form, treatment and style, by which to guide himself. If he have any desire to reproduce what he deems an equivalent of old Greek music, he is as likely to go just as far astray in one direction, as by adhering to modern methods he is certain to go in another. We do know that the Greeks had instruments resembling to some extent trombones and trumpets; that they had several varieties of lyres, and a somewhat large family of what they called flutes, which were held vertically instead of horizontally to the mouth. These flutes were the principal instruments. They regulated the motions of the chorus and the gestures and cadences of the actors. The composer of to-day might bear these facts in mind, and make the tones of harp and flute predominate in his score, but the effect would be monotonous, though doubtless no more so than of old. But Mr. Paine has chosen the most pronounced modern method to illustrate the verses of Sophocles, a course which the doubt surrounding the subject fully justifies. There is, however, one point which he seems to have forgotten, and that is that the verses were written to be heard. It was here that the poets exerted themselves most; where they lavished their best powers of rhetoric and of imagination. Even Aristophanes, with all his ribaldry, becomes sober at such moments, and appears as the poet rather than the satirist. It is quite certain that Mr. Paine produces more impressive dramatic effects than were known to the ancients, or were, perhaps, desired by them, through the rich and warm coloring he has given to his score; but it is fully as certain that of old the words were listened to with the deepest attention, and that the accompaniments must have been light.

However, without further theorizing, we may at once admit that Mr. Paine's music was one of the most delightful features of the performance. It is always large and dignified in style, broad and chaste in sentiment, and exquisitely pure in taste. The overture is profoundly impressive, and admirably prepares the mind for what is to follow. The leading themes of the after music are skilfully and judiciously woven into it, and the orchestral treatment, though learned, is characterized by great flexibility, and is never dry. The first chorus is full of fire and passion, and is a fine example of the composer's knowledge of vocal effect. In the second chorus there is a delicious adagio, the pervading theme of the overture, which is almost sen-

suous in its grace and warmth. But the most dramatic portion of the score is the third chorus, in which *Edipus*, Creon and Jocasta converse with the chorus. Taken altogether, this number impressed us as the most thoughtful and the finest piece of work we have yet had from Mr. Paine. The fourth chorus, though abundant in dramatic color, is perhaps the least interesting part of the score. It is labored in effect, and has not that continuity of idea and feeling that is so satisfying a characteristic of the other portions of the work. The fifth chorus opens with a wonderfully sprit and flowing air for the tenor, and overflows with beauties not only of melody, but of harmony and treatment. In the sixth and last chorus Mr. Paine has acquitted himself magnificently. Here he has given a worthy culmination to all that has gone before, and has scattered his knowledge, skill, taste and judgment with a lavish hand. The voices here are scored in the most masterly manner. In fact, we cannot pass from the consideration of this feature of the composition without paying a warm tribute of praise to Mr. Paine for the judicious way in which he has treated the voices throughout. Of his use of the orchestra it is scarcely necessary to speak. It will be taken for granted that there is no flaw in it. It leans towards the methods of Wagner, but is nowhere sensational or in questionable taste. The music of *Edipus* is, we think, in advance of anything Mr. Paine has hitherto done. It shows expansion and maturity in every direction, and upon it he may safely found a claim to lasting reputation.

Of the tragedy but little is left us to say. Its plot and motive have been so thoroughly exhausted by our contemporaries that it is almost impossible to discuss it from a new point of view. The story is no pap for babes. It is one of parricide and incest. Objection has been made to its presentation here on the score of immorality; but this is prudery—stilly prudery. The story is by no means as coarse as that of Lot and his daughters, which it is permitted youngsters to read without protest. *Edipus* is the unhappy victim of a remorseless fate. He is helpless in his struggles against that destiny which has preordained his shame and his ruin. He is one of the most touching figures in legend. Doomed to slay his father and to wed his mother, he is a puppet without volition, who is hurried along in the hands of the controlling deities. His sins are not of his own making, and must follow an irresistible command. It is true that no moral is taught by his fate. The old Greek poets did not greatly trouble themselves with morals. They simply taught submission to the will of the gods. The directness, the power, and the almost appalling calm with which Sophocles has told this terrible story of unavoidable crime cannot be described. Nothing in the whole range of the modern drama, from Shakespeare down to the present time, can compare with the skill with which the old poet has treated his subject from the moment that *Edipus* begins to suspect the horrors of his situation. The intensity is almost unbearable; the dreadful interest never weakens; the culmination is heartrending. The cry with which Jocasta disappears after she has learned the whole of the frightful truth is terrible. The agony of *Edipus*, who destroys his eyesight that he may no longer look upon his shame, whose woes are not even ended by the death that would be so welcome, racks the very heartstrings. Almost every phase of mental suffering is dissected with almost brutal resolve; soul wounds are probed with a remorseless finger, until the culmination is one overwhelming groan from a heart that can do all but break. In the presence of the warring of such tremendous passions it is frivolous to dabble about the puerile commonplaces of every-day morality.

Of the acting of the tragedy we may speak in warm praise. To begin at the beginning, a passing word of commendation is due the scene representing the exterior of a palace, which was excellently painted. The costumes, which we take for granted were correct to the minutest details, were pleasingly varied in color, and had been made the subject of the most laborious research. Many points in this connection were doubtless lost upon the audience, as we frankly confess they may have been upon us,



since we perceived no distinguishable difference between them and the costumes that have of late been worn upon the stage of the regular theatre whenever any of Shakespeare's Roman plays have been mounted with judicious care. Mr. Riddle's physique was hardly adequate to realize the majesty and the dignity of the heroic Oedipus, and his manner lacked something of the stern and perhaps savage nature of the character, but his acting was abundant in fire, passion and intensity of expression. In most essentials he surpassed his fellow-actors on account of his previous dramatic training, and we may add that he has never before shown the possession of so much virile force as he manifested in his performance of this part. His acting in the scene where he learns from the shepherd the dreadful mystery of his fate would have done credit to any actor. In the parting interview with his children he was likewise remarkably fine. He spoke the long speeches of the part with wonderful fluency, and with an ease that left him perfectly unembarrassed in giving every attention to propriety of gesture. Another admirable effort was the Teiresias of Mr. Curtis Guild. His pronunciation of the Greek was exquisitely refined, and his acting throughout, albeit somewhat robust for the blind old prophet, was able, spirited and exceedingly interesting. Mr. Owen Wister, as the second messenger, was another notable success for his animation and his judicious emphasis of gesture. Mr. L. O. Opdycke had a very trying obligation to fill as Jocasta, but he succeeded in a manner worthy of cordial praise. His exit, after the queen had realized the horror of her position, was really thrilling. In fact, the acting throughout reflected credit upon the intelligence and the devotion of all concerned; and they may pride themselves upon the honor that their efforts have conferred upon their college. They have shown that if they can become excited over a boat race, they can also distinguish themselves in a more worthy direction. From high to low, there is not a student of Harvard who may not justly plume himself upon the triumph achieved on this occasion. We doubt if it would be possible to gather a more brilliant or a more intellectual audience than was assembled in the Sanders Theatre on Tuesday night. That all were equally edified by the performances cannot be affirmed. Though there were doubtless many to whom Greek was almost as familiar as their mother tongue, there were more to whom it was a sealed book, and it must be confessed that after the first half hour or so the bulk of the audience seemed to be oppressed by the interminably long speeches and the lack of action in the play; a state of feeling that became plainly manifest wherever a pause in the conduct of the play called for the welcome variety that was given by the music. However, it came to an end in three hours, and all seemed to feel that they had enjoyed a new and a memorable experience, and were grateful for it. We doubt if many were greatly enlightened by the programmes, in which everything was printed in Greek except the names of the actors; but it certainly interested some to discover that the classical term for horse-cars was *Amaraulhipposiderotomikai*.

[Of the plot and action of the play we find no better description than the following by Mr. Charles T. Compton, in the New York Tribune.]

The scene is at Thebes, before the palace of Oedipus. To Laius, king of Thebes, had long before come dark and terrible warnings that his own son should murder him, should marry his queen, the mother of that son, and should succeed him as king. Laius had adopted the common expedient, and, foolishly thinking to thwart the inexorable Fates, had delivered his son as soon as born to be murdered. The compassionate servant gives him, instead, to a shepherd of the king of Corinth, and the shepherd to the king, by whom he is adopted. Oedipus, journeying to the oracle to inquire concerning his birth, chance, in a place "where three ways meet," to encounter and kill his father, and, as he supposed, all his father's companions. Arriving at Thebes, he finds the Sphinx, with woman's face and a bird's wings and a lion's tail and claws, terrifying the city, and slaying every one who could not solve the enigma. The king of Thebes offers his throne and the hand of Jocasta, the widow of Laius, to any one who will rescue the city by solving the problem. The riddle is solved by Oedipus, and the promised rewards

are bestowed upon him. He mounts the throne, and marries his mother; children are born to him, and all his life, over which such a terrible calamity is impending, is full of prosperity and happiness. But the outraged Fates are not to be balked. Pestilence again stalks through the city. At this point the *Oedipus Tyrannus* begins.

Barely the drama opens. The whole city is filled with the smoke of sacrifices, with piteous prayers to Apollo, and with loud lamentations. The help of Oedipus, who once freed the city from a similar disaster, is again sought, while the earth is barren, the flocks perishing, and mothers are dying with their infants. The king is appealed to as "the best of men." He answers that he has sent Creon to the Temple of Apollo to inquire of that god the way to save the city. The answer with which the messenger returns is that Phœbus commands them to drive pollution from the land, and not to suffer to it one moment the monster who is the object of his wrath. The murderer of Laius must be banished. Oedipus promises his assistance in discovering the culprit. Here follows the beautiful hymn to the gods, beseeching aid. Oedipus, incited by the chorus, determines to consult the blind priest Teiresias, "who knows the secrets of the heavens and of the earth's dark womb." The priest hesitates to answer, but finally, pressed by the angry Oedipus, he responds: "I say that you are the murderer of this man whose murderer you seek." Darker hints are given of a darker crime, and Teiresias is indignantly dismissed from the royal presence. In his rage Oedipus suspects Creon of designs upon the sceptre and upon his own life. Bewildered and full of vague forebodings, he understands nothing clearly. The day is growing dark with apprehension, and the royal equanimity is utterly overthrown. At the height of the stormy quarrel Jocasta appears upon the scene, and attempts to soothe the king. She narrates the words of the oracle: that Laius was murdered by robbers, "where three roads meet." A lurid light breaks in upon the mind of Oedipus; he tells with many misgivings his encounter with the supposed robbers, and the death which he inflicted. If the slaughtered man were Laius, what a dreadful fate is his!

Lives there a man so hateful to the gods?  
Nor citizen nor stranger may henceforth  
Beneath their roof receive us, none with me  
Hold converse, from their houses all constrained  
To thrust me.

Filled with distracting doubts he summons the herdsman who had asserted that Laius was slain by several robbers. If so "it cannot be that one be many;" but if the herdsman declare that the king fell by a single arm, on the miserable Oedipus the weight of guilt must fall. At this moment there is a treacherous gleam of sunshine. Information is received of the death of the king of Corinth, the presumptive father of Oedipus. At least the monarch has not perished by the hands of his son. The herdsman from Corinth tells to Oedipus the story of his youth. Jocasta, who now knows the fatal secret, beseeches Oedipus to pursue the inquiry no further, but he answers: "No prayers shall move me; I will be informed." All is soon known—the murder, the incest; and Oedipus exclaims with exquisite pathos:—

Is there a wretch like me? My dreadful fate  
Is now unveiled. O light, thy beams no more  
Let me behold, for I derive my birth  
From them, to whom my birth I should not owe;  
My dearest commerce I have held with those  
Whose commerce nature starts at; I have slain  
Those from whose blood the foulest stain I draw.

Instantly, while the chorus is singing of the misery of mortals, a messenger hurriedly enters, announcing the self-slaughter of Jocasta. The palace is dim with horrors. No messenger upon the tragic stage, where all is so often sorrowful and unexpected, ever brought more doleful tidings—such a story of "misfortune, lamentation, death, disgrace." The wretched Oedipus, at the sight of Jocasta's suspended corpse, has torn out his eyes with the golden clasps which Jocasta wore. In his agony he has cried:—

Open the doors and show  
This murderer of his father; show to Thebes  
This murderer of his mother.

Soon after is heard his agonizing cry: "Woe, woe! O miserable me!" There can be no deeper pathos than that of the scene which follows, if it be not a misuse of the word to call such a scene pathetic:—

I know not with what eyes in Pluto's realm  
I could behold my father, had I sight  
Of my unhappy mother.

The chorus, unable to endure the spectacle, avert their gaze, and the blind, staggering Oedipus is conducted into the palace, there to await the decision of the oracle as to his future course of life. Nothing can be more touching than the wail of Oedipus for his chil-

dren, though they be children of shame: "Come to me," he cries; "come to these hands! I am your brother and your father. I cannot see you now. What a wretched life is before you! Who will greet you at the feasts? How from the assemblies of the citizens will you come weeping home! Who will marry you? Pray to the gods for me that they will not always let me live! Pray that they grant you a happier life than that of your father!" Creon, with a certain cold and kingly dignity, denies every request of the wretched Oedipus, and the poet leaves us in doubt of his future fortune. We know from other sources that he was banished, and that his daughters were permitted to accompany him. Sophocles takes up the story again in the "Oedipus at Colonus," and tells us how the stricken life was terminated, when the dethroned king, by the mysterious interposition of the gods, was mysteriously received into the bosom of the earth.

Such are the tragic events of the *Oedipus Tyrannus*. Horrible to modern readers as the story might seem necessarily to be, it is mitigated by the sweet and natural genius of the author; and, repugnant as the plot may be to modern taste, the fine moral tone of the tragedy, and its thoroughly decent and healthy method and action, rescue it from any feeling of disgust with which it might otherwise be received. To comprehend its perfect morality and the absence of what, in conventional phrase, we should call "sensational," it might be compared with any modern play based upon the same incidents. These are materials which it would now be hardly possible for a modern dramatic writer to employ. The Greek genius could handle them and not be defiled, and make out of such unpromising incidents a drama at once pure, moral and ennobling.

## Dwight's Journal of Music.

SATURDAY, JUNE 4, 1881.

### CONCERTS.

June has come. The musical season is gone. In spite of Greek Fate and the woes of Oedipus, relieved by Paine's fine choruses, all artificial art and song must gladly now yield precedence to birds and grass and apple-blossoms, lilacs, roses, lilies of the valley, happy children, and the bliss of summer. Yet a few interesting concerts remain on our list unrecorded. For one, we must not forget that of

Miss JOSEPHINE E. WARE, which took place at the Meisnau on the evening of May 3, with the following choice programme:—

Quintet, "Die Färlle," Op. 111	Schubert
Allegro vivace. Andante. Scherzo. Presto. Tana. Andantino. Finale: Allegro giusto.	
Song: "Mio bel tesoro"	Handel
Piano Solos: a. "Berceuse"	Chopin
b. "Valse Caprice"	Rubinstein
Songs: a. "The Linden Tree"	Schubert
b. "Solovej's Song"	Grieg
Quintet, Op. 30	Goldmark
Allegro vivace. Adagio. Andante quasi moderato. Scherzo. Allegretto con spirito. Allegro vivace; alla breve.	

Miss Ware was accompanied in the two Quintets by those excellent artists of the Beethoven Club, Messrs. Allen, Dacreuther, Henry Heintz, and Wulf Fries. Schubert's "Trout" Quintet, so called from its introducing, with variations, his song of that name, is too seldom played in public, for it is a charming composition, full of genius. Both in that and in the Quintet by Goldmark, Miss Ware, who is yet very young, showed not only an excellent technique, but true musical feeling and conception. She has gained in power and firmness and *aplomb* since her debut of last year, which was so interesting. But she appeared to even better advantage in her well contrasted solos by Chopin and Rubinstein. The singer was Mrs. E. Humphrey Allen, who sang in her usual pure style, and with chaste fervor, the fine aria by Handel, and justified her selection of two comparatively unknown songs by Schubert and the Norseman, Grieg.

A very interesting little concert was given at Wesleyan Hall, on Wednesday afternoon, May

18, by a young debutante of eighteen, Miss ANNE FISHER. She has been a pupil from the first of that conscientious, careful teacher, Mr. T. P. Currier, and he may well be proud of her. She looks bright and full of energy, and her playing has a genial, *con amore* character, while it shows precision, fine accent and phrasing, and brilliant, free and fluent execution. She was assisted by a pleasing singer, Miss MAUDE WADEWORTH, a pupil who does credit to her teacher, Mr. C. F. Webber. Here is the programme:—

Prelude and Fugue, C-sharp major	Bach
Sonata, Op. 53	Beethoven
(First movement.)	
Ballad, "In the Twilight," Op. 43.	Brahms
Fantasia in Form einer Sonata, Op. 5	A. Saran
2. Romances. A. Scherzo.	4. Allegro.
Scherzo, B-flat minor, Op. 31	Chopin
Songs: "Gute Nacht," Op. 5, No. 7	Franz
"Mit einer Wasserlilie"	Grieg
Song without Words, No. 26, in E.	Mendelssohn
Valzer brillante, in A-flat	Moszkowski

We were unfortunately belated and obliged to lose the Bach selection, which we are told was very finely played. But that first movement of the C-major Sonata of Beethoven was rendered in a style so clear and sure and bright and sound that we would fain have heard the work all through. It was a great pleasure, also, to hear once more, after a long respite since its first appearance, a portion even of that charmingly genial, strong, original Sonata-Fantasia by Robert Franz's pupil, the North German clergyman, Saran. The young interpreter entered well into the spirit of the three movements. The Chopin Scherzo was brilliantly performed. The songs were well chosen and well sung.

MR. ERNST PERABO (who is soon to leave upon another trip to Germany) gave a delightful private matinee at the house of two of his musical lady friends in Brookline, on the afternoon of May 23. The house is in a green lane, unobscured in apple-blossoms, lilacs, and all that makes the air sweet and pure; the room and entry were filled with cultivated, sympathetic listeners; the piano was an admirable Chickering grand; and the programme, all of which was interpreted by Perabo himself, was rich and choice enough to satisfy any one:—

Sonata in B-flat major. Without opus. Written in 1828	Schubert
1. Molto moderato.	3. Scherzo.
2. Andante sostenuto.	4. Allegro ma non troppo.
a. "Es blüht der Thau." F-major. Op. 72, No. 1	Robinetten
Transcribed by E. Perabo. New.	
b. Allegretto, for piano and cello. A-minor. Op. 12, No. 1	Fr. Kiel
Arranged for two hands by E. Perabo. New, MS.	
c. Intermezzo, from Sonata for piano and cello. Op. 32	Fr. Kiel
Arranged for two hands by E. Perabo.	
d. Petit Scherzo. Op. 10	E. Perabo
e. Prelude, from "Notre Temps." E-minor.	Mendelssohn
f. Song without Words. E-major. Op. 31	X. Scherzanka
Valzer Capriccio. A-major. Op. 27, No. 1.	Beethoven

The Schubert Sonata is the one which we had failed to hear in the last of the two morning concerts recently given by Mr. Perabo in the Meisner. It is a noble, marvellously rich, imaginative, and in feeling, deep and earnest work. The principal theme in the first movement, to which everything throughout the other movements seems to be somehow related, is singularly appealing and majestic. The whole Sonata seems to record one of the deepest experiences of the composer's life. And Mr. Perabo appeared to be absorbed into the very soul and spirit of it. Indeed he was in his best mood for bringing out the meaning and the beauty of all his rare selections. The manifest delight of such an audience must, with the music in itself, the sympathy, the fragrance, and all the sweet surroundings, have

made that summer afternoon one worth remembering to him.

CECILIA. The Club's last concert of the season (which, we confess, the temptation of the country after a hard, hot day's work caused us to forget) was postponed to the very last evening of May, at Tremont Temple. It was without orchestra, and consisted for the most part of short, but really choice and favorite selections, as follows:—

Organ: Prelude in C-major, Bach, and Rhapsodie, Saint-Saens. — Mr. John A. Preston.	
Part songs: "The River Sprite" and "The Sea hath its Pearls." — J. C. D. Parker.	
Songs: "St. C. anno, O cara," Handel; "Du bist wie eine Blume," Schumann; "David Ricardo's letztes Lied," Raff. — Miss Ella M. Abbott.	
Part song: "Under the Greenwood Tree," Fenelon.	
Ninety-fifth Psalm, Mendelssohn. (Solos by Miss Gertrude Franklin, Miss Abbott, and Dr. S. W. Langmaid.)	
Scene from "Messiah," "O Holy Power," Auber. (Solo by Mr. A. P. Arnold.)	
Part songs: "The Smith," Schumann; "May Song," Hauptmann.	
Duets for piano and organ: Canzona, Serenade, Widor, — Mr. J. Philippon and Mr. Preston.	
Songs: "The Rose," Spohr; "The Lotus Flower," Schumann; "Il Primo Amore," Widor. — Miss Franklin.	
Part song: "The Willow Tree," Rheinberger.	
Chorus of Hesperia. — "Prometheus," List.	

### BERLIOZ'S REQUIEM.

(Continued.)

As for the purely orchestral side of the movement, the effect is not what a cursory glance at the score might lead one to expect. First and foremost, there is nothing to remind one of a brass band. The small orchestras of brass instruments, sounding from the four cardinal points, do not sound in the least like a brass band. The effect is that of the clearest, purest and most brilliant trumpet tone. There is no vulgar blare and braying. The trumpets, cornets and trombones are, in general, written pretty high, and the lower tones of the ophicleides merely add body to the mass of sound; their coarser quality of sound is toned down by the other instruments.

The effect of the large mass of drums is stupendous. It may look trivial on paper, but so soon as it is heard, it carries the conviction of its own reason of being with it.

As I have said already, the music is sacred and even specifically church-music in a very high sense of the word. Like some few other grand church compositions, Bach's "St. Matthew Passion," for instance, or a mass by Palestrina (I make the comparison only in this sense), it is music to which one would like to listen in the dark, in some grand Gothic cathedral where orchestra and chorus are out of sight. Looking at the singers and players is distracting and confusing. After all, this is a pretty good test of the sacred or secular character of music (in an ecclesiastical sense). One loses half the enjoyment of the Ninth Symphony if one cannot distinctly see both chorus and orchestra. But the less one looks at the people who are singing and playing Bach's "Passion" the better. Just so with this "Dies Ira" of Berlioz's (indeed, with the whole "Requiem"); one wishes all the material part to be invisible.

One point in this "Dies Ira" is not to be overlooked, and this is the license Berlioz has taken with the ritual text. At the beginning of the "Tuba mirum," he coolly inserts a line from the Nicene Creed: *Et iterum venturus est cum gloria judicare vivos et mortuos, et omnia* the verse: *Per sepulchra regionum*. Yet few of us will probably feel inclined to chime in with M. d'Ortigue's criticism: "Our admiration for M. Berlioz's talent and our friendship for him personally will in no wise weaken the expression of the severe blame which our conscience as a Catholic makes it our duty to inflict upon him."

No. 3. (*Quid cum miser.*) Of all the numbers in the "Requiem" this one is perhaps the most dramatic in conception. Yet here, as elsewhere, Berlioz has preserved the devotional spirit in his music untainted. A mere careless glance at the score is misleading. After the portentous array of instruments in the "Dies Ira," this modest score of eight lines, in which the reeds far outnumber the notes, conveys at first the impression of over-sharp contrast. But remember that the "Dies Ira" closes *pianissimo* with the words "*Mors stupebit et natura.*" There is no abrupt transition from loud trumpet-blasts to almost silence. The vast orchestral proportions of the "Dies Ira" are gradually diminished until the modest movement which follows comes in naturally and without making the impression of a mere *tour de force* of theatrical effect. The picturesque handling of the subject is thoroughly artistic and in no wise trivial. The tombs have opened, resurgent humanity finds itself in the presence of its Judge with the awful prophecy announced in the "Dies Ira" still ringing in its ears, and tremblingly asks of itself: "*Quid cum miser tunc dicturus? Quem patronum rogaturus?*" The surroundings, what M. Zola would call the spiritual "*milieu*," are indicated by the orchestra. Now the English horns and bassoons, now the celli and double-basses whisper fragments of themes from the first part of the "Dies Ira" (before the "fanfare.") Berlioz seems to have been especially susceptible to the feeling of desolation engendered by this sort of dismemberment of a melody, heard previously in its entirety. We find many examples of this peculiar effect in his writings. He was also fond of confiding such broken melodic phrases to the English horn. He says of a similar passage in one of his symphonies: "The feeling of absence, oblivion, painful isolation, which arises in the souls of certain listeners at the evocation of this abandoned melody, would not have a quarter of its force if the melody were sung by any other instrument than the English horn."

In the movement of the "Requiem" in question, the tenors of the chorus sing their trembling question, and the humble prayer, "*Requiem, Jesu pie, etc.*," in short, disjointed scraps of melody, (taken, like the orchestral accompaniment, from the "Dies Ira.") The rest of the chorus is silent; the basses alone whisper the closing phrase. The number is very short, only forty-nine measures, and depends more than any other in the whole work upon its connection with what precedes it. Separated from the "Dies Ira," it would be wholly incomprehensible. Although it appeals far more to the imagination of the devout listener than to his specifically musical sense, the appeal is too poetic, in a high sense, for us to wish that the composer had seized this opportunity for writing something of more purely musical interest. With all its suggestive picturesqueness, the movement never oversteps the limits of devotional solemnity. Much of its mysterious quality is due to the very unusual key of G-sharp minor.

No. 4. (*Res tremenda.*)—(*Andante maestoso*, four-four time, E-major). Three great chorals on the wooden wind and horns (E-major, G-sharp minor, A-major) the first two of which are answered antiphonally by the full chorus without accompaniment. Then the strings join the chorus, and the rest of the orchestra (without trombones or drums), and an elaborate movement—now full of majesty, now pathetically melodious—develops itself. The tempo gradually quickens until, at the words "*confutatis maledictis*," it has become twice as fast as at the beginning. The music is here as effective as it is original in conception. The chorus, accompanied by the wooden wind, horns and strings, thunders forth the phrase "*confutatis maledictis*."

in a rapidly descending series of chords of the sixth. In the next measure we hear a plaintive sigh from the wooden winl, responded to by the word "Jesu" sung *piano* by the chorus. Then follows the word "maledictis," shrieked out to a wild diminished seventh chord; then a whirlwind in the orchestra leads to a repetition of the same effect, and the tempest is unchained. Here, where most composers would have been tempted to deploy all the heavy artillery of the orchestra, Berlioz has drawn the most terrific effects from the strings. The trombones & Co. are silent. For three whole measures the double-basses play a strident high *B-natural* above the low *C-natural* (open string and octave) on the 'celli. Without actually hearing this passage one would not believe that stringed instruments could produce such a roar as comes from the orchestra at the words, "*flamma acerbis adlucit, voca me!*" Then follows a measure of silence, which is in turn followed by this most impressive phrase:—

CLARINETS, BARSOONS, & HORN. *poco f*

CHORUS.

et de profundo. Tacit.

'CELLI, &c. Basso.

The orchestra and choruses then grow more and more agitated, crying out in fuller and fuller harmony, "*Libera me de ore leonis, ne eudam in obscurum.*" the four orchestras of brass instruments, the twelve horns "with bells raised in the air," and all the drums "with wooden sticks" coming in suddenly with a terrible crash at the word "*eudam.*" This magnificent outburst is immediately hushed, and the basses of the chorus sing, "*Ne absorbeat me Tartarus.*" Persons to whom the ritual is dear may ask what this sentence from the *Offertorium* has to do here in the midst of the *Prose*? Well, if the superb effect of the music does not answer this question satisfactorily, it may be considered unanswerable. Berlioz saw his opportunity, and coolly inserted the sentence, changing it from the third person plural to the first person singular. It is followed by a very beautiful, beseeching melody, "*Qui intrandas salvas gratias, salva me, fons pietatis,*" and then the "*Rex tremenda*" theme returns, the orchestra now enriched by all the brass and drums. The effect of the majestic "*Rex*" phrase alternating with the softly imploring "*Salva me*" is of the most impressive. The movement closes, like its predecessors, *pianissimo*.

No. 5. ("*Querens me.*") This number is for chorus, without accompaniment. It may be called one of the best examples of a mixed style of writing which modern composers sometimes affect, but rarely with such good results. Its general physiognomy is that of old Italian florid counterpoint; but the number of real voices is not constant, and varies from three to six. At times the two soprano parts are written in octaves, in the instrumental fashion, like flute and clarinet. The same process is sometimes applied to the tenors. The harmony is often distinctly modern; yet there is enough of that indecision of tonality which is characteristic of the old contrapuntal music—not from frequent modulations, but from a frequent avoidance of

the leading-note—to give the music a certain austere mediæval quality. One point is especially noticeable, and this is the expressive warmth which Berlioz has infused into the frequent cadences (written in very full harmony), and which contrasts strongly with the somewhat austere tranquillity of the intervening counterpoint. Here the composer has happily reproduced the peculiar effect of some of the music of old Josquin Defries, who had an especial fondness for concentrating the expressive element in his writing upon the frequently recurring cadences. In the very beautiful cadences in this "*Querens me,*" we can see a clear reflection of what Ambros has called the "*Josquin'schen Schnuckblick.*" Upon the whole, I know of no piece of modern purely vocal writing in which the two very opposite spirits of modern and mediæval harmony are so beautifully blended together.

(Continued in next number.)

#### LOCAL ITEMS.

**HANDEL AND HAYDN SOCIETY.** The annual meeting was held on Monday evening, Vice-President George H. Chickering in the chair. The report of the treasurer, Mr. George W. Palmer, showed the total receipts for the year including the balance on hand of \$455.35 at the commencement of the year, to have been \$9,311.64, the total expenses \$8,917.34, leaving a balance of \$394.30 on hand. The trustees of the permanent fund reported the amount of the fund to be \$21,826.27. They also reported the death, during the year, of the senior member of the Board of Trustees, Mr. Nathaniel Harris, and announced that Mr. H. P. Kidder had been appointed to fill the vacancy, and had entered upon the discharge of his duties. The report of the president, congratulating the society upon its excellent condition, was read by the secretary. In the absence of the president. The report of the librarian showed that a large number of books had been added during the year. The following named officers were elected: President, C. C. Perkins; Vice-President, George H. Chickering; Secretary, A. Parker Browne; Treasurer, George W. Palmer; Librarian, John H. Stickney; Directors, George T. Brown, Josiah Wholesworth, H. M. Brown, Eugene B. Hagar, W. S. Fenollosa, D. L. Laws, J. D. Andrews and R. S. Rundlett. A series of resolutions was passed recognizing the services rendered by the late Nathaniel Harris, as a member of the Board of Trustees of the Permanent Fund. — *Transcript*, May 31.

— The tenth anniversary supper of the Apollo Club was held at Young's Hotel last evening. The company numbered eighty persons, and was composed of the active members, and the past active members, and the invited guests, who were the President and Director of the Harvard Musical Association, of the Boylston Club, the Cecilia Club, the Handel and Haydn Society, the Orpheus Club and the Arlington Club. Judge Putnam presided in his usual graceful and genial manner. Supper was served between half-past six and eight o'clock. Speeches and songs were then in order. The soloists were Mr. Plueger, Mr. Osgood, William Winch, Clarence E. Hay, and there was a piano duet by Mr. Lang and Mr. Parker. The club opened the musical part of the entertainment by Mendelssohn's "Bons of Art," and subsequently sang a number of part-songs interspersed between the speeches and solos. Speeches were made by John S. Dwight, Professor Paine, G. W. Chudwick, Charles Allen and Robert M. Morse, Jr. The tables were set in the form of a Greek cross, and were handsomely spread and ornamented. All the arrangements were made under the supervision of Mr. Arthur Reed, the secretary of the club. — *Advertiser*, May 25.

#### MUSICAL CORRESPONDENCE.

NEWPORT, R. I., May 11. The eighth concert of the Newport Choral Society, under the direction of Mr. J. B. Sharland of Boston, was given on Friday evening, May 6, in the Opera House. The choral selections were all from Mendelssohn, the principal number being the Cantata "Praise Jehovah." The programme embraced also a varied selection of part-songs by Brahms, Schumann, Tackerman, and others sung by a quartet of ladies' voices, single and double, and by a male quartet, the Schumann Club.

Mr. Perry, the Boston pianist, contributed solos by Chopin and Kullak, which, although suffering severely from a lame wrist, he played with remarkable bril-

liancy and finish; and Mrs. Wilson Fyfe sang a couple of songs in a manner which won much applause.

The choral numbers were in general well sung; but especial praise belongs to the rendering of the Cantata "Praise Jehovah," which was given with enthusiasm, and with a precision of attack, that would have done credit to any organization we have heard. The soprano solo was taken by Miss Lena Ryan, a young pupil of Mr. Sharland's. The other vocal numbers were given very creditably, particularly those sung by the Schumann Quartet. This organization is composed of young gentlemen of this city, who have been for some time under the instruction of Mr. Sharland. They have appeared but a few times in public, but have already made a very favorable impression, and give promise of attaining to more than an ordinary degree of excellence.

The Choral Society is now an established institution in Newport, and its influence for good has already manifested itself in many ways. Mr. Sharland has labored faithfully and well, and the result is a chorus which, although not composed of picked voices, like many of the Boston clubs, is yet capable of doing excellent work, and is improving every year. F. T. S.

CHICAGO, May 28. Musical matters in this city are slowly drifting to the culmination of the year, in the forthcoming festival of the Germans, and a goodly number of orchestral concerts by Mr. Theodore Thomas and his band. For the Sängerkfest great preparations are being made, and the list of solo singers embraces some of the finest talent that Europe and America can furnish. It bids fair to be a great success in all ways. A fund of nearly sixty thousand dollars has been raised, and the financial condition of the festival is as sound as money can make it. Musically we have yet to hear what it may accomplish. I attended a rehearsal of a large body of their singers. They are hard at work upon the compositions to be given, and I realized that they were in earnest in their endeavors. Since the American societies have taken in hand festivals of such magnitude, our German friends have been obliged to make greater efforts for success in their Sängerkfests, for comparisons will be made, notwithstanding that they cause unpleasantness. Thus we hope that in June this festival will present musical offerings worthy of our age and culture. Next spring a festival is to be given by a large chorus, under the direction of Mr. Thomas.

Since my last note to the JOURNAL, the Apollo Club gave its closing concert, presenting Max Bruch's cantata, *Fair Ellen*, and Rubinstein's *Tower of Babel*. Also a chorus by Gounod entitled *Babylon's Walls*. The work by Max Bruch is one of the brightest bits of composition that I have heard in many a day. The old Scotch story was pictured with a beauty that was quite entrancing; and the song, "The Campbells are coming," formed a background for modern orchestral work, which, while it held the idea in a larger and better mould, also preserved the Scotch flavor, so characteristic of the scene and story.

The *Tower of Babel* is too large a work for such a society as the Apollo Club to undertake. It demands a great chorus, a large and good orchestra, and solo talent of a high order, to give it an adequate performance. I have spoken of the work before in my notes to the JOURNAL, and as it has lately been given in New York, a more extended opinion of its merits will doubtless find its way to your columns, and I will not trespass upon your attention, with a reiteration of my own views. But of one performance. In regard to the solo work, I would suggest that when a singer attempts a great part, he should endeavor to gain some slight hint of its meaning before he comes to a public performance. Think of this representation:—

People, in Chorus.  
Hear ye! the thunder's voice now shakes the earth.  
Nimrod, Recit.  
Soon we shall stand high above the storm.  
Cowards and slaves obey my commands.

After the chorus have delivered their lines with power, imagine a Nimrod that sang his notes quietly by the notation of *sol*, *do*, *mi*, *do*, etc., and you have the effect that came from the singer, who took the rôle at this representation. Dramatic situations, mighty words, in which a climax of feeling was demanded, all passed over with the ease of a young gentleman in a drawing-room.

Has our English language lost its meaning, that the words of a king to his subjects seem but as the mutterings of a quiet imbecile? What is passion in these modern days? Where is its dignity, its power, and its greatness? Has the logical mind of to-day become unable to grasp at meanings that demand emotional expression? Has the kingly bearing, that should grace



every free soul, become but as a remembrance of the past. The trouble is, not with the times, or the ability of our singers, but with their lack of study. Singers of to-day sing notes, rather than words. They keep time, rather than represent great characters. Give to the old word its full meaning, made rich by the spirit of the man who speaks it. Let us be the men we represent, until prechance the soul shall give noble expression to itself, in the richly colored words, that bear with them the warmth of a heart that feels.

We have had two organ and pianoforte recitals by Constantine Sternberg, and Frederic Archer, the English organist. The concerts were poorly advertised, and therefore but few people attended them. Mr. Archer is a good organist, but of a rather sensational order. His aim seems to be to attract the people, and please them, which he is very successful in doing. His fugue playing is marked with more rapidity than clearness, although there is a spirit in the wild chase for notes, that provokes an interest in the movement, and the listener is taken along in spite of himself. His arrangements of stops are orchestral in their effect, and he is thus enabled to hold the attention of his audience by the variety of his expression. In a little gavotte by Ambrosio Thomas he introduced some staccato effects which were very charming. He was very enthusiastically received by the audience.

Mr. Sternberg played some selections from modern composers. His best work was in the Polonaise of Liszt. His touch possesses power, and his ideas are generally pronounced, but there is a lack of feeling in much of his work. The modern school of pianoforte playing seems to aim at displays of difficulty, rather than the interpretation of real music. We have had too much of display performances in Chicago, to be very much astonished at this late day. But an artist who makes real music, would be a very welcome visitor. We want first and last music. This company had with them a Miss Frost, who was advertised to sing some German songs. But instead, she screamed away in bad German, at some Schubert and Rubinstein Lieder, in a manner that was perfectly wretched to hear. She had no method, nor one agreeable tone in her voice. It would be very interesting to know why she was engaged for these concerts. Surely the management must have realized that she could not sing. The negative of music is, doubtless, noise; but we may be pardoned for preferring it in the abstract. If the mind has to deal with the reflective. C. H. BRITTON.

**BALTIMORE.** The following is a résumé of the works performed at the five Peabody Symphony Concerts during the season:—

- Beethoven:—a. Symphony, B-flat, No. 4. Work 60.  
b. Piano Concerto, G. No. 4. Work 58.  
c. Violin Concerto, D. Work 61.  
d. Overture to Egmont. Work 84.  
Berlioz:—Overture to *Frances Yates*. Work 2.  
Fr. Chopin:—a. Andante Spianato and Polonaise. Work 22.  
b. Chant Polonaise. Transcribed for piano by Fr. Liszt.  
Leopold Damrosch:—Festral Overture, C-major. Work 15.  
Edvard Grieg:—Norwegian Folk-Life. Work 19. For piano.  
Aager Hamerik:—a. Norse Suite, A-major. No. 3. Work 20.  
b. Symphonie Pastorale, F-major No. 1. Work 20.  
Karl Hartmann:—Minuet and Scherzo. For orchestra. Work 18.  
Ed. Lassen:—Songs with piano.  
Mozart:—Symphony, G minor. No. 2. Work 45.  
J. Raff:—Suite, E-flat major. Work 200. For piano and orchestra.  
Rubinstein:—a. Symphonie Dramatique, D-minor. No. 4. Work 93.  
b. Songs with piano.  
Fr. Schubert:—Songs with piano.  
K. Schumann:—Songs with piano.  
Johan S. Brænden:—Norwegian Rhapsody, C-major. No. 3. Work 21.  
R. Wagner:—"Magie Fire" from the Opera "Valkyria." Transcribed for the piano, by L. Branst.

#### NOTES AND GLEANINGS.

**WELLESLEY COLLEGE.** On Monday evening, May 30, was the formal opening of the new College of Music. It was the 24th concert, closing the sixth series of the institution. The programme was made up entirely from works by native American composers. The pianist was Mr. William H. Sherwood; the string parts were played by the Beethoven Club (Messrs. Allen, etc.). The selections were the following:—

- Trio in C minor, (MS.) (Piano, Violin and Cello) Op. 9. F. G. Gleason  
a. Allegro, C-minor.  
b. Andante, G major.  
c. Finale, Andante, Allegro, C-minor.

#### Piano Solo—

- a. Gavotte—F-minor, . . . . . C. L. Capen  
b. Berceuse, . . . . . W. Mason  
c. Prelude—A-major, . . . . .  
d. Nocturne—C-major, . . . . .  
e. Mazurka—C-minor, . . . . .  
f. Waltz Capriccio, . . . . . W. H. Sherwood

#### Songs—

- Sonata for piano and violin—B-minor, (Op. 24 (MS.)), . . . . .  
a. Allegro con fuoco, B-minor, . . . . . Prof. J. K. Paine  
b. Larghetto (crescendo), D-major, . . . . .  
c. Allegro vivace, B-minor, . . . . .  
Quartet for Strings, No. 2, in C (MS.), . . . . .  
a. Andante, Allegro con brio, C-major, . . . . .  
b. Andante espressivo, ma non troppo lento, G-major, . . . . .  
c. Scherzo, Allegro risoluto ma moderato, F-minor, Un poco più mosso, G-major and E-major, . . . . . Geo. W. Chadwick  
d. Allegro molto vivace, C-major, . . . . .

**PROVIDENCE, R. I.** Mr. James Jordan, who is an earnest musician as well as an artistic tenor singer, has sailed for Europe for a three months' trip. The *Providence Journal*, May 21, gives the following account of a promising vocal club there under his direction, which is awaiting his return for the resumption of rehearsals:—

The "Arion Club" is a society formed in this city not very long ago. Its active members being ladies and gentlemen of musical ability, and its associate members such as may choose to become so by subscription. There are now one hundred active members and some two hundred and fifty associate members, and only fifty more can become associates, under the rules of the Club. The associate members are entitled to all the privileges of the Club, and to four tickets to each concert. The Executive Committee are Mr. Robert Bonner, President; Mr. John H. Mason, Secretary; Mr. John H. Congdon, Treasurer; Mr. H. O. Farnum, Librarian; Mr. Jules Jordan, Director; Mr. Albert A. Stanley, Dr. Albert E. Ham, Mr. J. U. Starkweather, Mr. John H. Mason, pianist, and Mr. Albert A. Stanley, organist, are accompanists. This society has been working in a quiet way, and some time ago gave a successful concert, a fact which was known but to few outside the members and those present. In the same quiet way a second concert was prepared for, and was given last evening at Amateur Dramatic Hall. The first concert was a grand success, the second was even more so. The first part consisted of Barnaby's Idyllic Cantata of "Rebekah," in which the soloists were Mrs. Grace Hiltz Gleason, Mr. Herbert E. Brown, and Mr. John E. Williams. Of this it need only be said the solos were very ably sustained, and that Mrs. Gleason was the recipient of a beautiful basket of flowers.

Part Second consisted of "Sunset," by Gade, a mixed chorus; "The Little Bird," by Solderberg, solo by Mr. Jordan, with female chorus obligato, evidently considered by the audience to be the success of the evening, being repeated in response to an encore, and delighting the listeners; "More and More," by Seifert, male chorus, which was also encored, and in response the familiar "Forsaken" was given; "Gynemede," by Loewe, mixed chorus; "Brier Rose," by Vierling, a very beautiful four-part song for ladies, which was repeated in response to a recall; "Wood-lark," male chorus, by our own composer, Mr. Stanley, a fine composition, and the brilliant "Gypsy Life," by Schumann, a mixed chorus.

**WELLES COLLEGE, AURORA, N. Y.** Mr. and Mrs. Georg Henschel sang at the 4th concert (April 30). Max Plitt, Musical Director. The programme was as follows:—

- a. Aria from "Orfeo," . . . . . Haydn
- b. Serenata from "Agrippina," . . . . .
- c. Aria from "Alcina," . . . . . Handel
- Mr. Georg Henschel.
2. Spinning Song, . . . . . Wagner-Liszt
- Miss Nellie M. Taylor.
3. Three Songs from Kingsley's "Waterbabes," Henschel
- Mrs. Georg Henschel.
4. a. Nocturne, Op. 36, No. 1, . . . . . Henschel
- b. Gavotte in C, . . . . .
- Mr. Henschel.
5. Duet: "Oh That We Two Were Maying," . . . . . Henschel
- Mr. and Mrs. Henschel.
6. a. Study, Op. 25, No. 7, . . . . . Chopin
- b. Humoreske, Op. 2, No. 3, . . . . . Jensen
- Mr. Max Plitt.
7. Three Songs from the "Maid of the Mill," . . . . . Schubert
- Mr. Henschel.
8. Polonaise in E major, . . . . . Liszt
- Mr. William Plitt.
9. a. Ich Grolle Nicht (I'll not complain), . . . . . Schumann
- b. The Two Grenadiers, . . . . .
- Mr. Henschel.

**CHICAGO.** The publishers of Miss Amy Fay's "Music Study in Germany" regret to announce the book temporarily out of print. Instead of diminishing, the demand has steadily increased, and the supply has become suddenly exhausted before a new edition could be made ready. A new and enlarged edition, however, is now preparing, and will be ready in a few days, in ample time for the need of summer travellers, for whom the chatty little book is most thoroughly suited.

**DETROIT, MICH.** The *Free Press* (May 14) says:—Miss Kate Jacobs gave a piano recital last evening at the hall of the Detroit Female Seminary. It was the eighteenth of the series of conservatory concerts. There was the customary audience in attendance.

The programme included the G-minor organ Fantasy and Fugue by Bach, arranged for piano by Liszt, Spring Song by Mendelssohn; Eclogue in A-major by Raff; variations for piano and violoncello, *Bei Mänera wecke Liebe fühlen*, by Beethoven; Ballade in F-major by Chopin; Allegretto in A-flat by Schubert; Polonaise in E-major by Liszt, and the last two movements in Rubinstein's D-minor Concerto.

Miss Jacobs possesses a technique, which apparently never fails her, and if there was any feeling that she was wanting in delicate and fine sentiment, it certainly must have been dispelled by her matchless rendition of the Allegretto, the Ballade and the slow movement of the Concerto. Miss Jacobs's playing is eminently satisfactory. It is of that order that causes the listener to lose sight of the performer, and to feel that her enviable technique is not in any sense employed for mere personal display.

Mr. J. C. Benteider, a pupil of Prof. Haupt of Berlin, has been giving a series of eight conservatory organ recitals, of which the same journal speaks as follows:—

These recitals are noticeable in respect to the character and range of the compositions. The programmes have embraced selections from Bach, Haupt, Merkel, Mendelssohn, Schumann, Tiele, Gnilmann, Kreis, Raff and others. Many of the selections are among the most celebrated works of the great masters, and except in two or three cities are rarely heard in this country, and but few of them ever before in Detroit.

Of Mr. Benteider's ability and requirements as an organist there can be but one judgment. He certainly takes rank among the first organists of this country. Among the strikingly noticeable features of his playing are a technique apparently infallible, most excellent taste and judgment in registration, and a breadth and dignity of conception and interpretation, particularly in the works of Bach, in which he is masterly.

**SAN FRANCISCO.** The Loring Club, under the direction of that earnest and accomplished friend of music, David W. Loring, who emigrated from Boston to the Pacific coast a few years ago, gave the fourth concert of its fourth season at Bual Brith Hall, on Wednesday evening, May 11. It was almost a Boston concert, for our Mendelssohn Quintet Club assisted, while the part-song and chorus selections seem like a reflection from one of our own Apollo programmes. The Quintet Club contributed the Beethoven Quartet in F, Op. 39, a Tonia from Mozart's Clarinet Quintet, and a Flute Fantasia. Schubert's song, "Am Meer," and "Die Widmung," by Robert Franz, were sung by Mr. H. O. Hunt. Among the part-songs were: Hatten's "Beware," Mendelssohn's "The Voyage," Zollner's "He's the man to know," and Wagner's Chorus of Pilgrims in *Tannhäuser*. The club also prides itself upon a Chickering Grand Piano, — again Boston!

**MONTREAL, CANADA.** Before us are the programmes of four chamber concerts given here by Mrs. One Rockwood, formerly a member of the Cecilia in Boston. The selections average well in quality, and show on the whole a classical direction. Among them are the D-minor Trio of Mendelssohn (Messrs. Heard, Reichling and Leblanc); Beethoven's Sonata in A-flat, Op. 25, played by Mr. Heard, and the "Appassionata" played by Oliver King; Mendelssohn's Prelude and Fugue in E-minor (Do.); Chopin's Ballade in G-minor (Do.); Liszt's "Rhapsodie Hongroise," No. 2. The vocal selections include: Hymn, "Show thy Mercy," from Merkel's 57th Psalm; "I know that my Redeemer," Handel; Scene and Prayer from *Der Freischütz*; "As when the dove," from *Acis and Galatea*; Taubert's "Farmer and the Pigeons;" "Id Pacer," "Rossini; Roda's Air with variations, — all by Mrs. Rockwood; tenor and bass arias, scherzos, etc., by Mr. Arthur J. Graham and Sig. Begdanoff; Duets, Trios, Quartet ("Quando Corps"); besides solos for flute, violin, etc. The local papers speak well of the performances.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
Residence: HOTEL ROYLSTON.

**MR. TIMOTHEUS ADAMOWSKI.**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musical d'ensemble. Address 119 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITTON & Co., Boston.

**MR. WILLIAM F. ARTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT.  
Address, No. 3 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA**

Professor of the Art of Singing,  
178 2d Avenue, New York.

**JOHANNSEN,**

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).  
TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 156 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons.

**MADAME CAPPIANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

5 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING.

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 114 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WILF. FRIED.

**MADAME CONSTANCE HOWARD,**

PIANIST.

218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFEN'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green Mt.), Jamaica Plain.  
[References: B. J. LANG, J. S. DWIGHT.]

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, irritative pains and neuralgia, refreshes the nerves (tired by worry, excitement, or excessive brain fatigue), strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

149 (A) TREMONT STREET, BOSTON, MASS.  
Hours 10 A. M. to 3 P. M.

**MADAME KUDERSDORFF,**

50 ROYLSTON STREET, BOSTON  
Up to May, then for five months at her country residence,  
LAKEHURST, BERTIN, VA.

**F. B. SHARLAND,**

PIANO-FORTE, VOCALCULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

135 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,  
BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small  
Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band..... JULIUS E. EICHLER.  
Orchestra..... CARL H. EICHLER.  
W. C. NICHOLS, AGENT,  
100 N. STATE STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,  
SOUTH BOSTON, MASS.**

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never bartered praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. RITTER, of Vassar College, and Mrs. F. RAYMOND RITTER, Mr. WILLIAM F. ARTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. ARTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY," . . . . .	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, . . . . .	6.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	9.50 " "

\* The Atlantic portraits of LANSFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The JOURNAL is for sale at CARL PRUEFEN'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORICK'S, 360 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1881.

## A SACHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape and tasteful mechanical execution — *Independent* (New York).

The book is indeed a model of perspicacity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Pall Mall Gazette*

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction. — *Providence Journal*.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON, MASS.

## A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BULLOCK. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Bullock employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$1.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Echard," in 1874. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## BOOKS OF FOREIGN TRAVEL.

### CHARLES DUDLEY WARNER.

MY WINTER ON THE NILE. New edition, revised. 12mo, \$2.00.

IN THE LEVANT. \$2.00.

Whether one has been in the East, or is going to the East, or does not expect ever to go, these books are of all travel books the best, because most truthful and companionable guides, having in them the very atmosphere and sunlight of the Orient. — *William C. Prime, LL. D.*

SAUNTERINGS. "Little Classic" style. \$1.25.

A charming series of travel sketches in London, Paris, Rhineland, Switzerland, Bavaria, and Italy.

### OLD ENGLAND; Its Scenery, Art, and People.

By JAMES M. HOPKIN, Professor in Yale College. New edition, revised and enlarged. 16mo, \$1.75.

A most readable volume, and at the same time most valuable. — *The Independent*

### HANS CHRISTIAN ANDERSEN.

THE IMPROVISATORK; or, LIFE IN ITALY.

O. T.; or, LIFE IN DENMARK.

IN SPAIN AND PORTUGAL.

PICTURES OF TRAVEL.

Crown 8vo, \$1.50 a volume.

ENGLISH TRAITS. By RALPH WALDO EMERSON. \$1.50.

TEN DAYS IN SPAIN. By KATH FIELD. "Little Classic" style. \$1.25.

SIX MONTHS IN ITALY. By GEORGE S. HILLAND. 16mo, \$2.00.

TRANSATLANTIC SKETCHES. By HENRY JAMES, JR. 1 vol. 12mo, \$2.00.

Whether he writes of quiet-walled Chester, the Parisian stage, ruins in Rome's suburbs, Tuscan cities, or the "Brighted Duchy of Darmstadt," he always has seen something with clear eyes, and thought something worth communicating, and told his story with accomplished skill. — *Boston Advertiser*

THE LANDS OF SCOTT. By JAMES F. HUNNEWELL. With maps. 12mo, \$2.50.

Sketches of "the long and wonderfully varied series" of the works of Sir Walter Scott, "of the no less remarkable story of his life, and of the places with which both works and life are associated."

### GEORGE E. WARING, JR.

A FARMER'S VACATION. A Tour in the Netherlands, Normandy, Brittany, and the Channel Islands. Copiously and beautifully illustrated. Square 8vo, \$3.00.

THE BRIDE OF THE RHINE. Two Hundred Miles in a Movel Row-Boat. To which is added a Paper on the Latin Poet Anthonius and his poem "Mosella," by Rev. CHARLES T. BROOKS. Fully and finely illustrated. Square 16mo, \$1.50.

### NATHANIEL HAWTHORNE.

OUR OLD HOME. A series of English sketches \$1.50.

ENGLISH NOTE-BOOKS. 1 vol. 12mo, \$2.00.

FRENCH AND ITALIAN NOTE-BOOKS. 1 vol. 12mo, \$2.00.

The same in "Little Classic" style. \$1.25 a volume.

A SACHEL GUIDE for the Vacation Tourist in Europe. Edition for 1881. With maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs in the best form.

### NOTES OF TRAVEL AND STUDY IN ITALY.

By CHARLES ELIOT NORTON. 16mo, \$1.25.

REMINISCENCES OF EUROPEAN TRAVEL. By ANDREW P. PRABODY, D. D. 16mo, \$1.50.

CASTILIAN DAYS. Studies of Spanish Scenery, Customs, and Character. By JOHN HAY. 12mo, \$2.00.

### AUGUSTUS HOPPIN'S TRAVEL PICTURES.

CROSSING THE ATLANTIC. Oblong folio, \$3.00.

UPS AND DOWNS ON LAND AND WATER. Oblong folio, \$5.00.

ON THE NILE. Oblong folio, \$10.00.

The same. Large paper, 48 plates in portfolio, \$25.00.

### W. D. HOWELLS.

VENETIAN LIFE. 12mo, \$1.50.

ITALIAN JOURNEYS. 12mo, \$1.50.

ONE YEAR ABROAD. By the author of "One Summer." "Little Classic" style. \$1.25.

POEMS OF PLACES. Edited by H. W. Lovefellow. "Little Classic" style. 18mo, \$1.00 per volume.

1-4. ENGLAND AND WALES.

5. IRELAND.

6-8. SCOTLAND, DENMARK, ICELAND, NORWAY, AND SWEDEN.

9, 10. FRANCE AND SAVOY.

11-13. ITALY.

14, 15. SPAIN, PORTUGAL, BELGIUM, AND HOLLAND.

16. SWITZERLAND AND AUSTRIA.

17, 18. GERMANY.

19. GREECE AND TURKEY (in Europe).

20. RUSSIA AND SIBERIA.

21-23. ASIA.

24. AFRICA.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1048.

BOSTON, SATURDAY, JUNE 18, 1881.

Vol. XLII. No. 18.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with  
**THE BEST MADE.**

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 4 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Aroostook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. H. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOK.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FINKE, on the "Early Culture, Myths and Folk-lore of our Aryan Ancestors"; R. L. DUGDALE, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

**HOUGHTON, MIFFLIN & CO., Boston.**

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

**OVER 58,000 MADE AND SOLD.**

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass. There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?	\$1.50	Real Folks. Illustrated.	\$1.50
Faith Gartney's Girlhood. Illustrated.	1.25	We Girls. A Home Story. Illustrated.	1.50
The Gayworthys: A Story of Threads and Thrums.	1.50	The Other Girls. Illustrated.	1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.	1.50	Nights and Insights. 2 vols.	3.00
Patience Strong's Outings.	1.50	Fancies: A Volume of Poems. Beautifully bound in purple and gold.	1.50
Hitherto: A Story of Yesterdays.	1.50	Just How: A Key to the Cook-Books.	1.00

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves a d corner will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

**HOUGHTON, MIFFLIN & CO., Boston, Mass.**

## SEVEN YEARS — IN — SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. EMIL HOLUB. With nearly 200 Illustrations and Maps. 2 vols., 8vo. \$18.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1873 to 1879. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

\* \* For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year

ESTABLISHED 1868.

## The Orchestra and The Choir.

186 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

5s. 6d. per Inch in Column.

REPEATS:—Four insertions charged as Three (if prepaid in one amount).

Ordinary Page, 24, 4s. Column, 22, 10s. Quarter, 21, 5s.

WILLIAM REEVER, 186 FLEET STREET, LONDON.

Office of "Reever's Musical Directory."

## Music Publishers.

## NOVELLO!

DITSON & CO. are the sole agents for the United States for the magnificent Novello List of Oratorios, Operas, Glens, Part-Songs, &c. The separate Anthems, Choruses, or Glens, cost but 6cts. to 10cts. each, and are very largely used for occasional singing. The following are excellent and practical instructive works, and are called "Primers," but are really a great deal more:

1. Rudiments of Music. By Cummings. . . . \$ .25
2. Art of Piano Playing. By Fauer. . . . . 1.00
3. The Organ. By Stainer. . . . . 1.00
4. Singing. By Handberg. . . . . 2.50
5. Musical Forms. By Fauer. . . . . 1.00
6. Harmony. By Stainer. . . . . 1.00
7. Instrumentation. By Fauer. . . . . 1.00
8. Violin. By Fauer. . . . . 1.00
9. Musical Terms. By Stainer. . . . . .50
10. Composition. By Stainer. . . . . 1.00

## LIGHT AND LIFE.

A new Sunday School Song Book. By R. M. McINTOSH. Price 25 cents. Liberal reduction for quantities.

"Light and Life to all he brings,  
Risen with healing on his wings,  
Hail, thou heaven-born Prince of Peace!  
Hail, thou Son of Righteousness!"

From the attractive title to the last page, outside and inside, the whole book is full of Life, and full of Light. Send stamps for specimen copy. Specimen pages free.

OLIVER DITSON & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. F. Roper.  
BREAK BREAK.....J. F. Rudolphson.  
LAST GREETING.....H. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnes.  
SPRINGTIME.....R. Becker.  
THE OWL AND THE PUSBY CAT.....Wm. F. Apthorp.  
Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## Emerson Birthday Book.

With a fine, entirely new portrait and twelve illustrations. Square 16mo, tastefully stamped, \$1.00; flexible morocco, calf, or seal, \$2.50.

A beautiful little volume, like the "Longfellow Birthday Book," which has proved remarkably popular. It contains selections made with great care from both the prose and poetical works of Ralph Waldo Emerson, for every day of the year.

For sale by all Booksellers; or sent, post-paid, on receipt of price.

HOUGHTON, MIFFLIN & CO., Boston.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers on the production of this most interesting and delightful volume. — Era, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — Nation, New York.

This book sparkles with gems. Such papers as Florence's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — World, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing, Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## IMPORTANT NEW BOOKS.

### ENGLAND WITHOUT AND WITHIN.

By RICHARD GRANT WHITE, author of "Words and their Uses," "Every-Day English," etc. 1 vol. 12mo, 613 pages, \$2.00.

This book includes, besides other papers, the admirable essays on salient features of English life, character, and society which have recently appeared in *The Atlantic Monthly*. It is not, however, as Mr. White says in his preface, a mere gathering of magazine articles. Those articles were rather parts of a book which it was convenient for him to publish first serially, and which was from the first intended as a presentation of the subject indicated by its title. These have been carefully revised, and the handsome volume they form is so rich in acute and thoughtful observation, and is so attractively written, that it cannot fail to instruct and charm a multitude of readers.

### THE REPUBLIC OF GOD.

By ELISHA MULFORD, LL. D., author of "The Nation." 1 vol. 8vo, \$2.00.

Dr. Mulford is well known as the writer of the remarkable book, "The Nation," which is regarded by competent judges as the most profound and exhaustive study of American political philosophy ever published. His new book is a work of equal or greater value on religious ideas and principles. It is not a theological treatise in the interest of any church or any creed, but is an original, resolute, reverent study of the fundamental questions of religion. It treats with marked ability the relations of science and religion, and all leading questions on which religious thinkers are at variance.

### THE GOSPEL OF THE RESURRECTION.

By JAMES M. WHITON, Ph. D. 1 vol. 16mo, \$1.25.

The subject of this book and its masterly treatment ought to attract many readers. It is an attempt to restate the doctrine of the resurrection so as to free it from the features which have made it a stumbling-block to many. While it is stated so as to harmonize with the best tendencies of modern thought, this statement is shown to be entirely consistent with the teachings of the New Testament on the subject, if not indeed the only statement which represents them adequately.

### THE THEISTIC ARGUMENT AS AFFECTED BY RECENT THEORIES.

By J. L. DIMAN, late Professor of History at Brown University. Edited by Professor GEORGE P. FISHER, of Yale College. 1 vol. 8vo, \$2.00.

An important work, discussing with great ability and remarkable candor the theories of Darwin, Spencer, Huxley, and other writers of eminence, whose views have gained wide currency, and whose systems are regarded as more or less directly opposed to the theory of a personal God. In refutation of these are marshaled facts of history, deductions of science, and principles of human nature, which furnish new and apparently unassailable arguments for the belief in theism. The vigorous reasoning of the book is clothed in language of exquisite precision and beauty.

### TO THE CENTRAL AFRICAN LAKES AND BACK.

The Narrative of the Royal Geographical Society's East Central African Expedition, 1878-1880.

By JOSEPH THOMSON, F. R. G. S., in command of the Expedition. With a short Biographical Notice of the late Mr. Keith Johnston, a portrait, and map. 2 vols. 8vo, \$6.00.

Another important book of African exploration and adventure. The *London Times* says:—

"Mr. Thomson tells the story of his work in Africa with wonderful ease and brightness. He tells in a simple yet vigorous and attractive style the varied results of his observation. And he is a really good and exact observer, with a fund of genuine humor."

### THE PHILOSOPHY OF CARLYLE.

By EDWIN D. MEAD. 1 vol. 16mo, \$1.00.

Mr. Mead's book is not a literary bubble produced by the "Reminiscences" of Carlyle; but a careful, thorough survey of Carlyle's career as a writer, in order to estimate justly his rank, characteristics, and value, as a thinker. It will be read with interest and gratitude by all who admire Carlyle's genius.

### EDGAR QUINET: His Early Life and Writings.

By RICHARD HEATH. Vol. 21 in the "Philosophical Library." 1 vol. 8vo, gilt top, \$4.50.

Edgar Quinet is one of the noblest figures in French history;—a profound thinker, an impressive writer, a high souled patriot, and a man of lofty character. This book contains an excellent account of his career and works.

\* \* For sale by all Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

BOSTON, JUNE 18, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN &amp; CO., Boston, Mass. Price, 10 cents a number; \$2.50 per year.

For sale in Boston by CARL PRUEFF, 30 West Street, A. WILLIAMS &amp; CO., 233 Washington Street, A. K. LORING, 309 Washington Street, and by the Publishers; in New York by A. BRENTANO, JR., 39 Union Square, and HOUGHTON, MIFFLIN &amp; CO., 31 Astor Place; in Philadelphia by W. H. BOKER &amp; CO., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 312 State Street.

## MR. OSCAR WEIL ON THE NEW YORK FESTIVAL.

TOO MUCH "BIG THING."—RIVAL CONDUCTORS.  
(From *The Critic*, May 7 and 21.)

If an immense audience, an immense chorus, and an immense orchestra, together with reasonably smooth first performances and much hearty applause, mean success, the Music Festival, upon which Dr. Damrosch and his corps of aids have spent months of unceasing thought and labor, may be conceded to have made a most successful start. The opening concert, on last Tuesday evening, found the drill room of the Seventh Regiment Armory fairly filled by an audience that is estimated to have numbered nearly ten thousand. Soloists, chorus, and orchestra were in full force, and possessed of a repose that betokened perfect confidence in their leader, as well as the consciousness of thorough and sufficient preparation for the task before them. Everything was auspicious. And, indeed, when we consider the difficulties that must in the very nature of things attend the performance on so large a scale as that designed by Dr. Damrosch, of works of such magnitude as those out of which he has composed the programme for this festival, it must be admitted that the result has been in many respects eminently satisfactory. Whether an entirely satisfactory rendering of any musical work is possible by a chorus of such proportions, and in such an immense auditorium, is, however, extremely doubtful. We are inclined to the opinion that it is not possible, and the performances at the Armory only tend to strengthen and confirm the impression produced by previous attempts of the same nature. Even in countries where there exist large bodies of well-trained chorus-singers who can be brought together on special occasions, the more thoughtful musicians have long since recognized the fact that just as the number is augmented beyond a certain point the effect (that is, the good effect) is weakened; that the volume of tone (not noise) is not materially strengthened, whereas much (precision of attack, ensemble, as well as color, quality) is almost entirely sacrificed. The singers are distributed over a vast area, many of them beyond any such direct influence by the conductor as is one of the first essentials of a good ensemble; the masses (say the tenors and basses) at a great distance from each other, and consequently out of instantaneous hearing either of each other or of the distant parts of the orchestra; and the anxiety to hear themselves (as an assurance that they are being heard) is almost

certain to lead even singers of experience into singing habitually too loud. Moreover, it is quite impossible that a chorus of such monstrous proportions should have sufficient rehearsal together. The training in separate bodies is very well as a mere preparation, so far as precision and accuracy are concerned. The real work, however,—that of getting the chorus to sing beautifully together,—remains still to be done, and can only be done by much and careful training as a body. Naturally this is, with us, for the present at least, entirely out of the question. If we wish to have choral performances on a grand scale, we must be content to take them with all their imperfections, and be satisfied with them.

With the orchestra the matter is simpler. It will be long before we are able to get together an orchestra (a good one) that will be too large to handle, and—setting aside the question of expense—there is no difficulty in the way of plenty of thorough rehearsal. But if we are to sing our oratorios in halls five or six times as large as those for which they were intended, with chorus and orchestra in proportion, what are we to do for solo singers who will not be utterly dwarfed and lost in the immensity of their surroundings? We have here a difficulty that is not to be overcome: Nature has set the limitation and we must abide by it. The tendency toward over-large auditoriums has of late been frequently deplored by the best dramatists, as well as by musicians; into illimitable space one can neither speak nor sing—he must shout. And in a hall that is large enough to seat ten thousand people, even the shouting of a single voice goes for very little, certainly not for good singing. But if we are to have festivals on this scale, with chorus and orchestra numbering their thousands, and audiences in proportion, then there is hardly a doubt that Dr. Damrosch has given us the best that was possible under the circumstances. An orchestra playing fairly well together (let us say quite as well as seemed possible, considering the remarkable manner in which it is distributed, of which more anon); a chorus that gets through its work with a certain rough, but sturdy coherence; a feeble, colorless filling in of the solo work, and a general ensemble rather spirited and broad, that has, at least, this one valuable result, that it leaves one longing to hear the great compositions (of which one gets at all events a general impression) really well done at some future time—these are in themselves something, though perhaps not all that was anticipated by a majority of the audience.

The selection of Handel's *Dettingen Te Deum* as the opening number of the Festival was an evidence of excellent judgment. The music went tolerably from the beginning, and improved toward the close of the work, so that the fugue, "And we worship Thy name," came out with considerable precision and élan. The solo work in the *Te Deum* was, on the whole, singularly ineffective. Even Miss Cary, whose beautiful voice was as nearly satisfying as it is likely any voice would be in so large a space, seemed, in her

eagerness to be heard, to lose control of her phrases. Signor Campanini and Mr. Whitney were scarcely heard at all; when they were it was not pleasantly. The orchestra was heard; frequently in two separate and distinct bodies, and then again *en masse*, just a tantalizing instant before or after the chorus. In the *Tower of Babel* (Rubinstein's) everything moved more smoothly, and the performance of this great and difficult composition, although not entirely free from blemish, much of it unavoidable in the very nature of things, may on the whole be pronounced successful and highly creditable to Dr. Damrosch. It, as well as the Berlioz *Requiem*, which was the *pièce de résistance* on Wednesday evening, brought to light some excellent work on the part of chorus, orchestra, and soloists, and appeared to fully impress the large audience with a sense of its vivid and picturesque beauty. Rubinstein has not given to the world a work more noble and truly beautiful than this cantata, or one more entirely his own in spirit, form, and color; it is a composition to be heard again and again,—as it will no doubt be,—and one that will always be assured of a warm welcome. Besides the *Requiem* and Wagner's *Kaisermarch*, Wednesday evening's concert brought a new Festival overture, by Dr. Damrosch, a composition of quite undoubted merit and brilliant, sonorous effect. Although not strikingly novel, its themes and harmonies are interesting (the latter, perhaps, occasionally too deliberately so), the treatment of them broad and fine, and the scoring that of an accomplished musician.

Our apprehensions as to the effect that Dr. Damrosch's arrangement of his orchestra would have on the purely instrumental numbers of the programme were fully borne out by the performance of Wednesday afternoon. It was unsatisfactory in the extreme. Not only were the wind instruments, reeds especially, often so far apart in their attack as to cause the entrance of the tone-body on one side to sound like an echo of that on the other, but even the strings were ragged and uneven. This was particularly noticeable in the famous *Walkürenritt*, which, ugly enough in itself, was rendered simply hideous by the jumble into which it was thrown. The Beethoven Symphony—the Fifth—fared somewhat better from the fact that the tempo of the Allegro movements was taken very slow. The finale indeed seemed to us to be dragged beyond all reason or precedent, so that before twenty measures of it had been played, what had evidently been intended by the conductor for a broad, majestic movement, became a dull, heavy, and utterly wearisome pace. The Andante, on the other hand, seemed to be hurried, and lacked repose. The other instrumental numbers were the Overture to *Olympia*, by Spontini—which might well have been spared in favor of some composition of more value—and the garden-concert arrangement of Liszt's Second Rhapsody. The soloists were Madame Gerster, who sang quite delightfully the aria with two flutes from *L'Etoile du Nord*, and Miss Cary, who made the most of Berlioz's dreary and mo-



notorious reverie, *La Captive*. Why any one should write a concert song with such persistent and very successful avoidance of either tune or intelligible rhythm, and then why any one else should sing it, we do not pretend to understand. The duo from *Giulio Cesar* (Handel) a charming and graceful bit of rocco, was beautifully treated by Madame Gerster and Miss Cary, and beautifully accompanied by the orchestra as well. Signor Campanini, who was perceptibly nervous over his first singing of the "Love Song" from the *Walküre*, made ample amends in the repetition (a quite enthusiastic encore), and being more at his ease, sang beautifully. This, as the song is very difficult, means much.

The chorus had evidently made of its share of the Festival a genuine labor of love. Not to mention the *Messiah*, with which most of the singers were probably familiar, there were, besides the "Meistersinger" chorus and the chorus in the "Ninth Symphony," three great choral works to be studied and rehearsed. This means many rehearsals and much hard work. All that the chorus did in public was done as well as it could be done under the circumstances; from beginning to end the attack was, for the most part, even and neat, and the intonation excellent: we do not recall a single fault or blunder for which it could be held responsible. The same may be said of the work of the orchestra. Indeed, there were moments in several of the performances (during the *Lacrymosa* of the *Requiem*, the finale of the "Fifth" and the *Andante* of the "Ninth" symphonies) when it was only the coolness and steadiness of the orchestra that saved matters from going irretrievably to pieces; when the conductor seemed (only seemed, however, for he was probably cool enough, though he had lost control of his beat) to have lost his head, and the orchestra kept its head beautifully. The work of the children (on the Saturday afternoon) was delightful and full of promise. Nothing could possibly have been steadier than their singing, and that they had had the most excellent training was proved beyond doubt by the bits they had to sing without accompaniment. They ended so absolutely and exquisitely on the pitch that we have yet to hear the adult chorus that can surpass, even if it rivals, the purity of their intonation.

We find, then, a public willing to come to and pay liberally for such concerts, a chorus ready to devote much time and pains to the preparation of new works, a conductor whose enthusiasm inspires those around him with something of his own devotion to his art, and an orchestra reliable in any of the emergencies that in great performances are likely to arise, and bearing itself bravely in the hottest moments of the battle. And yet, excepting certain isolated bits of solo work, occasional moments in the larger choral compositions, and the singing of the children, which was uniformly excellent, we must confess that from beginning to end the Festival gave us no moment of genuine musical enjoyment, seemed neither to have sprung

from nor to minister to a sense of art, brought no satisfaction of any kind, and taught no lesson, unless it was that of how not to do it. It was impossible not to hear within one's self the constant suggestion, "Musical hippodrome," and to wonder whether, if there were no rivalry of conductorship and struggle for notoriety and position in our midst, we should ever have been invited to expend so much labor, money, and "gush" on such an utterly unmusical performance of fine compositions. We think not. The gist of the whole affair is probably to be found right here. We have two conductors with rival claims to precedence; each has his following. With no public — ours least of all, for many reasons — would mere professional excellence suffice to establish their relative positions: it has to be done through the magnitude of their conceptions, magnitude in this case (where the one writes but little, and the other not at all) finding its expression mostly in the number of people they can get together for a performance, and the bigness or newness of the compositions they can put upon their programmes. So we — who have never yet had a thoroughly satisfying performance on a reasonable scale of any one of the great choral works, who have yet indeed to make the mere acquaintance of much of the standard repertoire, with whom, moreover, chorus-singing is still in its infancy — must needs put on our Festival programme no less than two new choral works of the largest dimensions and greatest difficulty of performance, handicapping them at the outset with chorus and orchestra of such proportions that it is simply impossible that they can be properly handled (that is, with thorough coherence of the masses, and anything of light and shade or color), and in a hall in which the best of solo work could only go for nothing. What more is to be done in the Festival announced for next year by Mr. Thomas — announced, too, with most unseemly haste and more than questionable taste, just before the commencement of Dr. Damrosch's — we cannot imagine. There are no more requiems for four orchestras to be struggled with; there is but one "Ninth Symphony;" there is no larger available auditorium than the armory of the Seventh Regiment; and unless it is to be an open-air performance of the *Battle of Vittoria*, with half a dozen batteries of artillery in support, we really cannot see what is to be its claim. To be sure, there is the *Gruener Mass* of Liszt, and his *Elizabeth*; they are pretty big scores. Or perhaps he might be induced to write some new thing that should be bigger and louder than any that Berlioz ever dreamed of, — say for eight orchestras, with a full chromatic scale of kettledrums in each!

The disposition of his chorus and orchestra had no doubt been carefully considered by Dr. Damrosch, whose great intelligence and experience we are as far from questioning as we are from conceding that his disposition was the best possible under the circumstances. Indeed, we are convinced that if he could have heard the effect produced by the orchestra in the greater portion of the hall, he

would have been the first to find fault with it and propose a massing of the various bodies of instruments. Grouped as they were, — that is, not grouped but separated, a complete set of wind instruments behind the long line of first violins on one side, and another behind the second violins, at a distance of about sixty yards, with the double-basses divided into two groups, — it was simply impossible that they should play accurately together. That they were not oftener apart was remarkable, and creditable — to the players. Neither Dr. Damrosch nor any other conductor could have held them so without the most extreme care on their own part. The chorus was also dispersed rather than massed, and its work consequently suffered in precision of *ensemble*. The stage was at once too shallow and too broad; a slight additional depth would have permitted much greater compactness, which — together with the building in of the stage as a sounding-board — would, we believe, have remedied matters materially. The real trouble, however, goes back to the inception of the whole affair: it was too big. No such chorus, orchestra, or hall were ever thought of by the composers of any of the works performed, unless it might be Berlioz, for whom it would be difficult to make the tone-masses too large, and who probably had in mind very much this kind of thing in writing his *Requiem*; and we cannot but think it a pity that in a Festival involving so much labor and expense, so much fine music should be wantonly sacrificed in order that the apostle of noise should be afforded an occasion to air his rapid extravagances. And in this even Berlioz agrees. In one of the papers, "*A Travers Chants*," he says: "Music must be heard near to; its principal charm disappears with distance; it is, at the very least, singularly modified and weakened. . . . Sound, beyond a certain distance, although we may hear it, is like a flame that we see, but the warmth of which we do not feel. . . . The effect of the orchestra in too large halls is defective, incomplete and false, inasmuch as it is other than that which the composer intended while writing his score, even if his score was written expressly for the large hall in which it was heard." And again: "For the musical action of voices and instruments to be complete, all the tones must reach the listener simultaneously, and with the same vitality of vibration. In a word, sounds written in score must reach the ear in score." This, however, — simultaneity of vibration, the carrying of the tone-mass "in score," that is, accurately together, — is rendered as impossible by the too great separation of the tone-bodies as it is by the too great size of the hall. The mere imposing effect on the eye of an army of singers and players, the full, satisfying tone that such an army produces in the broader choral passages, — all this affects the unthinking public, which is stirred and excited by it knows not what. But it is only the lower musical nature that is reached by what is performed in this big rough-shod manner: the true art sense is not even touched. Noise is not necessarily music; just a certain point is not

music at all. And in just so far as we carry our festivals and other performances into the region of mere noise and clapping, just so far are we leaving behind us the plane of true art, and descending to the level of noise-making. And festivals such as the one we have just passed through are and can be at best but a mere hodge-podge,—a musical debauch, in which what should be the inspiring wine of life is abused and spilled upon the ground.

Of the performances themselves we have little more to say. That of the *Messiah* was more nearly satisfactory than any other of the great choral compositions. It had the advantage of being familiar to most of the singers, and is a work, moreover, that we are so accustomed to hearing sung in the English manner—i. e., with but little variation of light and shade—that it suffered less from the unwieldiness of the masses than most of the others. The "Ninth Symphony" was about as bad a performance as we can imagine,—coarse, crude, and ineffective. The baritone recitative in the last movement was, however, an exception. Of the purely orchestral work the best performances were probably the overture to the "Meistersinger," and the "Preludes" of Liszt, the latter quite effective and more nearly coherent than most of the others. The Schubert Duo-March arrangement is one on which Dr. Damrosch is hardly to be congratulated. The Schubert quality cannot be said to be improved by such bits of contrapuntal frippery as those with which the Doctor has embellished it; nor does he seem to us to have caught the spirit of either Schubert's intention or his habitual style of instrumentation in his manner of scoring it.

#### GOUNOD'S "LE TRIBUT DE ZAMORA."

The career of M. Gounod as an operatic composer is somewhat peculiar. After the production of his first opera, *Sappho*, in 1851, dramatic works followed at no very distant intervals from his pen. *La Nonne Sanglante* and *Le Médecin malin* led the way to his greatest work, *Faust*, which was first given in 1859. *Faust* was succeeded by *Philémon et Baucis*, *La Reine de Séba*, *Mireille*, *La Colombe*, and *Roméo et Juliette*, all of which, though containing many beauties, failed to repeat the success of *Faust*. After *Roméo et Juliette* the composer produced no opera for a period of ten years, though it was while in England during this time that he wrote the music to *Polyeucte*. His only contributions to the stage were the incidental music to the plays of *Les Deux Reines de France* and *Jeanne d'Arc*. The latter, many of our readers will remember, was given in London at one of M. Gounod's concerts in 1874. After ten years' abstention from the operatic stage, M. Gounod brought forward his *Cinq Mars* at the Opéra Comique, Paris, in April, 1877, following it with *Polyeucte* at the Grand Opéra in October, 1878. Neither work, however, obtained more than a *succès d'estime*,—at least, if we may judge from the fact that neither has been since revived. Immediately after the production of *Polyeucte* it was announced that the composer was at work upon a new opera in four acts, *Le Tribut de Zamora*, which saw the light on the 1st inst.

Before speaking of the music of M. Gounod's last work it will be best to give an outline of the libretto, which has been written by Messrs.

D'Ennory and Brévil. The scene of the first act is a square at Oviedo. Manóel Diaz, a Spanish soldier, is about to be married to Xaima, when a troop of Arabs arrives, commanded by Ben-Said, an ambassador from the Caliph of Cordova, who comes to demand from Raimire II, King of Oviedo, the tribute of Zamora, consisting of twenty young maidens. Among those on whom the lot falls to go into captivity is the young bride Xaima, whose charms at once excite the admiration of Ben-Said. The second act passes in the suburbs of Cordova. While the Moorish soldiers are celebrating the anniversary of the battle of Zamora, an Arab officer, Hadjar, a brother of Ben-Said, is protecting from their insults a madwoman, Hermosa, one of the Spanish prisoners, who belongs to Ben-Said. Manóel, who, disguised as a soldier of Barbary, has followed Xaima to Cordova, is recognized by Hadjar, whose life he had saved on the field of battle. Informed of the loves of Manóel and Xaima, Hadjar promises his preserver to ransom his bride; but at the sale of the captives which follows, Ben-Said, more and more in love with Xaima, outbids all other competitors, and carries her off to his harem. In the third act the scene presents Ben-Said's palace. The Arab tries in vain to win the love of Xaima. Hadjar enters with Don Manóel, whom he presents to his brother as his preserver, and for whom he asks the freedom of the captive. Ben-Said, on his refusal, is insulted and provoked by Don Manóel, who is, however, easily disarmed, and is about to pay for his temerity with his life, when Xaima enters. At her solicitation Ben-Said spares Don Manóel, but only on condition that he departs immediately. Xaima, left to herself, is in despair, when she is joined by Hermosa, who, in a scene in which she relates how her husband was killed at the massacre and burning of Zamora, gradually recovers her reason, and recognizes her daughter in the captive. In the fourth and last act the gardens of Ben-Said's palace are seen. Manóel has scaled the walls to see Xaima for the last time. They resolve to die together, and he is about to strike her to the heart and then to kill himself, when Hermosa appears, snatches the weapon from him, and conceals it in her bosom. The lovers, left alone, are surprised by Ben-Said, who orders Manóel to be taken back under escort to Oviedo. He is removed, and the Arab renews his importunities to his captive. He is interrupted by Hermosa, who begs him to restore her daughter to her. The chief, considering her still to be mad, treats her as such, when she suddenly draws from her bosom the weapon she had snatched from Manóel, and plunges it in his breast. She is seized by soldiers who enter, but is saved once more by Hadjar, who acquits her of blame on the ground of insanity.

It will be seen from this sketch that the libretto is one which offers good situations to a composer; but it is difficult to give a direct answer to the question whether Gounod has availed himself to the full of his opportunities. The impressions produced by a careful hearing of *Le Tribut de Zamora* are of a very mixed description. Of the musical skill, the stage experience, and the dramatic instinct of the composer of *Faust*, it is quite superfluous to speak; to these every page of his new opera bears tribute. But if it be asked, Has the composer given us here any new manifestation of his genius? Does his latest work contain anything which has not been heard before? we are reluctantly compelled to answer in the negative. *Le Tribut de Zamora* contains some exceedingly graceful and charming ballet music, and has one magnificent scene—the duet between Hermosa and Xaima, which concludes the third act, though even in this scene it is the appropriateness of the dramatic expression,

rather than the novelty of the musical ideas, which chiefly strikes us. But the rest of the work, though never tedious nor dull, is absolutely wanting in freshness of ideas. Occasionally actual reminiscences are to be found. For instance, in Hermosa's song (Act II),

Ah! quelle joie  
L'ange m'envoie!

is a passage identical even in tonality with one of the most familiar phrases in Agatha's great scene in the *Freyshutz*; while the whole scene of the sale of the slaves, which forms the *finale* of the same act, would certainly never have been written in its present form but for the auction scene in *La Dame Blanche*. For this, however, we hold the authors of the libretto at least as responsible as the composer; for the situations are so parallel as to render a certain similarity in the musical treatment almost inevitable. Of suggestions of *Faust* and other of Gounod's works, which are by no means unfrequent, we think less, for there are very few composers who do not at times repeat themselves. But besides such passages we find, almost throughout the work, that kind of indistinct reminiscence of other things which at times becomes positively irritating, because, while it sounds perfectly familiar, one vainly endeavors to recall exactly where one has heard it all before. The finish of the workmanship, the taste and beauty of the orchestration, cannot be too highly praised; the one thing wanting is freshness of idea.

Among the best portions of the opera, besides the great duet mentioned above, may be named the very pretty opening chorus, the wedding chorus in the first act with the accompaniment of three church bells, the whole *finale* of the first act, the quaint march in *Doninor* accompanying the entrance of the Cadi (Act II), the delicious ballet music in the third act, and the great scene in the fourth between Hermosa and Ben-Said. On the other hand, several numbers might be named which are decidedly commonplace, while one or two are even vulgar.

The performance was one of high excellence. The place of honor certainly belongs to Mlle. Krause, whose acting as Hermosa showed her to be a tragedian of a very high order. Her impersonation of the mad and despairing mother reminded us forcibly of artists no less great than the late lamented Tietjens and Frau Materna. As a singer we cannot speak so highly of her. In the dramatic moments she has a tendency to force her voice and to sing out of tune. Besides this, the tremolo, which is the vice of the French school, and from which scarcely one of the singers at the Grand Opéra is exempt, was at times painfully noticeable. Mlle. Daram (Xaima) is a most pleasing, intelligent, and satisfactory artist without being actually great. M. Lassalle, who is well known to our London audiences, was extremely fine, both as a singer and actor, as Ben-Said; while M. Sellier, in the important part of Manóel, showed himself the possessor of a very fine tenor voice, which he used most artistically. The Hadjar of M. Melchissadek was another most praiseworthy performance, while the smaller parts were, without exception, satisfactory. The band and chorus, directed by M. Altès, left absolutely nothing to desire, while the *mise en scène* and the incidental ballet were no less tasteful, elaborate, and even gorgeous.

The reception of the work by the audience, which filled every seat of the immense house, was favorable without being enthusiastic. To an English hearer, the disciplined applause of the *clique* produced at times a somewhat annoying effect, especially when, as not unfrequently happened, the rest of the house was to all appearance totally apathetic. These things, however, are managed differently in France. If *Le Tribut*

de Zamora should have a long run, we think it will be owing to the excellence of the performance, and especially to the acting of Mlle. Krauss, which alone is worth the journey to Paris to see, rather than to the intrinsic merits of the music. — *London Athenæum*.

### LADY PIANISTS.

To the Editor of the *London Musical World*:—

Sir,—“*Moi, je ne connais pas de rival*,” was the characteristic speech of R—n to “Professor” E—a; at least, so the nothing-if-not-anecdotal veteran was wont to quote as an example of the ingrain vanity of “genius.”

But perhaps there was more of fact than of vanity in the proposition, when dispassionately considered. A celebrated executant scarcely has rivals, for the very solution of the question why A succeeds when Z fails is this: A does something unlike his predecessors, while Z may repeat and even improve upon them, only what he does has been heard before. The world does not want to hear what it has heard before. It wants something new. It has a laurel wreath in reserve for individuality. It does not particularly care what individuality, being ready to accept grave, gay, deep, superficial, in turn; but individuality alone holds the ticket of admission to the domain where “the World,” enthroned, dispenses the prizes.

Cast even a cursory glance at the list of the names the world has adopted as “rulers of their kind,” and it will be found that scarcely two among them were couples in theory and thought, or in feeling and expression.

For example, take the feminine pianoforte-players who have “made their names.” They are by no means fair blooms upon a common stalk. Their individuality is as various as the countries which gave them birth. Yet each is as entitled to admiring respect as she is open to criticism. As it is human to err, so the very charm of a human gift is closely connected with its imperfection. It is the imperfections as well as the gifts of a few feminine leaders of the pianoforte-executants that I propose to enumerate.

First and foremost, Clara Schumann. First, because the root of her talent lies undeniably the deepest. A humorist has said, “that before you can understand a German, you must dig him up by the roots.” Although this scarcely applies to executants, there are cases where the hearer will not rightly judge certain celebrated German *sirtuosi* unless in a thoughtful mood; especially Mme. Schumann, with whom accuracy of detail holds a secondary rank. Intensely subjective, her thoughts, her fingers, are to her merely the medium between the composer she interprets and the minds of her listeners. She forgets herself, her abstraction even leading to unconscious mannerisms, and her listeners follow her, and think more of the composition than of its exponent. As the composer’s ideas are so forcibly impressed upon her audience, their attention is riveted upon these, and the slight technical failures of the pianist—blurred *minuti*, slurred passages—appear to dulled ears. The power present is subjective, self-abnegatory; as it is a strong power it rules so as to make the audience subjective and self-abnegatory also, in a fainter degree,—subjective, because they are thinking of what they are hearing rather than how they are hearing; self-abnegatory, because all Mme. Schumann’s admirers seem with common consent to waive individual tastes and predilections, to which her somewhat uncouth and ragged execution can seldom appeal. This ruling power belongs to leaders only. Clara Wieck-Schumann is the leader of a school. She has, and will have, followers and imitators; but she cannot have a successor.

The leader of another (the directly opposite)

school is Mme. Arabella Goddard. To deny the great English pianist her rank is impossible in the teeth of her Continental reputation among European artists, by whom, as travelled artists well know, she is unanimously acknowledged. As Mme. Schumann is absolutely subjective, so is Mme. Goddard entirely objective. Like Holman Hunt among painters, she is the apostle of detail. She approaches her composer and his ideas from without, and laboriously interprets in a series of finished and exquisite touches, each perfect in itself. If the succession of atomic impressions leaves a quantity of minute memories rather than a sound, if incomplete, general notion, this is the fault of the objective school rather than of its faithful, if unimpassioned, priestess. The roughest grumblers against the “Goddard” school of pianoforte-playing admit that while hearing the English pianist they have experienced certain sensations so intricate and subtle that for the moment they were enslaved. They admit that each effect was produced at the exact instant, that no *pianissimo* nor *sforzando* was wanting, the *diminuendi* and *crescendi* being wrought with an enthralling nicety; “yet, after all, it was but an effigy hammered out by rule,” is the final growl of the Subjectives—the “rough-and-ready” clamorers for the Ideal. If it is an untidy, even ugly, ideal, no matter. They would accept the most grotesque “living thing” rather than the polished symmetry of the most smilingly beautiful statue. . . . Yet there are those whose love of Order keeps them content at the foot of Beauty, even if that Beauty be petrified, changeless; and at the head of these, so far as pianoforte-playing is concerned, Arabella Goddard sits upon a throne which can never be usurped. As there can never be another Clara Schumann, so there can never be another Arabella Goddard.

In all of the supplementary life humanity calls “art” there are two legitimate schools, the *subjective* and *objective*; the *subjective* sacrificing the actual to the ideal, the *objective* claiming to reach the ideal through the actual. I have alluded to these natural laws as exemplified in the heads of feminine pianoforte-players; but there are certain wandering spirits who are essentially democratic and subversive, and who, pretending to be bound by no rules, enlist themselves under those which are most cruel, most inconsiderate, because they are outside known law.

In all time, in all species of art, there are these erratic beings. We generally see a full crop appear when art has become more than usually arbitrary, didactic, and consequently empty. In the annals of pianoforte-playing, the smooth alliteration of a Hummel and a Cramer was followed by the sudden appearance on the stage of — a Liszt.

This is not the time nor the place (nor do I, your humble correspondent, possess the power) to discuss the position in the musical universe of this glittering meteor. But it is undeniable that he became a leader (of negation?) and that he had myriads of followers. In pianoforte-playing he has his women emulators. Among these stands pre-eminent the Austrian, Sophie Menter.

Such a perfect specimen of a feminine follower of the Liszt school we have not as yet seen. Mme. Menter is eminently fitted for her vocation physically—being large and homely made—and mentally, her interpretations being also large and loose and without the concentrated tenderness which is generally to be traced in a woman’s doings. Wherever the music she undertakes to interpret vouchsafes a subject, that subject is disjointed and vague, ill suited to feminine feeling. Mme. Menter, however, by reason of her peculiar temperament, augments these subjects with her singularly similar individuality; therefore we hear Liszt emphasized, a boon to Liszt-lovers. A large tone, a large delivery, large executive

skill—what more can be wanted to interpret that ambitious clamor for more than music chooses to give? The gentle Lisztess has yet to show whether her powers are sufficiently expanded for the legitimate to edgo its way within the broad embrace with which she has evidently clasped its reverse.

In Germany they say, “all good things go in threes.” As lady pianists are essentially good things, let me stay my pen after alluding to these—three heads of schools—and not weary your readers nor trespass upon your space by alluding to a crowd, which could only be classified below them. I am, sir, your obedient servant, A. L.

### A MODEL THEATRE.

The company of the Court Theatre at Saxe-Meiningen has acquired a remarkable and peculiar reputation in Germany. This is due not merely to the excellence of the performances in their own theatre, but to those which they have given in Berlin, Dresden, Vienna and other cities. It is a common custom in Germany for single actors to be invited to join other companies for a few weeks, when they are called “guests,” in order that they may play the parts in which they have acquired the greatest distinction at home. In the case of the Meiningen theatre, however, it is not single actors who make these friendly expeditions to other places, but the entire company, so that “Die Meiningen” have come to be spoken of collectively, as a body of persons governed by a particular system and animated by a common purpose. In fact, their visits to German towns are regarded, both by themselves and others, as missionary enterprises, the object of which is the improvement of the stage. Reformers, especially those who wear their badges openly on their sleeves, are usually regarded with suspicion, if not with dislike. The Meiningers, on the contrary, have become extraordinarily popular. Wherever they go the theatre is crowded: not once merely, but night after night, so long as they can be prevailed upon to stay; and they are usually pressed to repeat their visit at the earliest opportunity possible. Up to this time they have never played out of Germany. Now, however, they are about to give a series of performances at Drury Lane Theatre. When the present grand duke succeeded his father, in 1866, he found a company at the Hof Theatre neither better nor worse than in other German towns of the same importance. It was, as is customary, a double company, giving operas and plays on alternate evenings. The duke, however, actuated by a laudable desire of doing one thing well, soon made up his mind to abandon opera and to devote his energies to the representation of plays as completely as the resources and limits of the stage would allow. The condition of the German theatre, so he thought, was not satisfactory. Modern pieces, such as translations of popular French novelties, light comedies and farces, might be put on the boards as well as they deserved to be; but the higher forms of the modern drama, the classical masterpieces of Germany, and the plays of Shakespeare, whom, as is well known, the Germans have adopted and made their own, were performed in a very slovenly fashion. It needed a very critical eye to perceive this. Englishmen who have had the good fortune to see *Faust* or *Hamlet* at one of the great German theatres have rejoiced that there was still a stage on which poetical plays could be represented with respect to the author’s own intention, without curtailment from deference to the habits of the audience or some stupid tradition of the stage, and, as it appeared to them, with far greater attention to details and to the adequate presentation of the minor characters than is possible in



England. The Duke of Saxe-Meiningen, however, thought otherwise. It appeared to him that, while one or two parts were intrusted to actors of talent, the rest were neglected; that the scenery was too often inappropriate; and that the costumes and accessories lacked historical accuracy. He therefore set to work to correct these defects in his own theatre. In every play produced there the same pains were to be bestowed on the small parts as on the great ones. Self-assertion on the part of any member of the company was not to be thought of. It is one of his principles that there should be no "supers" in his theatre: only actors and actresses, any of whom must expect, if need be, to be called upon to take the smallest parts. When a piece has been selected for performance, the principal parts are first studied under his own direction, and often in his own presence, until he is satisfied; after which the different scenes are gradually put together and rehearsed over and over again, always with the scenery and all the persons, whether speaking or silent, who are to appear in them, so that complete harmony may be produced, and everybody, small as well as great, may feel their responsibility in the perfect realization of the picture. By this means carelessness and listlessness on the part of the lookers-on are avoided. They are made to understand that gestures may be as eloquent as words, and that each member of a crowd ought to possess a distinct and definite individuality while taking part in a common action. In consequence, the throngs that fill the stage in such plays as *Julius Caesar*, *Fiesco*, and *Wallenstein's Camp* (all of which are to be given in London) are said to be quite wonderful in their reality, and in the way in which varieties of nationality and motive are indicated. "Work," says the duke, "is the secret of the Meiningers' success;" and the verdict of German audiences is wholly in his favor. Wherever the Meiningers perform they leave their mark behind them by stimulating audiences to demand, and managers to attempt, increased efficiency in these really important matters, which are often regarded as accessories upon which neither time nor thought need be expended. It must not, however, be supposed that the abolition of the detestable star system has rendered the performance of any great work inadequate. If no performer be pre-eminent, on the other hand no one is admitted who is inadequate. The average is remarkably high. — *Boston Herald*.

#### READING FROM FIGURED BASS.

It is now some eighteen months ago that the leader of the *Musical Standard* was devoted to the subject of Reading from Score, — that branch so necessary, yet so neglected in the studies of the young musician of to-day. Already a change for the better has taken place since the University of Cambridge has included it in their examination for the degree of Bachelor in Music. Hand-in-hand with the study of score reading — in fact one might almost call it the preparatory study — is that of reading from figured bass. If one could take the average opinions of the musical profession on this branch, it would probably be that it is only useful to the cathedral organist in playing from old scores. Even those professors who teach harmony to their pupils rarely extend their labors to the rightful end by making their scholars apply their theory to their playing, thus watching the chord formations and analyzing them as they go by.

Harmony, it is commonly supposed, is necessary to any one wishing to be a composer, wishing to pass some examination, or wishing for the honor of adding some letters to the flourish after his name. It may truly be said that the history

of most things may be compared to the swing of the pendulum: so in regard to reading from figured bass. There was a time when one might almost say there was no other way of playing. From the epoch of Peri, Viadama, and Monteverdi (who first used this method), down almost to the beginning of the present century, including Bach and Handel, it was the custom to write for the organ part simply a figured bass line. But the pendulum has now swung to the other side, and all music, whether for organ or piano, is written out in full. The player of a hundred years ago used his mind as he filled up from the simple figured bass elaborate and artistic accompaniments. The player of to-day, as compared with his predecessor, a mere machine, uses only his fingers to play the notes already printed for him. A barrel-organ can play (and often far more correctly) the usual work of a modern player: but no machine, however skillfully constructed, could fill up the chords of a figured bass. So far, however, only one side of the subject has been treated. It remains now to show that this branch of the art is useful to the performer of to-day, as well as interesting to the student of the past.

Firstly, it enables him to read at sight with far greater ease. The man who is accustomed to play from a figured bass has no need to read carefully every note. He glances at the chord, not as four, five or six individual notes, but as a concrete mass, and plays it, while the poor performer, who studies alone the practical side, reads up each note one after another, and at last, after far greater labor and expenditure of time, arrives at the same result. To the organist, where the masses of notes in chords are often huge, it becomes doubly helpful. Take such a piece, for instance, as Guilman's celebrated Chœur in D. What labor for the performer to read up often the eight or even nine notes that sometimes make up the chords contained in the piece! Yet how easy for the theoretical student to cast his eye on the mass — a simple chord, not nine separate notes, but the major common chord of D. It is of course true that harmony must be carefully and, as the old Puritans would have said, "painfully" studied, before every chord can be told at a glance; but when once this has been achieved the ease obtained in performance is immense. How is it obtainable? A most simple plan presents itself. When studying harmony, before writing down exercises let them be played through first, then written, and when the chapter or section, say on chords of the seventh or on suspensions, is ended, let the pupil play over his corrected exercises and then play the figured basses from the text-book. Were this plan adopted by professors of harmony, far more practical results would attend their labors. In yet another form this study is useful to the organist. Extempore playing is of two kinds, — that which flows without mental effort and that of which each chord and phrase has to be carefully thought out. How is it possible that this latter can be well done without a practical knowledge of harmony? To the harpist, who so often has to "vamp" an accompaniment to a song, it is again of use.

Lastly, it is scarcely possible properly to play the piano without some understanding of it. Professors tell their pupils that the "sustaining" pedal is never to be used beyond the limit of one chord. How often arise cases in which, to one ignorant of the practical side of harmony, it is an impossibility to know when the chord has really ended; or again, when one discordant note foreign to the sustained chord appears and is carefully prolonged by the pupil to the agony of the master. But enough has been said as to the use of reading from figured bass. The attention of young organists has been directed to the sub-

ject, since it is included in the tests at the examinations for members of their profession; but its universal value has unfortunately during the past few decades been sadly overlooked. Now, however, in this period of musical awakening in which we find ourselves, it is to be hoped that the excellent study of reading from figured bass may once more be revived. — FRANK J. SAWYER (*Lond. Mus. Standard*).

#### Dwight's Journal of Music.

SATURDAY, JUNE 18, 1881.

#### MUSIC IN THE SCHOOLS.

We have recently enjoyed several opportunities of witnessing the method and results of teaching vocal music in our public schools. We copy elsewhere an account of one of these illustrations in the Hancock Grammar School for girls. It was simply an ordinary specimen of the lesson given once in two weeks to the three younger classes by Mr. Holt. Perhaps, owing to Mr. Holt's remarkable tact and individual faculty, the example was above the average; yet essentially the same method is pursued in all the schools, by other excellent teachers, and this method is the result of the experience and thought of all of them. It first took root, however, in the primary schools, when a man possessed with the genius of love and patience for such work in such a humble sphere, Mr. Luther W. Mason (now doing the same work in Japan), began to teach the smallest children how to sing naturally and sweetly, first by ear and then by note. That was in 1864. For simple songs he used the first part of "Hohmann's Practical Course." He taught them to sing the scale to a single syllable (*la*), with the *Do, Re, Mi*, with the letters *C, A, B*, etc., and with the numerals denoting the tonic relations 1, 2, 3, etc. In one year he had established his system in one hundred and eighty-five of the two hundred and fifty primary schools. It was not long before they began to sing by note in parts of simple harmony. This method was adopted and developed further in the grammar schools by Mr. Sharland and others, and in the Girls' High and Normal School by Mr. Eichberg, who for some years has held the position of superintendent of the musical instruction in all the public schools.

Yet even now it is only ideally that the system can be called complete. As practically embodied it is like the old maps in which large regions, unexplored, are only vaguely outlined. Since Mr. Mason's departure the primary schools have been left to the regular teachers of the schools, who had imbibed something of the art from the originator, and the Boys' Latin and English High Schools have been almost wholly neglected. Questions have arisen and wavering policies pursued. The fit of municipal economy has interfered destructively. Then the whole method is in controversy still. Some would abolish staff notation, and have children taught upon the "Tonic Sol-Fa" system. Others cry out against the absurdity, as they think, of what they call the "movable *Do*," instead of always associating *Do, Re, Mi*, etc., with one and the same absolute pitch.

Mr. Holt's lesson fully proved the *Tonic Sol-Fa* system to be quite unnecessary; while as to the "movable *Do*," or the making *Do* stand for the key-note of whatever scale, it was manifest to all present that the children made the transpositions with unerring certainty, and, as it seemed, instinctively, without conscious intellectual effort. In this way the scholar learns not only to strike the given tone, but he unconsciously learns at the same time the relations of the tones to one another and to the fundamental or key-tone of

whatever scale. Does this prevent the recognition of "absolute pitch" with those who may be capable of that anyway? Not in the least. So there is something gained, and nothing lost.

Mr. Holt's teaching is objective. The children are made to feel and recognize the tones as mental objects; while whatever of theory, or grammar, or arbitrary conventional signs and devices may be involved in the process, they get it all unconsciously, as one learns to know the streets, with the shop signs, by often passing through them. He does not make the great mistake of puzzling them with theory before they know music, which is like the old absurdity of teaching English grammar, the most abstract of studies, to young children.

The reading and singing in parts, the training of the ear to harmony, was very beautiful. And the power of sustaining a tone while other voices moved into a neighbor tone, producing passing dissonance resolving into harmony, was finely illustrated when the teacher used two pointers, thereby extemporizing what was literally *coust'erpoint*! But more hereafter.

### BERLIOZ'S REQUIEM.

(Concluded.)

No. 6. (*Lacrymosa*.) The longest movement in the whole *Requiem*. The rhythm of the orchestra is peculiar, and can best be shown by quotation:—

WOODEN WIND.

HORNS.

VIOLINS & VIOLAS.

TENORS.

CELLO & BASSES.

La - - - - - cry-mo-sa

di-es il - - - - - la.

This theme is worked out at great length, and with a very firm hand, the orchestra gradually growing stronger and stronger, until all the vast army of instruments lend their voices to the billowing tide of harmony. There is but little variety: the music rolls on and on with the terrible persistency of Fate. Formally, it is the simplest movement in the *Requiem*; it is one continuous wail. Yet it is not by any means easy to sing

well. Unless the chorus sing with something of nobility of style, and great breadth in phrasing, there is much danger of the music reminding one of some of the slow ensemble pieces in modern Italian opera; things from which it differs widely in spirit, although it resembles them somewhat in the method of its development and the pertinacious swing of its rhythm.

No. 7. (*Offertorium*.) A long fugued movement in *D-minor*, for orchestra without trumpets, trombones or drums, two ophicleides being used at times, very like contrabassoons, to strengthen the basses. The general character of the music is that of the slow fugued marches which Berlioz was fond of writing (the one in the *Enfance du Christ*, for example); marches more by their steady, onward progression than by their rhythm. Of all the things of this sort Berlioz has written, this one seems to me to be the most thoroughly beautiful. It is a gem in its way. While the orchestra is thus engaged, the chorus repeat at intervals, *sotto voce* (in unison and octaves), the text of the *Offertorium*: "*Domine Jesu Christe, Rex gloria, libera animas omnium fidelium defunctorum*," etc. The choral phrase to which this text is sung bears no rhythmic relation to the music of the orchestra, and consists of only two notes, *A* and *B-flat*, repeated over and over again. The monotony of this psalmody contrasts finely with the rich variety of figures and instrumental tints in the orchestra. The effect of the whole is singularly impressive. Near the end the orchestra becomes silent, while the chorus still repeats its droning murmur: "*Quam olim Abraha, et semini ejus*," when at the word "*promissum*," the harmony gets fuller and fuller, until a beautiful cadence in *D-major* (twice repeated) brings the movement to a close.

No. 8. (*Hostias et Proces*.) A four-part chant for male chorus, containing some exquisitely beautiful harmony. The orchestra is, for the most part, silent, playing a long-sustained and swelled chord after every sentence sung by the chorus. These chords in the orchestra may be ranked among the most original "effects" in the whole work. Here Berlioz has made an orchestral experiment which no one has ever attempted to reproduce, in spite of the striking and almost unearthly beauty of the effect he has succeeded in obtaining. Indeed, any reproduction would be the sheerest plagiarism. These chords are in four-part harmony, written for three flutes and eight tenor trombones, the flutes playing the three upper notes of each chord high above the staff, while all the trombones play the bass note in unison, and in their very lowest register. Thus there is a gap of three, and sometimes four, octaves between the bass and the part next above it. The effect is wonderfully beautiful; Berlioz has best described it himself, in his "*Traité d'Instrumentation*," as follows:—

"The sound of the flutes, separated from that of the trombones by an immense interval, seems to thus be the very high harmonic resonance of the latter." One would naturally think that the eight trombones, playing in unison, would largely over-balance the three flutes, but such is not the case; the dynamic equilibrium is perfect.

No. 9. (*Sanctus*.) Surely few things in sacred music can be called more divinely beautiful than this tenor solo, each phrase of which is answered in turn by the three-part female chorus. This solo would of itself suffice to show that Berlioz's exhaustive knowledge of all the resources of the orchestra, and his exceptionally skilful treatment of the same, were fully equalled by his skill in treating the human voice. Although the solo is written almost exclusively in the highest register of the tenor voice, it is as easily mastered by the singer as hosts of other songs which run on less ambitious notes. The very high pas-

sages almost sing themselves, and require no effort on the part of the performer. The music is full of striking enharmonic modulations, yet the general sense of the tonality (*D-flat-major*) is securely preserved. The orchestral accompaniment consists of violas playing a four-part *tremolo*, while a flute and four solo violins *con sordini* play long-sustained notes in *altissimo*. The effect is of the most luminous; the music is white with a heavenly radiance. This wonderful *Andante* is followed by a short, spirited three-part tonal fugue, almost without accompaniment, to the words: "*Hosanna in excelsis*!" The second violins double the soprano, the 'celli double the tenors, and the double-basses double the basses. The rest of the orchestra is silent. Then the "*Sanctus*" is repeated note for note, the 'celli now playing a low bass under the *tremolo* of the violas, while every now and then a *pianissimo* note is struck by the big drum and cymbals. Then the fugue is repeated in turn, now accompanied by the full orchestra (cornets and ophicleides being substituted for the more usual trombones), while the first violins, divided into four parts, continue their long *altissimo* notes.

No. 10. (*Agnus Dei and Requiem*.) The wooden wind instruments play a series of simple triads, separated by long rests, each chord being re-echoed in turn by the violas. The procession of chords is peculiar: *A-major*, *B-flat-major*, *A-minor*, *C-major*, *A-minor*, *D-major*, *G-major*. It seems like harmonies from the other world, the mysterious effect being enhanced by the wonderful way in which Berlioz has combined the instruments. I have never heard such a hollow, almost ghastly, tone proceed from instruments. It sounds as if the chords were played by the ghosts of flutes and reeds. The *Agnus* itself is but a repetition of the music of the *Hostias* in a different rhythm.

The closing *Requiem* is also a repetition, note for note, of the first number of the work, to which is now added a most beautiful *Amen* in *G-major*. In this *Amen*, all the sixteen trombones (playing in four-parts), and all the drums, are added to the original orchestra. Musically speaking, it consists of a series of six distinct cadences, all of which close on the chord of *G-major*. (I quote only the chorus-parts.) W. F. A.

SOP.

TEN.

BASS.

A - men, A - men, A - men, A - men, A - men, A - men.

### LOCAL ITEMS.

The readers of the *Evening Transcript* are to be congratulated on the fact that Mr. William F. Ayden has undertaken the duties of musical critic in that bright and independent, no longer "little" paper, succeeding Mr. Clement, who assumes the chair of editor-in-chief. Mr. F. H. Jenks looks after the theatres, etc. — THE HARVARD MUSICAL ASSOCIATION will give orchestral concerts at the Boston Museum on Thursday afternoon, December 8, 1881, January 5, January 26,

February 16 and March 9, 1882. The orchestra will number sixty players, with Carl Zernin as conductor and Bernard Listemann as leading first violin. Season tickets (to be procured only through members of the Association), \$5.00 each; single tickets, \$1.50.

At a meeting of the Apollo Club, June 7, the following-named officers were elected for the ensuing term: President, John Phelps Putnam; Vice-President, Robert M. Morse, Jr.; Clerk, Arthur Reed; Treasurer, Charles T. Howard; Librarian, John N. Danforth; Musical Director, B. J. Lang; Committee on Music, Allen A. Brown, for three years; Committee on Voices, John H. Stickney, William F. Blake, Edward C. Moseley, Henry M. Aiken.

At the annual meeting of the Cecilia, held June 9, the following were elected officers: President, S. Lothrop Thorndike; Vice-President, S. W. Langmaid; Secretary, George O. G. Cooke; Treasurer, Arthur Reed; Librarian, Henry G. Carey; Directors, A. Parker Browne; George E. Foster, I. F. Klingebary, W. J. Windram.

A concert by some of the pupils of the Peter-Elia Academy was given Thursday night in the Union Hall, before a large audience. The programme was a varied one, and included, besides piano-playing, two readings and two songs by young ladies, and a cornet solo. Above the general excellence of the piano-playing, that of Master Milo Benedict at once impressed itself as being remarkable, both in execution and intelligent interpretation. He is an exceedingly interesting boy of about fourteen, whose talent for the piano is particularly wonderful, in that he gives to his playing very much more refined and delicate expression than could be expected from one of his years. The playing of Miss Lottie Du Vernet and the reading of Miss Susie Porter were also especially enjoyable. — *Advertiser*.

At the closing concert by the Schubert Club of Salem, last evening, there were presented the cantata of *The Crusaders*, by Niels W. Gade, Mrs. E. Humphrey Allen singing the part of Armida, Dr. S. W. Langmaid that of Rinaldo, and Mr. A. F. Arnold that of Peter the Hermit; selections from the *Ancient Mariner*, Dr. Langmaid singing the tenor solos and Mr. Arnold the bass. The performances were under the direction of Mr. W. J. Winch, and gave great satisfaction. — *Transcript*, June 4.

The Philharmonic Society will give eight concerts for the benefit of its associate members next season, the dates being the following: Thursday evenings, November 10, December 1, December 22, January 12, February 2, February 23, March 16, and April 13. The details of the scheme of programmes will not be acted upon until action is taken in regard to a conductor for the season, a question likely to be decided during the coming week.

Gustave Albert Lortzing's opera, *The Czar and the Zimmerman*, is to be included in the repertoire of the "Ideal" opera company next season being given the title, *The Czar and the Carpenter*. Mr. Oscar Weil, who has for four years been engaged at the Bush Street Theatre, San Francisco, in operatic translation and adaptation, has prepared the libretto, and the opera will be brought out under his direction. The cast is to be: Burgomaster, M. H. Whitney; Peter Ivanow, W. H. Fessenden; the Czar, W. H. Macdonald; Marquis, Tom Karl; Lord Lyndham, G. Knudsen; Lefort, George Frothingham; Widow Brown, Lizzie Burton; Marie, Marie Stone. The opera was written in 1837, and immediately became popular all over Germany, where it is still a standard work. It was brought out at the Gaiety Theatre, London, 1871, and made a great success. The music and the book are both bright and attractive, and one of the notable numbers is a quartet for male voices, which will be sung by Messrs. Whitney, Macdonald, Karl and Fessenden. Lortzing was his own librettist, and, having been educated for the stage, subsequently studied music, and sang with success the tenor roles in this and other operas. The membership of the "Ideals" will be exactly the same as last year, and the dates of the company are practically filled for the entire season of 1881 and '82.

MUSIC IN THE PUBLIC SCHOOLS. A number of well-known musical men and prominent educators were present in the large hall of the Hancock School yesterday afternoon to witness Mr. H. E. Holt's method of teaching singing. Among those present were General Henry K. Oliver, J. W. Dickinson, Secretary of the State Board of Education, Professor David B. Hagar of Salem, William Cogswell of Bradford, B. J. Lang, J. W. Tafts, S. B. Whitney, J. B. Sharland, H. M. Mason, several of the school supervisors, and members of the school committee. Mr. Holt, who is one of the music instructors in the public schools, is a firm believer in the system now taught in the public schools, and believes that the ear of his pupil should be trained before

the attempt is made to teach the eye; and he showed conclusively how practical results can be achieved by the staff notation. He showed that there is no need of the tonal sol-fa notation, which dispenses with notes and staff, and which is slowly creeping into the public schools of this country, after the English custom. Mr. Holt's method consists in teaching sounds as mental objects, the notes being sounded in numerical order, thereby impressing themselves indelibly on the minds of the young scholars. The objective teaching is caught instantly by the pupils, and the exhibition given yesterday by the scholars in the third, fourth, fifth and sixth classes was conclusive proof that Mr. Theodore Thomas erred somewhat in his statement that "It would be better to abolish music entirely from our schools than retain it under the present method." The young pupils evinced remarkable skill in reading at sight, and that it was sight-reading was demonstrated when one of the audience wrote a simple exercise on the blackboard, the same being correctly interpreted and readily rendered by the class. The exercises greatly pleased the spectators, who congratulated Mr. Holt on his successful demonstration of the simplicity and utility of his method. — *Advertiser*, June 7.

MUSIC FOR THE PEOPLE. The *Advertiser* (June 6) discourses at length, and with hearty praise, of the opening Sunday afternoon free band concert provided by the city fathers. The crowd was very great and showed itself truly an audience, perfectly orderly, attentive, and apparently delighted. We quote:—

The concert was entirely worthy of the occasion. The ambition of sham, which has justly attached to some of the public concerts in former years, could find no warrant on this occasion. The promises were all fulfilled. The band of fifty musicians, which played to Mr. J. T. Baldwin's baton contained, it is safe to say, no "dummies," there was certainly no suggestion of such to the observant spectator or listener. . . . The music, while having enough character to demand careful attention for its proper appreciation, and to serve as a real means of education for the masses, yet abounded in melodies and striking effects that constantly arrested the attention of even the careless listener and effectually escaped tediousness. Too much can hardly be said in praise of the introduction in popular programmes of such sterling music as Mendelssohn's *Wedding March*, the Hungarian march from Berlioz's *Damnation of Faust*, and the Hallelujah chorus of Handel arranged for instruments. It may be remembered that Mr. Baldwin was the first to bring out Mr. Carney's effective military band arrangement of the Berlioz march, producing it at some of his concerts last winter. It is a fine band selection, and should become a standard favorite among programme-makers for popular concerts of the better sort. Yesterday's concert was particularly notable for the first production in America of the *Ketrulle Tartane*, by Sellinick director of the French Garde Republicaine. It was spoken of on the programme as a companion to the "Turkish Patrol," which had such a rage, and it has many of the same elements of fascination for the popular ear, yet it is anything but a copy of the other piece. The piece belongs to that limited class that appeals at once to the popular fancy, and is heard with pleasure, also, one or twice at least, by the educated ear. Of the concert as a whole it may be said it was an occasion where the untutored and untutored listener could meet on a common ground of sympathy, where the one could find entertainment and the other both entertainment and instruction.

In our future oratorio performances we shall miss one of the most conspicuous and venerable figures in the chorus, that of Mr. Thomas D. Morris, one of the most faithful in the ranks of the Handel and Haydn basses. We remember with what real feeling, and with moist eyes, he used to speak of Bach's *Passion Music*, after the Society had been rehearsing it. The *Transcript* of June 8 says of him:

Mr. Thomas D. Morris, a well-known citizen of the West End, whose death is announced, was an old Free Soiler, an anti-slavery man, and of late years a staunch Republican. He was a member of the Massachusetts Legislature from Ward 9 in 1859 and 1860, one of the oldest members of the Massachusetts Charitable Association, and has been a member of the Handel and Haydn Society for over twenty-five years, and an active member of the Church of the Advent ever since its formation. Mr. Morris was born in South Carolina, but in early life went to Nantucket, where he resided for some time, but had been a resident of this city for nearly forty years, where he has been engaged in the manufacture of lined paints, of which he was the inventor, and he was also the inventor of the plan of showing points on cards. He was a man of sterling integrity and had strong convictions of right and duty.

#### NOTES AND GLEANINGS.

SALE OF AUTOGRAPHS. A collection of original musical manuscripts and autographs, belonging to Johann Kofka of Vienna, was sold by auction in Paris, May 14, Bach, Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Weber and many other great masters of the last and the present century were represented in the

catalogue. But one work by Bach was offered, a suite, which was sold for 150 fr. There were eleven manuscripts by Beethoven, which brought from 100 fr. to 975 fr., the latter being a collection of fourteen sketches of motifs used in some of the master's work of his last period; the autographs of the "Bagatelles" brought 500 fr.; ten of his letters were sold at from 30 fr. to 340 fr. A canon by Chernibini brought 45 fr., and three of his letters 50 fr., 60 fr. and 80 fr., respectively. A mass by Haydn found a purchaser at 600 fr., other compositions being disposed of at 150 fr., and 245 fr.; five letters were knocked down at 30 fr. to 185 fr. Three compositions by Michael Hynka, brother of the author of *The Creation*, were bid off for 50 fr., 100 fr., and 125 fr. A canon by Mendelssohn was sold for 90 fr., and an unpublished symphony, composed at the age of fourteen, for 685 fr.; two letters were sold for 75 fr. and 80 fr. Mozart's works and letters excited the liveliest competition. There were realized for four manuscripts the following prices: Cadence of a symphonic concertante, with a letter by Aloys Fuchs, the Austrian composer, referring to the manuscript, one page, 250 fr.; two songs, written in the composer's youth, two pages, 300 fr.; song, one page 340 fr.; two pages of a quartet for piano and wind instruments, 490 fr. A lock of his hair sold for 115 fr., a letter of two pages for 1,750 fr., and another of four pages for 2,050 fr. In the Mozart department were also found letters of his father and wife, and the diary of the professional trips made by the young Mozart, kept by his sister, which brought 975 fr. Seven of Schubert's manuscripts were sold at prices from 50 fr. to 200 fr., and a manuscript and two letters by Von Weber for 185 fr., 145 fr. and 210 fr., respectively. The miscellaneous department included twenty-six titles. A programme in Hector Berlioz's writing brought 11 fr., a letter by Gounod 85 fr., a manuscript by Meyerbeer 43 fr., a letter by Schumann 43 fr., one by Wagner 30 fr., and a collection of thirty-six signatures of distinguished musicians 275 fr.

CHICAGO. Mr. Theodore Thomas will give a festival in Chicago in 1882, immediately after those which he will give in New York and Cincinnati, using the same soloists. He has signed a contract with the lessee of the Central Music Hall, to give a series of forty-two concerts in the Exposition building, beginning July 11. For this purpose he will have an orchestra of fifty pieces, twenty-five of which he will bring from New York. These concerts will be made popular in character. After the close of the series here he will give a week's concerts in Milwaukee, and close the season, probably, in Cincinnati.

Hans Balatka, who has done more for Chicago, musically, than any other man, and who is to conduct the Juno Sängerkfest in that city, was a musical director at seventeen, having been elected at that age leader of the Academic Choir at Vienna, where he gave very acceptable concerts.

The programme for the Festival of the North-American Sängerkbund (June 29 to July 3), Hans Balatka, Conductor, is before us. The first (Wednesday) evening offers Max Bruch's *Odysseus*, the solos by Mme. Peschke-Leutner, Miss Annie Cary, and Messrs. Candidus and Remmert. Thursday afternoon a miscellaneous concert, as follows:—

Overture to Oberon . . . . .	Weber
"O Lieb' so lang du lieben kannst," chorus . . . . .	Weber
Cleveland Giesengverein. W. Malmene, Director.	
Bravours-Variations for soprano with flute obbligato . . . . .	Adam
Mme. Peschke-Leutner. Flute, Mr. Osterle.	
Stegmund's Love Song from "Die Walkyrie" . . . . .	Wagner
Mr. W. Candidus.	
Tasso (Lamento a Trionfo), symphonic poem . . . . .	List
Aria from "Semiramide" . . . . .	Bonini
Miss Hannah McCarthy, of Chicago.	
Te Deum, chorus . . . . .	Haydn
Cincinnati Orpheus. C. Harris, Director.	
Robert toi que j'aime from "Robert" . . . . .	Meyerbeer
Mme. E. Donald.	
Scherzo from "Midsummer Night's Dream" . . . . .	Mendelssohn
Prayer and aria from "Mendel" . . . . .	Wagner
Mr. H. Lindau, of Cincinnati.	
"Why do the Nations" from "Messiah" . . . . .	Handel
Mr. J. Denning, of Cincinnati.	
Overture to "William Tell" . . . . .	Bonini

Thursday evening. First part of *Missa*, by the Beethoven and the Bach and Handel Societies of Chicago, and the Musical Society of Milwaukee, under the direction of Mr. Carl Wolfsohn; soloists: Mme. Leutner, Miss Cary, Mr. Candidus and Mr. M. W. Whitney. This to be preceded by:—

Kaisermarsch with the final chorus . . . . .	Wagner
By the North-American Sängerkbund, 1,200 voices.	
Masonic Cantata . . . . .	Mozart
Mr. W. Candidus.	



Prayer before Battle, chorus . . . . . Moschring  
North-American Singsbund.  
Aria of the Queen of Night, from "Magic Flute" . . . . . Mozart  
Mme. Peschka-Leutner.  
"Che farò" from "Orpheus" . . . . . Gluck  
Miss Annie Louise Cary.  
Salamis. Triumphant hymn of the Greeks after  
the naval victory at Salamis . . . . . Bruch  
North-American Singsbund. Solo chorus by the Junger  
Männerchor of Philadelphia.

## FOURTH CONCERT, FRIDAY, AT 2 P. M.

Symphony in G (No. 2, Op. 61) . . . . . Schumann  
"Vorbey" chorus . . . . . Moschring  
Columbus Männerchor. Director, Carl Schoppelrei.  
Aria from "Stradella" . . . . . Flotow  
Mr. Ed. Schultze, of Chicago.  
Bolero from "Bacchante" . . . . . Verdi  
Mme. Peschka-Leutner.  
Fantasia from "Moses in Egypt," for the  
harp . . . . . Parish-Alvars  
Mr. H. Broytschuck, of New York.  
Qal adoglio (in diesen heiligen Hallen) . . . . . Mozart  
Mr. M. W. Whitney.  
"Das Mädchen von Norrent" . . . . . Schrader  
Männerchor des Milwaukee Musik-Vereins. Eugen Luen-  
ing, Director.  
"Awake, Saturnia!" from "Semele" . . . . . Handel  
Miss Annie Louise Cary.  
Spring's Foreboding, chorus . . . . . Kreutzer  
Junger Männerchor, of Philadelphia. C. Gaertner,  
Director.  
Grand Trio from "William Tell" . . . . . Rossini  
Mr. W. Candidus, Mr. F. Hemmertz, Mr. M. W. Whitney.

## FIFTH CONCERT, FRIDAY EVENING, JULY 1.

"Brünnen Wunderbar," chorus with solos . . . . . Abt  
N. A. Singsbund. Baritone solo, Mr. F. Hemmertz.  
Solo chorus by the Germania Männerchor of Cincin-  
nati.  
Aria from "Euryanthe" . . . . . Weber  
Mr. W. Candidus.  
The Consecration of Solomon's Temple, chorus  
with solos . . . . . Tittl  
N. A. Singsbund. Bass solo, Mr. F. Hemmertz.  
Theme and Variations . . . . . Proch  
Mme. Peschka-Leutner.  
Scene from "Fritsch" . . . . . Bruch  
Apollo Club, of Chicago. Mr. Wm. L. Tomlins, Director.  
Walther's Prize Song, from "Die Meistersinger" . . . . . Wagner  
Mr. W. Candidus.  
"All alone," chorus . . . . . Braun  
N. A. Singsbund.  
"O mio Fernando," from "La Favorita" . . . . . Donizetti  
Mme. E. Donaldi.  
"I am a Roamer" . . . . . Mendelssohn  
Mr. M. W. Whitney.  
Drusus's Death. Dramatic scene . . . . . Heilmann  
N. A. Singsbund. Soloists: Valada, Mme. Peschka-  
Leutner; Drusus, Mr. W. Candidus; Priest of Wotan,  
Mr. F. Hemmertz.

## SIXTH CONCERT, SATURDAY, JULY 2, AT 2 P. M. MR. ADOLPH ROSENBECKER, CONDUCTOR.

Overture to "Robespierre" . . . . . Litloff  
"Normannengang," chorus . . . . . Moschring  
Germania Männerchor, Cincinnati. W. Ekert, Director.  
La Captive . . . . . Berlioz  
Miss Annie Louise Cary.  
"Les Preludes," symphonic poem . . . . . Liszt  
Aria from "Don Giovanni," "Il mio tesoro" . . . . . Mozart  
Herr Hugo Lindau von Cincinnati.  
"Rolling on foaming billows" from the  
"Creation," aria . . . . . Haydn  
Mr. M. W. Whitney.  
Air, arranged by Rosenbecker . . . . . Bach  
a. Brude faerden, Kjerulf.  
b. Her den Sven Werneberg.  
Freja, of Chicago. Mr. Moo, Director.  
"Face o mio Dio" from "Forza del Destino" . . . . . Verdi  
Mme. Donaldi.  
Indian March from "L'Africaine" . . . . . Meyerbeer

## SEVENTH CONCERT, SATURDAY EVENING, JULY 2.

Festmarsch, Op. 6 . . . . . Lassen  
"Tremate, Emp!" Trio . . . . . Beethoven  
Mme. Peschka-Leutner, Mr. Candidus, Mr. F. Hemmertz.  
Introduction and Third Scene from "Loheng-  
grin" . . . . . Wagner  
With all the principal soloists.

## PART II.

Ninth Symphony, Op. 125 . . . . . Beethoven  
Solo: Mme. Peschka-Leutner, soprano; Miss Annie  
Louise Cary, alto; Mr. W. Candidus, tenor; Mr. F. Hem-  
mertz, baritone. Festival Chorus of the N. A. Sings-  
bund.

Mauricio Dengremont, the young Brazilian violinist, who arrived in New York from New Orleans Thursday, was on Friday evening presented with the gold medal subscribed for by the Brazilian residents of New York. A large audience assembled in one of the parlors of Belmont's, prominent Brazilians and a number of the officers of the Brazilian man-of-war, Guanabara, now lying in New York harbor, forming a large proportion of the visitors. The obverse of the medal rep-

resents at the base the entrance of the bay of Rio de Janeiro, with its wonderful girdle of mountains. Above these the youth is represented being borne heavenward upon the wings of a condor or Brazilian eagle, and bearing in one hand a lyre, representing his art, while with his outstretched right hand he points to the stars. At the top is the legend, "Sic iter ad astra." The likeness of Dengremont is excellent, and even without the aid of a magnifying glass the features are at once recognized. On the reverse there is a wreath, around which is the dedication: "A Mauricio Dengremont" (in the middle), "Os Brasileiros residentes nos Estados Unidos" (around), and the date, "MDCCCLXXXI." The loop is set with emeralds and diamonds, which, with the yellow gold, are the national colors of Brazil. Altogether, the medal is one of the finest ever struck in this country. Its actual cost was \$425.

In 1840, when Meyerbeer brought out his *Prophet*, his most intimate friend, his *alter ego* as it were, was an individual answering to the highly poetical name of August. Who was this August, that on the following day could celebrate the immense success of that opera, with his boon friends and companions, and dare to say to them, "I made a capital hit last night, didn't I?" Well, August was the leader of a well-organized *claque*—a perfect Hercules, and thrice badly would have fared whoever incurred the giant's displeasure. His hands were of a dimension which plainly indicated that Providence had predestined him to the highest dignities in the service of his profession; his technical training in manifesting his approbation was such as to produce the impression of a *crescendo* applause of a whole audience. At the rehearsals for the *Prophet*, Meyerbeer always stood near him, and listened to August's suggestions with an almost child-like simplicity, just as if August were a Delphian oracle. One day the great August said to the maestro, "Strike out the overture—it is too tiresome, too insipid." And the overture to the *Prophet* was never played! Meyerbeer was frequently heard to say, "August has been of more use to me in my theatrical practice than all the critics in the world!"

## MUSIC ABROAD.

BERLIN. A Wagnerian zealot writes to the Leipzig *Signale*:—

The *Nibelungenring*, on its first performance here, has been extraordinarily successful at the Victoria Theatre. The approbation of the audience, who filled every nook and corner of the spacious house, took the form even on the first night, when *Rheingold* was given, of mild enthusiasm, but it rose to enthusiasm in the wildest acclamation of the term, on the *Walküre* evening, and, were the word capable of still more comprehensive significance, such significance must be considered as having belonged to it after the performance of the *Götterdämmerung*, when the flickering fire of excitement attained a fabulous height. Every night Wagner was the object of the most fervent ovations. Received with great applause and greeted with a flourish by the orchestra, so soon as he made his appearance on the *Rheingold* night, he was obliged at the conclusion of the piece to appear repeatedly on the stage with the artists, in their name and in his own addressing the public in the following terms:—

"If what you are expressing is intended as thanks, I do not take them for myself, but for the artists who have come together from far and near for the purpose of embodying my work. They have so identified themselves with its spirit and peculiar style that I, too, can thank them. And I do so with the wish that a work which has begun so well to-day may continue as prosperously. If it has made any impression, it has done so without the aid of display" ("Ohne Pracht")—"It has done so by the power of art alone!"

The musical success of the four performances far surpassed expectation. Everything connected with this part of the undertaking went off admirably, and even the Berlin Sinfoniecapelle, often run down as it is, accomplished, under Herr Seidl, the Leipzig kapellmeister, perfect miracles. We cannot award such high praise to the scenic arrangements or the decorative department; in both of these there were frequent shortcomings, justifying only too well Wagner's words: "without the aid of display," pronounced on the first evening. In *Rheingold*, the artist who, in a measure owing to the part he sus-

tained, most excited interest, was Vogl, the master singer of Munich, as Loge. Alberich found an uncommonly clever representative in Herr Schelper, as did Mime in Herr Liebau. The Three Daughters of the Rhine were characteristically embodied by Mmes. Monhaupt, Klafsky, and Löwy; Mme. Reicher-Kindermann was highly commendable as Fricka; Mme. Schreiber looked pretty as Freia; Mlle. Riegler gave an appropriate rendering of Erda; and the two Giants, represented by Herr Ass and von Reichenberg, were in the best possible hands. With the exception of Herr von Reichenberg, who belongs to Hanover, all the singers last named come from the Stadttheater, Leipzig. Wotan, in this piece as well as in *Die Walküre*, was represented by Herr Scaria, of the Imperial Opera-House, Vienna, who is admirably fitted for his task. The *Walküre* performance obtained for Herr and Mme. Vogl, who gave a most touching embodiment of the two lovers, Siegmund and Sieglinde, the most flattering marks of delight and appreciation. Herr Reas made an excellent Hunding; Mme. Reicher-Kindermann was again an effective Fricka, and the concerted *Wal-läre* music was executed with the greatest precision and received with loud applause. Brunnhilde—as in *Siegfried* and *Götterdämmerung*—was confided to Mme. Friedrich-Materna, of the Imperial Opera-House, Vienna, and this renowned Wagnerian singer found ample scope both for her vocal and histrionic capabilities. Her powerful voice and impassioned acting impressed the public and obtained for her complete success. On the third and fourth night, Herr Jäger, as Siegfried, afforded only partial satisfaction. It is a remarkable fact that a man of such colossal stature should have so comparatively small, and at the same time, so harsh a voice; he sings, moreover, out of tune. Even in his acting, more warmth and earnestness would have been welcome. As the Forest Bird, Mme. Monhaupt was simply perfection. In *Siegfried*, too, Herr Liebau was very successful as Mime, and Herr Schelper as Alberich, while the Wanderer of Herr Scaria was not less excellent than Mlle. Riegler's Erda. Of the artists in the *Götterdämmerung*, we must place in the first line Herr Schelper as Hagen, and the Rhine Daughters' Triad, represented by Mmes. Monhaupt, Klafsky, and Löwy. Vocally good, Mme. Schreiber as Gutrune was historically somewhat monotonous. Herr Wiegand, also of the Leipzig Stadttheater, was quite satisfactory as Gunther, in so far as his voice was concerned. Waltraute afforded Mme. Reicher-Kindermann an opportunity for displaying her magnificent organ to the greatest possible advantage. The choruses went off with certainty and precision. In conclusion, a word of recognition is due to the artistic director of the whole, Herr Angelo Neumann, who may now look back with no small satisfaction on the undertaking suggested and happily carried out by himself. It is to be hoped the public will take the same interest in the ensuing three "cycles."

PARIS. A despatch announces the death of Henri Viennetemps, the celebrated Belgian violinist and composer. He was born in Verviers, February 20, 1830, and was the son of a tuner of instruments. He played the violin at the age of eight years, and was a pupil of De Bériot for months. He studied composition under Reicha, appeared with success in Paris and Vienna in 1850, and spent several years in professional journeys through Europe, becoming a public favorite, especially at St. Petersburg and Moscow. He made three visits to America, in the years 1843, 1855 and 1870, respectively, on the last occasion being associated with Madame Nilsson in concerts. His playing was distinguished by great energy and breadth, with remarkable elegance and correctness. His compositions have many of the qualities of classical and modern music.

The conclusion of the 20th season of the concerts which M. Paderloup inaugurated and has conducted during that long period with such indefatigable perseverance in Paris was triumphantly celebrated by a festival given in his honor in the great hall of the Trocadéro Palace. In sympathy with his continual efforts, his friends rallied round him in such numbers that the immense hall, which is all that remains of the exhibition of 1878, was literally crammed.

LOXNOR. Speaking of the debut of Mme. Menter, pianist, the *Telegraph* says: "She sought no occult meaning where the thought lay on the surface, and never assumed to show what the master might, could, would or should have done had she been at his side. In a distant and presumptuous age of 'pianism,' this is quite refreshing, and checks the expression of a wish, often provoked, that some supernatural power would deminish every piano in a single night, even as the first-born of Egypt perished."

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 140 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 1 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA**

Professor of the Art of Singing,

178 3d Avenue, New York.

**JOHANNSEN,**

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
25 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST,  
will receive pupils in Pianoforte and Composition at  
149 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1850-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.

Organist at 156 TREMONT ST.,  
HOLLES ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe),

RECEIVES PUPILS FOR VOCAL CULTURE

AT NO. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

449 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1850 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 154 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WULF FRICK.

**MADAME CONSTANCE HOWARD,**

PIANIST,

213 East Truth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUFER's MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill 84, (near Green St.), Jamaica Plain.  
[Reference: B. J. LANG, J. S. DWIGHT.]

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Diglow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 126 1/2 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,

Address PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

30 BOYLSTON STREET, BOSTON

Up to May, then for five months at her country residence,  
LAKEMORE, NEWLIN, MASS.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL-CULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.  
Orchestra.....CARL H. KICHERL  
W. C. NICHOLS, AGENT,

OFFICE, 516 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 27 AVENUE

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. RITTER, of Vassar College, and Mrs. F. RAYMOND RITTER, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHews and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP's LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND • THE ATLANTIC MONTHLY, . . . . .	\$6.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, 6.75 " "	
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The Journal is for sale at CARL PRUFER'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 300 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1891.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicacity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists. — *Pull Mail Gazette*.

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction. — *Providence Journal*.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON, MASS.

## A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by Mr. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and piquant sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$2.00 to \$1.00.

## The Servant Girl Question.

By HARRIET FRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With the steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Robert," in 1870. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.25.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## BOOKS OF FOREIGN TRAVEL.

### CHARLES DUDLEY WARNER.

MY WINTER ON THE NILE. New edition, revised. 12mo, \$2.00.

IN THE LEVANT. \$3.00.

Whether one has been in the East, or is going to the East, or does not expect ever to go, these books are of all travel books the best, because most truthful and comprehensive guides, having in them the very atmosphere and sunlight of the Orient. — *William C. Frame, LL. D.*

SAUNDERINGS. "Little Classic" style. \$1.25.

A charming series of travel sketches in London, Paris, Rhineland, Switzerland, Bavaria, and Italy.

### OLD ENGLAND; Its Scenery, Art, and People.

By JAMES M. HOPPIN, Professor in Yale College. New edition, revised and enlarged. 16mo, \$1.75.

A most readable volume, and at the same time most valuable. — *The Independent*.

### HANS CHRISTIAN ANDERSEN.

THE IMPROVISATORE; OR, LIFE IN ITALY.

O. T.; OR, LIFE IN DENMARK

IN SPAIN AND PORTUGAL

PICTURES OF TRAVEL.

CROWN 8vo, \$1.50 a volume.

ENGLISH TRAITS. By RALPH WALDO EMERSON. \$1.50.

TEN DAYS IN SPAIN. By KATE FIELD. "Little Classic" style. \$1.25.

SIX MONTHS IN ITALY. By GEORGE S. HILLAND. 16mo, \$2.00.

TRANSATLANTIC SKETCHES. By HENRY JAMES, JR. 1 vol 12mo, \$2.00.

Whether he writes of quaint-walled Chester, the Parisian stage, ride to Rome's suburbs, Tuscan cities, or the "Blighted Bushy of Darmstadt," he always has something with clear eyes, and thought something worth communicating, and told his story with accomplished skill. — *Boston Advertiser*.

THE LANDS OF SCOTT. By JAMES F. HUNNEWELL. With maps. 12mo, \$2.50.

Sketches of "the long and wonderfully varied series" of the works of Sir Walter Scott, "of the no less remarkable story of his life, and of the places with which both works and life are associated."

### GEORGE E. WARING, JR.

A FARMER'S VACATION. A Tour in the Netherlands, Normandy, Brittany, and the Channel Islands. Copiously and beautifully illustrated. Square 8vo, \$3.00.

THE BRIDE OF THE RHINE. Two Hundred Miles in a Mussel Row-Boat. To which is added a Paper on the Latin Port Annonius and his poem "Mosella," by Rev. CHARLES T. BROOKS. Fully and finely illustrated, Square 16mo, \$1.50.

### NATHANIEL HAWTHORNE.

OUR OLD HOME. A series of English sketches. \$1.50.

ENGLISH NOTE-BOOKS. 1 vol. 12mo, \$2.00.

FRENCH AND ITALIAN NOTE-BOOKS. 1 vol. 12mo, \$2.00.

The same in "Little Classic" style. \$1.25 a volume.

A SATCHEL GUIDE for the Vacation Tourist in Europe. Edition for 1891. With maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs in the best form.

NOTES OF TRAVEL AND STUDY IN ITALY. By CHARLES ELIOT NORTON. 16mo, \$1.25.

REMINISCENCES OF EUROPEAN TRAVEL. By ANDREW P. PEABODY, D. D. 16mo, \$1.50.

CASTILIAN DAYS. Studies of Spanish Scenery, Customs, and Character. By JOHN HAY. 12mo, \$2.00.

### AUGUSTUS HOPPIN'S TRAVEL PICTURES.

CROSSING THE ATLANTIC. Oblong folio, \$3.00.

UPS AND DOWNS ON LAND AND WATER. Oblong folio, \$5.00.

ON THE NILE. Oblong folio, \$10.00.

The same. Large paper, 48 plates in portfolio, \$25.00.

### W. D. HOWELLS.

VENETIAN LIFE. 12mo, \$1.50.

ITALIAN JOURNALS. 12mo, \$1.50.

ONE YEAR ABROAD. By the author of "One Summer." "Little Classic" style. \$1.25.

POEMS OF PLACES. Edited by H. W. LONGFELLOW. "Little Classic" style. 18mo, \$1.00 per volume.

1-4. ENGLAND AND WALES.

5. IRELAND.

6-8. SCOTLAND, DENMARK, ICELAND, NORWAY, AND SWEDEN.

9, 10. FRANCE AND SAVOY.

11-13. ITALY.

14, 15. SPAIN, PORTUGAL, BELGIUM, AND HOLLAND.

16. SWITZERLAND AND AUSTRIA.

17, 18. GERMANY.

19. GREECE AND TURKEY (in Europe).

20. RUSSIA AND SIBERIA.

21-23. ASIA.

24. AFRICA.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

JUL 5 1881

WHOLE No. 1049.

BOSTON, SATURDAY, JULY 2, 1881.

VOL. XII. No. 14.

## THE EMERSON PIANO FORTES

Date from 1840, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOOMS,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Detmold"; W. D. HOWELL, author of "The Lady of the Aroostook," "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BRENCHER STOWE, T. R. ALDRICH, SARAH ORNE JEWETT, CONSTANCE PENNIMORE WOOLSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROSESETTI, on "The Wives of the Poets"; JOHN FINKE, on the "Early Culture, Myths and Folk-lore of our Aryan Ancestors"; R. L. DUDMAN, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in *Twenty Ordinary Volumes* of 300 pages each.

TERMS: \$1.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chef d'oeuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.75	We Girls. A Home Story. Illustrated.....	1.50
The Gay worthys: A Story of Thrift and Thrift.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.....	1.50	Nights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Fancies: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.00

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—*Boston Commonwealth*.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## SEVEN YEARS — IN — SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. EMIL HOLUB. With nearly 200 Illustrations and Maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1879. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

•• For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers,

**HOUGHTON, MIFFLIN & CO., Boston.**

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year.

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

6s. 6d. per Inch in Column.

REPEATS:—Four insertions charged as Three if prepaid in one amount.  
Ordinary Page, £4, 4s. Column, £2, 10s. Quarter, £1, 5s.

WILLIAM REEVES, 185 FLEET STREET, LONDON.

Office of "Reeves' Musical Directory."

## Music Publishers.

## SEASIDE!! MOUNTAINS!!

Wherever you go, take one of our sparkling Collections of the best Songs, or the best Instrumental Music. All are choice collections, and will be invaluable for amusements on dull days, at evening entertainments, and at all hours of leisure.

- GEMS OF ENGLISH SONG.**  
Great favorite. Enlarged and improved. 60 grand songs. \$2.50
- SUNSHINE OF SONG.**  
All brightness. 60 Songs. \$2.50
- GEMS OF STRAUSS.**  
Music always new and inspiring. Dance to it. \$2.50
- GEMS OF THE DANCE.**  
Great variety. Dance also to this. \$2.50
- GEMS OF SCOTTISH SONG.**  
100 of the sweetest ballads ever made. \$2.50

Also many other books. Send for List!  
Books mailed to any address for the retail price.

**OLIVER DITSON & CO., Boston.**

## NEW SONGS.

BABIES EYES.....A. E. Repp.  
BREAK BREAK.....J. F. Rudolph.  
LAST GREETING.....M. Levi.  
OH, FISHER BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Barnet.  
SPRINGTIME.....H. Becker.  
THE OWL AND THE PUSY CAT.....Wm. F. Apthorp.  
Published by

**CARL PRÜFER,**  
34 WEST STREET, BOSTON.

## Emerson Birthday Book.

With a fine, entirely new portrait and twelve illustrations. Square 16mo, tastefully stamped, \$1.50; flexible morocco, calf, or seal, \$3.00.

A beautiful little volume, like the "Longfellow Birthday Book," which has proved remarkably popular. It contains selections made with great care from both the prose and poetical works of Ralph Waldo Emerson, for every day of the year.

For sale by all Booksellers; or, sent, post-paid, on receipt of price.

**HOUGHTON, MIFFLIN & CO., Boston.**

## MUSIC AND MUSICIANS.

Essays and criticisms by

**ROBERT SCHUMANN,**

Edited, translated, and annotated by

**FANNY RAYMOND RITTER.**

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume.—*Era*, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner.—*Nation*, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume.—*World*, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

School of Art.—Department of Music.

Dr. F. L. RITTER, Director

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President

## WRITINGS OF H. D. THOREAU.

**EARLY SPRING IN MASSACHUSETTS.** From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

**WALDEN**—or, Life in the Woods. 16mo, \$1.50.

Their enchantment never falls upon the sense: they harm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature.—*New York Tribune*.

**A WEEK ON THE CONCORD AND MERRIMACK RIVERS.** 16mo, \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the sages and poets of all ages. He cannot help but learn, and cannot choose but admire.—*The Independent* (New York).

**EXCURSIONS IN FIELD AND FOREST.** With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. EMERSON; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tides; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature.—*GEORGE WILLIAM CURTIS*.

**THE MAINE WOODS.** 16mo, \$1.50.

CONTENTS: Ktaadn; Cheesuncook; The Allegash and East Branch.

His power of observation seemed to indicate additional senses. He saw as with microscope, heard as with eardrum; and his memory was a photographic register of all he saw and heard.—*R. W. EMERSON*.

**CAPE COD.** 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views; The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted.—*Boston Advertiser*.

**LETTERS TO VARIOUS PERSONS,** to which are added a few Poems. 16mo, \$1.50.

**A YANKEE IN CANADA.** With Antislavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

•• For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

**HOUGHTON, MIFFLIN AND COMPANY, Boston, Mass.**

## WRITINGS OF JOHN BURROUGHS.

**PEPACTON.** 16mo, \$1.50.

CONTENTS: Pepacton; a Summer Voyage Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

**WAKE ROBIN.** Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds' Nests; Spring at the Capital; Birch Brownings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Selborne.—*Hartford Courant*.

**WINTER SUNSHINE.** New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple—An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him.—*Boston Gazette*.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness.—*The Nation* (New York).

**BIRDS AND POETS,** with Other Papers. 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them.—*London Examiner*.

**LOCUSTS AND WILD HONEY.** 16mo, \$1.50.

CONTENTS: The Pastoral Bee; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds' Nesting; The Italycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets etc. His love for the woods and the field, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unawares. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined.—*Philadelphia North American*.

BOSTON, JULY 2, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by HOUGHTON, MIFFLIN & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PRUEFER, 30 West Street, A. WILLIAMS & Co., 235 Washington Street, A. K. LORING, 300 Washington Street, and by the Publishers; in New York by A. BRENTANO, Jun., 39 Union Square, and HOUGHTON, MIFFLIN & Co., 21 Astor Place; in Philadelphia by W. H. BOWEN & Co., 1102 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 512 State Street.

### MICHAEL KELLY IN VIENNA. (1784.)

I had the pleasure, about this time, to be introduced to Monsieur Martini. He was a very old man. His sister, nearly his own age, kept his house for him. She was reckoned a deep blue, and very well versed in all the arts and sciences. The great poet Metastasio had lived sixty years in her brother's house, upon the most friendly terms, and died in it. The Colleges of Bologna and Pavia gave her the title of Dottoressa, and deputations came from both those places, with her diploma. When I was admitted to her conversazioni, and musical parties, she was in the vule of years, yet still possessed the gaiety and vivacity of a girl, and was polite and affable to all. Mozart was an almost constant attendant at her parties, and I have heard him play duets on the pianoforte with her, of his own composition. She was a great favorite of his.

At one of her parties I had the pleasure to be introduced to Mrs. Piozzi, who, with her husband, was travelling on the Continent; there appeared to me a great similarity in the manners of these two gifted women, who conversed with all around them without pedantry or affectation. It was certainly an epoch, not to be forgotten, to have had the good fortune, on the same evening, to be in company with the favorites of Metastasio and Dr. Johnson, and last, not least, with Mozart himself.

There was a very excellent company of German singers at the Canatore [Kärnthner Thor?] Theatre; it was more spacious than the Imperial Court Theatre. The first female singer was Madame Lange, wife to the excellent comedian of that name, and sister to Madame Mozart. She was a wonderful favorite, and deservedly so; she had a greater extent of high notes than any other singer I ever heard. The songs which Mozart composed for her in *L'Enlèvement du Sérail* show what a compass of voice she had; her execution was most brilliant. Stephen Storace told me it was far beyond that of Bastardini, who was engaged to sing at the Pantheon in London, and who, for each night of her performance, of two songs, received one hundred guineas, an enormous sum at that time; and (comparatively speaking) more than two hundred at the present day.

A number of foreign princes, among whom were the Duc de Deux Ponts, the Elector of Bavaria, etc., with great retinues, came to visit the emperor, who, upon this occasion, signified his wish to have two grand serious

operas, both the composition of Chevalier Gluck, — *L'Iphigenia in Tauride* and *L'Alceste*, — produced under the direction of the composer; and gave orders that no expense should be spared to give them every effect.

Gluck was then living at Vienna, where he had retired, crowned with professional honors, and a splendid fortune, courted and caressed by all ranks, and in his seventy-fourth year.

*L'Iphigenia* was the first opera to be produced, and Gluck was to make his choice of the performers in it. Madame Bernasconi was one of the first serious singers of the day, — to her was appropriated the part of Iphigenia. The celebrated tenor, Ademberger, performed the part of Orestes, finely. To me was allotted the character of Pylades, which created no small envy among those performers who thought themselves better entitled to the part than myself, and perhaps they were right; however, I had it, and also the high gratification of being instructed in the part by the composer himself.

One morning, after I had been singing with him, he said, "Follow me up stairs, sir, and I will introduce you to one, whom, all my life, I have made my study, and endeavored to imitate." I followed him into his bedroom, and opposite to the head of the bed saw a full-length picture of Handel, in a rich frame. "There, sir," said he, "is the portrait of the inspired master of our art; when I open my eyes in the morning, I look upon him with reverential awe, and acknowledge him as such, and the highest praise is due to your country for having distinguished and cherished his gigantic genius."

*L'Iphigenia* was soon put into rehearsal, and a corps de ballet engaged for the incidental dances belonging to the piece. The ballet master was Monsieur De Camp, the uncle of that excellent actress, and accomplished and deserving woman, Mrs. Charles Kemble. Gluck superintended the rehearsals, with his powdered wig and gold-headed cane; the orchestra and choruses were augmented, and all the parts were well filled.

The second opera was *Alceste*, which was got up with magnificence and splendor, worthy an imperial court.

For describing the strongest passions in music, and proving grand dramatic effect, in my opinion no man ever equalled Gluck, — he was a great painter of music; perhaps the expression is far-fetched, and may not be allowable, but I speak from my own feelings, and the sensation his descriptive music always produced on me. For example, I never could hear, without tears, the dream of Orestes, in *Iphigenia*: when in sleep, he prays the gods to give a ray of peace to the parricide Orestes. What can be more expressive of deep and dark despair? And the fine chorus of the demons who surround his couch, with the ghost of his mother, produced in me a feeling of horror, mixed with delight.

Dr. Burney (no mean authority) said, Gluck was the Michael Angelo of living composers, and called him the simplifying musician. Salieri told me that, a comic opera of Gluck's being performed at the Elector Palatine's theatre, at Schwetzingen, his Electoral

Highness was struck with the music, and inquired who had composed it; on being informed that he was an honest German who loved old wine, his Highness immediately ordered him a tun of Hock.

Paisiello's *Barbiere di Siviglia*, which he composed in Russia, and brought with him to Vienna, was got up; Signor Mandini and I played the part of Count Almaviva alternately; Storace was the Rosina. There were three operas now on the tapis, one by Rhigini, another by Salieri (the *Grotto of Trophonius*), and one by Mozart, by special command of the emperor. Mozart chose to have Beaumarchais's French comedy, *Le Mariage de Figaro* made into an Italian opera, which was done with great ability, by Da Ponte. These three pieces were nearly ready for representation at the same time, and each composer claimed the right of producing his opera for the first. The contest raised much discord, and parties were formed. The characters of the three men were all very different. Mozart was as touchy as gunpowder, and swore he would put the score of his opera into the fire if it was not produced first; his claim was backed by a strong party; on the contrary, Rhigini was working like a mole in the dark to get precedence.

The third candidate was Maestro di Capella to the court, a clever, shrewd man, possessed of what Bacon called crooked wisdom, and his claims were backed by three of the principal performers, who formed a cabal not easily put down. Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes, from my adoration of his powerful genius, and the debt of gratitude I owed him for many personal favors.

The mighty contest was put an end to by his Majesty issuing a mandate for Mozart's *Nozze di Figaro*, to be instantly put into rehearsal; and none more than Michael O'Kelly enjoyed the little great man's triumph over his rivals.

Of all the performers in this opera at that time, but one survives — myself. It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams.

I called on him one evening; he said to me, "I have just finished a little duet for my opera; you shall hear it." He sat down to the piano, and we sang it. I was delighted with it, and the musical world will give me credit for being so when I mention the duet sung by Count Almaviva and Susan, "Crudel perchè finora furmi languire così." A more delicious morceau never was penned by man, and it has often been a source of pleasure to me to have been the first who heard it, and



to have sung it with its greatly gifted composer. I remember at the first rehearsal of the full band, Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, "Non più andrai, farfallone amoroso," Bennuci gave with the greatest animation and power of voice.

I was standing close to Mozart, who, *sotto voce*, was repeating, "Bravo! Bravo! Bennuci;" and when Bennuci came to the fine passage, "Cherubino, alla vittoria, alla gloria militar," which he gave out with stentorian lungs, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated "Bravo! Bravo! Maestro. Viva, viva, grande Mozart!" Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks. The little man acknowledged, by repeated obeisances, his thanks for the distinguished mark of enthusiastic applause bestowed upon him.

The same meed of approbation was given to the finale at the end of the first act; that piece of music alone, in my humble opinion, if he had never composed anything else good, would have stamped him as the greatest master of his art. In the sextetto, in the second act (which was Mozart's favorite piece of the whole opera), I had a very conspicuous part as the Stuttering Judge. All through the piece I was to stutter; but in the sextetto, Mozart requested I would not, for if I did, I should spoil his music. I told him, that although it might appear very presumptuous in a lad like me to differ with him on this point, I did, and was sure the way in which I intended to introduce the stuttering would not interfere with the other parts, but produce an effect; besides, it certainly was not in nature that I should stutter all through the part, and when I came to the sextetto speak plain, and after that piece of music was over, return to stuttering; and, I added (apologizing at the same time for my apparent want of deference and respect in placing my opinion in opposition to that of the great Mozart), that unless I was allowed to perform the part as I wished, I would not perform it at all.

Mozart at last consented that I should have my own way, but doubted the success of the experiment. Crowded houses proved that nothing ever on the stage produced a more powerful effect: the audience were convulsed with laughter, in which Mozart himself joined. The emperor repeatedly cried out "Bravo!" and the piece was loudly applauded and encored. When the opera was over, Mozart came on the stage to me, and shaking me by both hands, said, "Bravo! young man, I feel obliged to you; and acknowledge you to have been in the right, and myself in the wrong." There was certainly a risk run, but I felt within myself I could give the effect I wished, and the event proved that I was not mistaken.

I have seen the opera in London, and elsewhere, and never saw the judge portrayed as a stutterer, and the scene was often totally omitted. I played it as a stupid old man,

though at the time I was a beardless strippling. At the end of the opera, I thought the audience would never have done applauding and calling for Mozart. Almost every piece was encored, which prolonged it nearly to the length of two operas, and induced the emperor to issue an order, on the second representation, that no piece of music should be encored. Never was anything more complete than the triumph of Mozart, and his *Nozze di Figaro*, to which numerous overflowing audiences bore witness.<sup>1</sup>

One morning while we were rehearsing in the grand saloon of the palace, his Majesty, accompanied by Prince Rosenberg, entered the saloon, and addressing himself to Storace, Mandini, and Bennuci, said, "I dare say you are all pleased that I have desired there shall be no more encores; to have your songs so often repeated must be a great fatigue, and very distressing to you." Storace replied, "It is, indeed, sir, very distressing, very much so;" the other two bowed, as if they were of the same opinion. I was close to his Majesty, and said boldly to him, "Do not believe them, sire; they all like to be encored, at least I am sure I always do." His Majesty laughed, and I believe he thought there was more truth in my assertion than in theirs. I am sure there was.

#### THE BACH CHOIR IN LONDON.

The above society gave a performance of Bach's Mass in B-minor, at St. James's Hall, on the evening of June 1. This fine composition, usually known as *Die hoke Messe*, is undoubtedly one of the greatest works of the grand old Leipzig Cantor. If the Bach Choir had done no more than to bring this Mass to a hearing, it would have an enduring claim on our gratitude. Every one knows that the society has done more than this: as their prospectus states, "The society is formed for the practice and performance of choral works of excellence, of various schools." The past achievements of the society have been noteworthy, not only as to the works produced, but in respect of the excellence of the performances. That there is need of such a society in London, to lift us out of what may be termed the rut of ordinary oratorio concerts, is patent. Much as one loves and reverences the masterpieces of Handel, Mendelssohn and other great masters, musicians at least desire to make acquaintance with a wider circle of works than the managers of our oratorio societies usually vouchsafe to us. The Bach Choir, therefore, with its fresh enthusiasm and powerful supporters, has an excellent *raison d'être*. If eclecticism be persevered in, all schools being allowed a hearing, and the past be taken as an earnest of the future course, musical students may have to thank the Bach Choir for making them acquainted with works ranging from Carissimi's *Judgment of Solomon* down to Berlioz's *Requiem* mass. There is, indeed, a rich and large field to select from.

Thanks chiefly to the discernment and efforts of Mendelssohn, Bach's High Mass is pretty well known abroad; and, as this performance was the sixth that has taken place here, one may say that it is fairly well known to our London audiences, and that it has now taken a settled place

<sup>1</sup> I was not aware at that time of what I have since found to be the fact, that those who labor under the defect of stuttering while speaking articulate distinctly in singing. That excellent bass, Nedgwick, was an instance of it; and the beautiful Mrs. Inghild, the authoress, another.

among our standard musical works. It is interesting to remark that a portion of the mass was first performed in 1851, at St. Martin's Hall, by Mr. J. Hullah, a cultured musician, who has done much for the art in this country. Of the work itself one need now say but little, save perhaps to those who imagine that Bach only wrote "fugues;" to them may be said, Go and hear this noble composition. Fugues there certainly are, written in four, six, and eight parts—written with bold freedom, florid intricacy, masterly counterpoint, and bearing the inimitable *cachet* of the greatest contrapuntist that the world has seen. But there is here something more than this. Bach, when he chose, could be placid, tender, emotional. The *Et incarnatus* is an expressive chorus, touching, despite its simplicity; and in the *Crucifixus* there is a sad, remorseful tone, very different from that which the advocates of modern German music are pleased to term "the machine-made music" style generally associated with the name of Bach. Again, the *Benedictus* is a lovely air, the violin obligato adding to it an additional charm. The solo air, *Et in Spiritum Sanctum*, is likewise remarkable for its strong affirmative tone, and the decisive ring it has about it. As one listens to the imposing masses of sound, the splendid, vivid harmonic coloring, and the wonderful interlacing of moving parts, which are to be found in this work, it seems as if music of this majestic, solemn, but yet bright and tender, character was far better suited to display in sounds the many-sided truths of the Christian religion than are the masses of even the great composers, who too frequently build upon a semi-operative basis.

The performance of this difficult and intricate work was indeed excellent. So even and good was it, that it is not easy to single out for commendation one part more than another. The admirable training of the choir was well displayed in the boldness of the attack and the *justesse* of the intonation in the rendering of the elaborate texture of the fugal *Gratias agimus*; while the six-part *Sanctus*, and *Pleni sunt*, with its feeling harmonies and florid passages, came out magnificently. The soloists were Mme. Lemmens-Sherrington, Mme. Isabel Fawcett, and Messrs. Shakespeare, Burdon and Kempton, who sang their several parts with the care and taste of finished artists. With the exception of a faulty horn, the band is entitled to praise. Special commendation is due to Mr. Svendsen for his playing of the flute obligato in the duet *Domine Deus*; and also to Mr. Horton, for the beautiful oboe obligato part in the air *Qui spiles*. Too much praise can hardly be awarded to Mr. Otto Goldschmidt, the conductor, for the perseverance and ability he has shown in obtaining so admirable a performance.—T. L. SOUTHWATE (*Mus. Standard*).

#### DEATH OF HENRI VIEUXTEMPS.

At last death has ended poor Vieuxtemps's sufferings. It will be recollected that in the height of his prosperity and his powers the violinist was some years ago stricken with paralysis of the right arm, and was compelled to quit a profession by the members of which he was so greatly esteemed. He quitted Brussels and went to Paris, where he has since occupied himself by composing. Among the more important works he has recently issued is a violoncello concerto. Henri Vieuxtemps was born at Verviers, on February 20, 1820, his father being an old soldier, who had on his retirement from the army become a cheap violin maker and a repairer of musical instruments. He studied, as a child, under one Loeloux, but after his precocious talent had been

brought under the notice of De Beriot, that distinguished professor undertook to give him lessons gratuitously. At the age of ten he came with De Beriot to Paris, where in 1830 he made a sort of premature debut at a concert hall in the Rue de Cléry. He afterwards returned to his studies at Verviers, and in 1835 he made his real debut in a tour through Germany directed by his father. Henceforward, for thirty years, Vieuxtemps was a violin player celebrated in the two hemispheres. His first Russian tour was undertaken in 1838, and he remained in Russia one year. In 1844, he went to America, and in the autumn of the following year he married Josephine Eder, a celebrated pianist who died in 1868. In 1846, Vieuxtemps entered into an arrangement with the Czar Nicholas that he would come annually to Russia for ten years, and would, in consideration of a handsome annuity, teach Russian pupils; but as the northern climate injured his health, he resigned the duties after a few years. In 1857, Vieuxtemps undertook a second tour in America, and in 1858, he returned to found a series of Chamber concerts in Paris. He afterwards became principal of the Brussels Conservatoire, but two years ago he was compelled by ill health to resign. He then went to Paris, where he died on June 6. Of his school, Henri Vieuxtemps was undoubtedly a great player; but whether that school would be accepted now is a question. His compositions include violin concertos, five of which are published, and a great quantity of fantasias, arrangements, and other pieces, mostly for the violin. One of Vieuxtemps's brothers, Jules Joseph Ernest, is a violoncello player, well known in London orchestras; while another brother, Jean Joseph Lucien, is a professor of the piano at Brussels.—*London Figaro*, June 11.

#### CONCERNING MUSICAL FESTIVALS.

A certain periodicity of action seems to be inherent in the nature of things. In the physical world we find no lack of examples of this: the regular, periodic changes from day to night, from summer to winter, from low tide to high tide, and vice versa. Our social, political or artistic life seems to follow a very similar law. No body of men can long act together for a common purpose without feeling the necessity of fixing certain times at which they can unite to do something more, and accomplish higher and vaster results than are to be looked for every day. Every association has its periodic high tides; seasons at which all their habitual, easy-going activity is brought to a focus, as it were, and the extent of their power is tested by condensed and unusual exertion. No matter how fine the results accomplished by the routine work of every day, bodies of men feel now and then impelled to do something still better, to put forth all their united energy, if only for the sake of seeing what they can accomplish when they do their very best. With musical associations, in all musical communities in fact, these high tides of activity tend to assume the shape of festivals. The annual, triennial, or other periodic musical festival bespeaks the healthy desire of a community to put forth all its energy once in a while, and do things which it cannot do every day; to make up for habitual shortcomings by a grand, united effort to do, for a time at least, something higher and better than usual. Without some such desire, a musical festival has no real reason of being. Indeed, it could hardly exist; for although festivals may sometimes be organized for the mere purpose of adding to the renown or putting money into the pockets of single individuals, no one would dare to set such an enterprise on foot in the midst of a community in which there existed

none of this normal and healthy desire for a periodical intensification and concentration of habitual musical enjoyment. Upon the whole, we may say that if a musical festival does not offer or at the very least aim at, higher and better things than the public are in the habit of listening to, such festival had far better not be than be. Above all, the festival which merely aims at doing the *biggest* thing possible has no artistic right to exist. To leave generalities and come down to particular cases, a great deal has been said and written about the recent May Festival in New York. It seems to be agreed pretty generally that the occasion was artistically a failure, inasmuch as the results obtained were wholly disproportionate to the vast means employed. Yet in all the criticism that this festival has called forth, one would fain think that the true gist of the matter has been missed. To be sure, we have been told that the hall of the Seventh Regiment Armory was too large for good musical effect; that both chorus and orchestra were too large to be manageable, and that the arrangement of both singers and players on the stage was faulty. Now, too many reasons why a thing is bad are no better than too few. The superfluous ones weaken the more valid and important ones. The real cause of the musical failure of the New York festival was the *inordinate size of the hall*; this and nothing else. All other reasons go for naught in face of this one. No doubt the orchestra might have been more advantageously placed on the platform; no doubt also that if they had been better placed they would have played better. But this point is, comparatively, of no importance at all. It would have made no great difference in the general effect if the orchestra had played to perfection. The hall was so immense that good singing and bad singing, good playing and bad playing came to pretty much the same thing in the end. Those selections which were well done sounded but very little (if at all) better than the things which were badly done. The hall was too large for any music to be effective in.

Let us look into this matter carefully, for upon it depends the first element in the success of a musical festival. The wish to have as large a hall as is consistent with musical effect is natural. It is desirable that as large a number of people as possible should be able to listen to the performances; that the audiences should be as large as possible. Large halls are necessary for large audiences. The question is, What are the natural limits of the size of music halls, which cannot be overstepped without prejudice to musical effect?

It has generally been accepted as a rule for adapting the size of a body of performers (chorus and orchestra) to the size of a hall, that, the proper proportion between chorus and hall being once given on a small scale, this proportion can be maintained in larger and larger halls simply by following the mathematical law that the volume of tone produced must increase in the direct ratio of the cubic contents of the hall. The only feasible means of doing this is to increase the number of performers in the above-mentioned ratio. This has been the theory. It has never been put in practice beyond certain limits; indeed, it is not possible (humanly speaking) to put it in practice. The figures increase with such frightful rapidity that there is no keeping pace with them. Say that an orchestra of seventy-five and a chorus of five hundred are sufficient for the Boston Music Hall (these are the figures of the Handel and Haydn festival of 1880; the orchestra is too small for the best effect, but let us take it as an example). The cubic contents of the Music Hall is about 559,100 cubic feet. Take a hall twice as long, twice as broad, and of the same height as the Music Hall: its cubic con-

tents would be 2,236,400 cubic feet. Such a hall would require an orchestra of three hundred and a chorus of two thousand, yet such a hall is by no means so large as the Seventh Regiment Armory.

But even these figures would not be sufficient to keep pace with the increased size of the hall. The mathematical rule we have stated above is not so simple of application as it seems to be at first sight. Doubling and trebling the number of performers does not increase the volume of tone in a corresponding ratio, in so far as that volume is appreciable by the listener. Although the actual amount of tone is duly increased, the penetrating quality of the tone is proportionately decreased. The real way to counteract the increased size of halls would be to have each performer sing or play two or three times as loud. This, however, is impossible. It can only be done with one instrument, and this is the organ. Every organ builder knows that he cannot make an organ fill an exceedingly large hall simply by giving it a vast number of pipes. He does it by increasing the bellows power of the instrument: not by increasing the mass of tone, but by increasing the intensity of tone.

Now the intensity of tone produced by a chorus and orchestra made up of the instruments usually employed by composers cannot be increased at all except in a hall of limited size. It can be increased to a certain extent by doubling or trebling the number of performers; but this increase of intensity is so slight that it is entirely swallowed up by any increase in the size of the hall. On the other hand, it can be vastly increased by making the hall smaller.

It may fairly be answered that any musical festival given in a hall much larger than our Boston Music Hall will of necessity be a musical failure when tried by a high standard of criticism. It may very likely happen that some of the music will sound very well for the place it is given in, but this is not the question. The music should not only sound very well absolutely, without relying upon extraneous extenuating circumstances to excuse its shortcomings, but it should sound *better* than the usual daily, weekly, or monthly performances of similar music to which the public is in the habit of listening. For a festival at which the music does not sound, at the very worst, as well as at ordinary concerts is no festival at all, but merely a show. It is high time for the American musical public to appreciate this fact at its full value; that a festival should be a concentration of musical forces, not a dilution; above all, that the larger the hall, the poorer will be the musical effect.—*Transcript*.

#### JULIUS EICHBERG.

... The place of the musician is a noble one. His art, more universally than any other, ministers to our daily happiness; it is blended with our deepest religious feelings; it is associated with pride of country, with great events and imposing ceremonies; it gives zest to festivity, and a tender pathos to grief. Music is the most facile of our ethereal servitors, lending itself to every mood, adapting itself to every occasion.

Observations like these, trite though they may be, seem necessary when we would fairly estimate the works and the influence of a composer, or of a great teacher who is forming and inspiring the musicians of the coming time. We propose to give some account of a musician, composer and teacher of very eminent ability, well known in Boston—Julius Eichberg. He is a person of marked originality of character, strong in reason and understanding, endowed also with rapid and keen perceptions, a lively sense of the beautiful, a tenacious memory, and resolute, firm will. He

would have been eminent in any profession. His reading has been extensive, and nothing of use or beauty has come amiss; and such is the fertility of his mind, and such his power of illustration, that he is one of the most delightful of companions,—a man with whom one can talk until two in the morning.

He was born at Düsseldorf, in Germany, in 1824. His early associations are with the castled hill and the lovely valley of that beautiful old city. Naturally he came from a musical family. He hardly remembers when he first began to handle his "pony" violin. His father was a violin-player and composer. Like most geniuses, the boy was precocious, and at the age of seven he was able to play acceptably. At one time, being confined to his bed by illness, the father came with a sheet of music, the ink being still wet, and asked him to sing it. Singing at sight was thought to be as natural as breathing. Being unable to read the melody properly, the father playfully struck him with the sheet, saying, "You will never be a musician; you are more fit for a cobbler." When he was eight he was sent to Mayence and took lessons of F. W. Eichler, a celebrated virtuoso, who enchanted the world by his variations upon a Swiss air. But after a time Eichler departed upon a concert tour, and our young artist received instruction from another master, who was the reverse of a good teacher, and was, besides, a selfish man. Under the ridiculous pretext that the best part of a musical education was to be able to make good notes, he kept him all day long copying music, which the astute preceptor sold to military bands.

While the boy was in Mayence there came a certain Dr. Langenschwartz, who claimed to be an improvisatore, and professed to make rhymes off-hand upon any theme, ending the couplet with any pair of words given by the audience. The young Eichberg played the seventh concerto of Rode between the parts of the performance, and was besides unconsciously made to fill a part in the improvisatore's plot; for an accomplice of the doctor, standing near the innocent boy when the rhyme words were called for, told him to shout "Hartz and Schwartz," which he did lustily in a childish treble. Of course the doctor succeeded! From Mayence our young artist went back to Düsseldorf, and was once more under the care of his father, a cultivated and studious man, whose influence was apparent in the judicious training of his son. He studied harmony under Julius Rietz, afterward famous as director of the Gewandhaus concerts in Leipzig, and kapellmeister to the King of Saxony at Dresden.

As a reminiscence, it may be mentioned that some years ago Mr. B. J. Lang, the eminent pianist of this city, called upon Rietz, and in the course of the conversation the maestro told him that he had one pupil in America of whom he was proud. The young Eichberg's general education was also attended to. The whole family was distinguished for excellence in languages, and the subject of our memoir reads and writes with facility in the leading tongues of Europe. Through the favor of Rietz he came to know Mendelssohn. After the great man had heard the boy play he wrote a commendation, to which was attached the well-known tiny seal of red wax: "At so early an age, young E. joins to a remarkable firmness and certainty in bowing, and use of his left hand, a great deal of true expression, which will lead him, I doubt not, to become a great artist, to be an honor to his art, and to render it important service, and to fulfil all the expectations which his remarkably precocious talents have awakened concerning him."

At this period in Düsseldorf, Eichberg played in the orchestra the last, and least, of the second violins. On one occasion Mendelssohn appeared

as conductor, and Eichberg's violin teacher was leader. The performance did not please Mendelssohn, and he made a series of sarcastic observations to the leader,—observations so severe that all the men within hearing packed up their horns and fiddles and left the conductor alone. Mendelssohn was usually amiable, and his pictures have a very sweet and lovely expression; but his conduct appears to have been anything but angelic at that time.

Among other musical acquaintances of this period was Robert Schumann. Norbert Burgmüller was also a frequent guest in Eichberg's family. [It will be remembered that Mr. Perabo has played a concerto by this composer.] Burgmüller died early, having been drowned in his bathing-tub while in an epileptic fit.

He next studied two years at Brussels in the royal conservatory, under the instruction of M. Fétis, the eminent theorist and historian of music, and of the world-renowned De Beriot. Upon his graduation he gained the first prize for violin-playing and for composition. This was the finishing of his pupilage, and as his studies were now so far advanced that he had acquired some confidence, Eichberg went to Geneva as director of an opera troupe. His ability was so conspicuous that he was soon made professor in the Conservatory, and director of sacred music in a prominent church. He remained in Geneva eleven years.

He came to this country with a view of benefiting his health, and landed in New York in 1857. He played and taught in that city, but gained no permanent position. In 1859 he came to Boston and found a home. He was first engaged as director of music at the Museum. The means at his disposal were limited, but he made the most of them, and gradually won the regard of all lovers of music. While engaged in this theatre, he conceived the idea of writing an operetta or musical play for a regular stock company, and the result was the production of *The Doctor of Alcantara*, on the 7th of April, 1862. All theatre-goers remember the success of this charming work. It was greeted with continuous applause from crowded houses, and, after nearly twenty years, it is now played throughout the country more frequently than even at the beginning. The editor of Grove's Dictionary, under the title "Opera," says of it: "*The Doctor of Alcantara* may be cited as the most successful work, of any pretensions, with an exclusively American reputation." This was followed by *The Rose of Tyrol*, *Teco Calix*, and *A Night in Rome*, all of which were well received. Mr. Eichberg remained at the Museum seven years. After a year of rest he established the Boston Conservatory of Music, an institution which still exists, with increasing reputation and ever-widening influence. Not far from the same time he was appointed general supervisor and director of music in all the high schools of the city. To the schools and to the conservatory he has now devoted the best years of his manhood, and with the grandest results. Aided by able and enthusiastic teachers in the schools of lower grades, he has had the satisfaction of seeing successive classes grow up as accomplished in music as in the ordinary useful branches. When the choirs were combined, as they used to be annually in the days of the liberal school committee of former days, the effect of the vast body of tone was thrilling. The writer has seen scores of people at these annual concerts—old and young, men and women—dissolved in tears when the multitudinous silvery voices first swelled over the accompaniment of organ and orchestra. The musical festival, with its glorious melody and harmony, and with its superb scenic effect, was something for Boston to exult in. It is otherwise

now, under the supervision of later days. For one of these occasions Mr. Eichberg wrote the now famous chorus, "To Thee, O Country, Great and Free!" If this is not our national hymn, it is certainly the only one that is generally sung and always welcome.

In the Boston Conservatory Mr. Eichberg has established the leading violin school in America. The children of genius all over the Union are attracted to him as by magnetism. In his classes are bright and modest boys, still in short breeches, tender and sweet girls, of an age to adore dolls and kittens, together with some maturer, but still young and fresh, children. Scores of these precocious creatures we have seen, alive with sensibility, throbbing with gifts and graces, and have marvelled at the evidences of their musical power. We remember several whose tones were as pure, clear, penetrating and steady as those of the great performers; and we have followed them through the scholarly *Chaconne* of Bach and concertos of Spohr, wondering at the sure touch and keen musical intelligence. Year by year these ambitious youths of both sexes, well grounded in the art, are going forth, each to become in time a new centre of musical knowledge and taste. The influence thus diffused is widespread and almost incalculable. If a digression may be pardoned, we would here say that no nation can be called musical because it pays extravagant prices to hear Rubinstein or Dengremont; no city is musical because it supports the opera. A musical people is one with whom music is domesticated—not an exotic. In a musical village there are native singers capable of taking part in important works; and no one knows the real grandeur of a *Messiah* until he has sung in it. In larger musical places string-quartets are played at home by families for their own pleasure. It is very well to be able to appreciate the great works of the masters as played by the old Mendelssohn or by the newer Beethoven Quintet Club; but no one ever knows the true force and significance of such music until he has borne a part in it,—until he has felt the harmony from the strings under his own fingers thrilling through all his nerves and answering and challenging again the notes of his neighbor. In many German families the father and sons or nephews, and the priest, perhaps, are accustomed to meet for such delightful pastimes. With a people so educated, music is not a pretence; it is a passion. Such people form the audiences which a great artist loves to captivate. Much has to be done before we can call this or any city in America truly musical; but the conscientious and patient labors of musicians like Mr. Eichberg are doing much for the future. We have mentioned some of Mr. Eichberg's compositions, and should add that he has published sets of string-quartets; also books of violin studies, which are adopted in European conservatories. — *Sunday Herald*.

## Dwight's Journal of Music.

SATURDAY, JULY 2, 1881.

### MUSIC FOR THE PEOPLE.—BRASS BANDS.

Any musical person who has listened for a half hour to bands in the Music Hall, on the Common, or in the squares, must have been forced to make in his own mind one criticism,—these instruments are continually attempting what it is not in their nature properly to do. Think for instance of an overture, by Rossini or by Auber, played by a mere military brass band! all the tones brass, all of one kind and kin, comings, uncles, aunts, and what not of the Sax-horn family, and all sophis-



tifications by means of keys, valves and pistons of old-fashioned genuine trumpets, trombones, etc., born for plainer, sterner work,—all to enable them to imitate and put on the flexible graces of violins, reeds, human voices! An overture is essentially an orchestral composition; without an orchestra it would not be: and the very essence of the kind orchestral is that there be contrast and variety of color and of quality of tone, pastoral reeds and flutes in pleasant contrast answering to harsh and thrilling brass, and both in still more striking opposition (as also in ingenious commingling, reconciliation, mutual support) with the violins and other strings, which constitute the intellectual, refined and soul-like nucleus or “quartet” of the whole. Now what a coarse, monotonous and awkwardly ambitious effect is produced when instruments all brass attempt to do all this! No doubt they do it often very skillfully; there is surprising virtuosity and smoothness in the execution of some of these cornet-players; you would not suppose they could do so much: but what do you care for it when done? We had occasion one night to admire the ease, precision, fluency and generally good tune with which one of these brass bands went through a lively overture by Rossini. To be sure there was one clarinet among them—and that, as if to justify its place there, made of metal! Yet was it necessarily but a dull enrichment of the overture, as any one would feel who heard it, just before or after, executed by a proper orchestra.

The overtures, however, are comparatively rare and exceptional in these band concerts. It is still worse in the far more frequent case of “operatic arrangements,” where throats of brass are made to do the work at once of orchestra, chorus, and dramatic solo voices. In this way are served up the Trio from *Lucrèce Borgia*, the “Miserere” from *Il Trovatore*, and endless pot-pourris from fashionable operas, movements from Rossini's *Stabat Mater*, songs by Schubert, two-part songs by Mendelssohn, etc., etc. Here cornets, sax-horns, valve trumpets, trombones, monster ophicleides, assume the personality of courtly and refined gentlemen and ladies, the heroes and heroines of history, beings of poetry and pride and pathos,—and is not the effect somewhat ludicrous? Does it not recall the fable of the ass who climbed into his master's lap because he saw the dog do it? In these tragic solo impersonations one cannot but remark a peculiarly vulgar and clownish quality of tone in these brass instruments. There is something in their singing which we can describe only by comparing it to the broad Yankee country-fied sound of the vowel in syllables like *how* and *now*. Our sense of hearing is affected by it somewhat as our sense of touch and smell are by the handling of copper cents. Tubas and cornets may go through all the figures, scales and cadences of voices and of violins or flutes, but they cannot deny or change their nature. That nature is a useful and an honorable one, and why do they not stick to it manfully and be content to do their proper work and not affect to fill the sphere of others? These instruments are excellent, as lions, in their place, but they were never meant to “roar you as it were a nightingale.” We might allude too to another staple article in these “light” programmes: to those inexpressibly tedious Variation pieces, in which your cornet man, red in the face, tortures a poor melody to death, warbling and twiddling through an endless superfluity of runs and roudades, destitute of sense or beauty, and degrading music to a mere mountebank display of difficult achievements.

But we hasten to the conclusion of the whole matter, which is: that every combination of musical instruments sounds best and gives most

satisfaction when it performs that kind of music which was originally written and designed for it. Leave overtures to the orchestra. Leave operatic trios and ensembles to the opera singers; leave *Filles de Lagrange*, and *Lucrèce* to Grist, and *Edgardo* to Mario, and let him not die perpetually in brass bands and hand organs until we all grow sick of him. The brass band was the creation of military wants; let it discourse martial music. Those swelling and heroic marches, with rich, crackling, startling harmony, and proud, buoyant rhythm,—they are genuine, and your brass band never sounds so nobly as when it plays them; yet even these, many of them, would make finer and less cloying music were the band composed of reeds as well as brass, and were some of the brass instruments suffered to retain their old legitimate forms, instead of being emasculated into clumsy imitation of soft reeds and flutes, to sound like a man who sings *falsetto*. We like *truth* of tone; would have a trumpet be true trumpet, piercing, shrill, defiant, jubilant, and not subdued to sing a sentimental maiden's part, or warble variations like a flute. Besides marches, doubtless there may be other forms of composition suited to the peculiar genius of brass bands: rich and solemn strains of harmony, dirges, hunting pieces, etc. Religious chorals, well arranged and harmonized, have admirable effect sometimes so rendered. Then again the brass portion of an orchestra, alone or with the rest, contributes wonderful effects in special passages where the composer needs them; but all their spell is broken if they occur too often. Remember the trombones where the statue speaks in *Don Giovanni*, and how Mozart has made them terrible by keeping them to that point in the background.

The bands themselves know very well the need of alternating and relieving the monotonous impression of brass music, by something of a finer and subtler sort; and accordingly most of them have the faculty of transforming themselves into a small orchestra, with a few violins, clarinets, etc., suitable for dances, or accompaniment to solos. And we must say that now and then a set of Strauss or Labitzky waltzes, which we have heard them play in this way, used to seem to us decidedly the best selections of the Promenade Concerts: they are light, graceful, enlivening and refined, and without false pretence or affectation, compared with operas re-coined into brass, showy variations, and the like. We do believe the general audience enjoy them more. There is much beautiful music in the waltz form; it is at least genuine; and, if rendered by a decent orchestra, not by a brass band, it is most appropriate for such pleasant, free-and-easy gatherings.

So far our suggestions and criticisms have had in view only the actual state of bands and little orchestras which minister to the public demand for amusement. Of course, so long as we have only brass bands, programmes must be very limited, or must continue to be made up in great part of such questionable and unedifying selections as we have been describing. For ourselves we would rather listen only to the marches and the waltzes; but these give hardly sphere enough to the musicians, and would keep the public out of the fashions of the day in music, which might cause some murmuring; they know that *Trovatore*, *Pinafore*, *Mascotte*, *Faust* are fashionable, and they must have a taste of them even from a cornet band. But now suppose we had a band of more complete and more composite character, with contrast of reeds and brass; and still better an orchestra of forty, instead of a dozen or sixteen, instruments: then how much richer we might make our programmes!

## CHANGE OF KEY.

It is always regarded as important, not merely in the matter of convenience, but in the matter of expression, in what key a piece of music, whether vocal or instrumental, is written. Change the key of a composition and you change the expression, the effect, although the same key has been made to serve for different expressions. But turn the first movement of the C-minor Symphony, for instance, into B-minor; can you imagine it remaining the same thing? Has it not suffered a “sea change,” as it were? We still have all the relations of the tones, all the form of the work, all the ideas, periods, and phrases, but does it seem entirely natural and like itself? Has not a new atmosphere come over it? Certainly, whatever certain mathematical theorists may say, we do sacrifice something by no means unessential when we transpose a characteristic piece of music out of its own native key.

We have often been asked for a reason for the faith that is in us, that is in nearly all musicians, with regard to this. “Give us something like an analysis of the probable causes of these wonderful peculiarities (of expression) ascribed to the various keys in which music is written.” “Give us, if mathematical theory must be set aside, some other kind of theory, scientific or imaginative even, that shall serve as a foundation for belief in this case.”

To answer this question as fully as it deserves would cost an elaborate argument, and even the institution of some new and patient studies in a field not yet effectually explored and reclaimed to science, we suspect, by any one. We can only indicate the answer here, confessing our full share in the common ignorance and vagueness.

1. We have no wish to “set mathematical theory aside.” On the contrary, we hold mathematics accountable for every known effect of music. But it is safe to say, that in a thousand cases (of which this may be one), we do know the effect, where we do not know the mathematics. Our knowledge of phenomena is greater than our knowledge of causes; our experience is not yet all reduced to science. Now the contrasted coloring, effect, expression of the different keys in music is an experience, to which all persons blessed with musical perception always have borne witness, whether the theory thereof has been assigned or not. The theory is latent in the fact, waiting for man's recognition. And since it is the mathematical ratio of vibrations that determines the relative pitch or gravity of sounds, that theory must be a mathematical theory. All we contend for here is the experience; if any mathematical theorists contradict it, it is because their theory falls short of the full mathematics of the case; it is that Nature's mathematics are too cunning for their science.

Of course, we shall be understood as alluding to a purely æsthetic, and not a scientific, experience. It is the experience of the composers, the creative artists, the enjoyers and appreciators of music as an expressive art; the experience of all who are sensitively impressible by music. Their unanimous verdict will be, that a tune, a melody, a piece of harmony, derives a peculiar expression from the key in which it is written, independently of all other circumstances; that it is not without good reason that men talk of the religious key of A-flat, brilliant martial key of D, the warm, spring-like key of E-natural, etc., etc. And this experience stands good, not by reason of, but in spite of, the vagueness which there is about these things; not by reason of, but in spite of, the accidents of tuning, the unequal distribution of temperament, and other ambiguities and imperfections. The difference felt may vary in degree with all these accidents, may flicker to

and fro in almost as puzzling a way as the aurora borealis, or the nervous play of human features; yet through all this changeable ambiguity the difference is felt and accredited; it is one of the prominent facts of musical experience.

It is scarcely necessary to say that in thus resting on experience, we are not empirics, like the learned Godfrey Weber, who in accrediting the facts scorns all attempts at theory, and ridicules all faith in a science. We have full faith in science, the most mathematically rigid, that it shall be found to explain those very obstinate facts which our more practical science attempts to reject. Nay, the finest shades of your æsthetic pleasures and emotions, under this magical, transporting influence of melody and harmony, shall all be found pre-calculated, graduated to a hair's breadth in the mathematic scale. Doubt it not, for poetry and science, warmest will and coolest mathematics, are still one.

2. There is one obvious ground for this experience, apart from any imagination of the hearer, apart from all accidental lengthening or shortening of intervals by imperfect tuning, — a ground so obvious as to have been commonly overlooked. It is said, "there cannot possibly be any characteristic difference in keys in music, or upon a perfect instrument, except in pitch." Now, this difference in pitch is a characteristic difference; what difference could be more characteristic? Let us suppose here (what we know well enough is not the fact), that in pure music, every key or octave series corresponds precisely, in respect to the length of the intervals between its sounds, with every other; that the same mathematically perfect, and therefore equal, fifths, thirds, etc., should of right be found in every key; let us suppose no temperament, no imperfections, and no compromises, but one equal measurement for all. Even then, there is, above doubt, ground of difference in the æsthetic characteristics of the key. Science has arranged in an ascending and descending series, by graduated intervals, the sounds from which every piece of music must draw all its elements, if it takes a single one of them. This series, from grave to acute, is like the graduated scale from dark to light; a new expression is conveyed, a new emotion is excited, with each new step in the series. A high note has a different character from a low note, as one color differs from another. G is a different sound from C, and absolutely considered, without any relations to other sounds, conveys its peculiar expression. And if G differs from C, for the same reason does not G with its attendant system or complement of sounds pivoting upon it as a centre key-note differ from the system pivoting on C? If you take the pivot, tune, or key-note of your series or system a little higher or lower in the scale, will it not materially change the whole complexion of the system? Solar systems have their differences, as single planets differ. Change the key, and you make a whole new tone-group or system; and one tone-system differs from another as essentially as the single tones in one scale differ.

We once heard an ingenious test proposed, — a sort of *experimentum crucis*, yet quite fallacious. It was this: First, pitch two instruments half a tone apart, then tune both perfectly, then play upon one in the key of C, and upon the other in the key of D-flat, which is half a tone higher throughout, and then see if the effect be not identical. This is arguing in a circle. If there is a difference of pitch between the keys, it is a difference to be measured on an absolute and natural scale, and not one arbitrarily created by the tuner for the purpose of experiment. The pitch is not a fact of the instrument, but a fact in the very nature of sound. The instrument is simply a mechanical array of artificial fingers

pointing to and touching the degree of pitch upon this absolute vibratory scale; all that our experimenter has done has been to slide the mechanism along, until the corresponding fingers in the two instruments no longer point to the same pitch, so that they have to be fingered differently (but not played in different keys) in order to produce sounds of the same key or series.

#### HANDEL AND HAYDN SOCIETY.

We are permitted to make the following extracts from the unpublished annual report of the President, Charles C. Perkins, Esq., at the end of the sixty-sixth season of our ancient oratorio society, May 2, 1881: —

The task of recording the history of the sixty-sixth season of our society's existence is a pleasant one, as we have passed through it successfully and find our affairs at its close in a prosperous condition. With a well-invested trust fund of about \$21,800; with all expenses paid; with a large number of members who take a lively interest in the welfare of the society; and still in the enjoyment of that public confidence which has attended us from the beginning, — we have every reason to regard the present with satisfaction, and can look forward with well-grounded hope to the future.

During the past season we have held thirty rehearsals, with an average attendance of three hundred and thirty members, and have given six concerts; namely, two in the Tremont Temple, on the 11th and 13th of October, at which the *Messiah* and the *Elijah* were performed, and four in the Music Hall, where we gave the *Messiah* at Christmas; the *Requiem* of Mozart and the *Mourning* of Beethoven on January 30; the *Passion Music* of Bach on Good Friday, April 15; and the *St. Paul* of Mendelssohn on Easter Sunday, April 17. To conclude these items of information let me say that, as the report of the treasurer shows, our expenses for the season, including private and public rehearsals, concerts, printing, etc., have amounted to \$8,917.34, and our receipts to \$9,311.64, leaving a balance of \$394.30 on hand. This is not the way to grow rich; but in an ordinary season, if we fairly meet our expenses and are not obliged to touch the trust fund, we ought to rest content, and hope for better things in the future. During the past year seventeen new members out of twenty elected have joined the society; four members have resigned, and twenty-three have been discharged. Thirty-two ladies have been admitted to the chorus, eight have resigned, and nine have been discharged. Happily since the last annual meeting we have lost but one member by death; namely, Mr. Anselm Lotthrop, who joined the society on the 4th of November, 1852, and died on the 21st of July, 1880.<sup>1</sup> In this connection I cannot omit to record the death of one who, although not a member, has a claim to be remembered here, inasmuch as he assisted us, with marked success, on two occasions. I refer to Mr. Tower, a tenor singer of great promise, the son-in-law of one of the members of our society, to whom we offer our sympathy and regret.

In speaking of the concerts of the past season, I cannot but refer in terms of high admiration to Mr. Henschel's singing, especially in the *Passion Music*. All will, I am sure, agree with me that the solemnity of his manner, the deep feeling with which he sang the part assigned to him, and the noble style of his delivery, made even those who were familiar with the music comprehend its power as never before.

The questions which always come up for answer in the Annual Report are: Has our chorus-singing been this year better than before, and in what respects? In some I think it has, and notably in the more close attention given to the nicer rendering of marks of expression and shading. In the oratorios sung I have heard more perfect pianissimos, more gradual and better sustained crescendos and diminuendos, — if my ears have not deceived me, — than

<sup>1</sup> Since then, Mr. Curtis Brown, who joined in 1856, and was a director in 1871-2-3, has died.

ever before. Progress in these respects must be gradual, and any sudden advance of marked magnitude is not to be expected. It is enough, if in each year a slight amelioration is noticeable. To become aware of a really great improvement in our chorus-singing, we should compare its present condition with that in which it was at some comparatively remote period. Could we listen to a concert, or, as it was then called, an oratorio, as given by the Handel and Haydn Society in the year 1817, we should indeed be amazed at the advance made in little more than half a century. Having been much occupied of late with the history of the early years of our society, I have been impressed with the small beginnings which have in our time grown to such excellent ends. In the records of those early years I have looked with especial interest at the rare comments of a more critical nature than those usually highly laudatory notices of the performances of the society in which the writers of the time habitually indulged. It was not until I came to the year 1817 that I found a writer who, under the signature of "O," expressed himself in a way which showed that his standard was higher than that of the world in which he lived. "The high gratification" which he professes to have received from four successive concerts, forming a sort of festival given in the month of April of the year in question, arose, he says, "not so much from their positive merit as from the promise given of a more mature and chaste style of execution at some future period. Defects have been great, and it is surprising that they have not been greater. More than once the chorus was totally thrown out by the violins, and completely in 'Surely He hath borne our griefs.' There was much confusion in the last chorus of the *Creation*, and some examples of such excessive loudness and stress of voice as to destroy all musical tone."

At these April concerts of the year 1817, the *Messiah* and the *Creation* were performed for the first time in America, from beginning to end, not, however, in turn, as might have been expected, but in alternated divisions, for the reason given in the following announcement: "As there is a diversity of opinion about the comparative merits of these compositions, the Handel and Haydn Society will give the public an opportunity of comparison. They will perform one of the three sections into which each oratorio is divided upon each evening, which will give a specimen of both, before the other is forgotten." This singular device, which indicates a somewhat infantile mode of conducting musical matters in Boston, is calculated to provoke a smile, but if we cannot refrain from it let us beware how we think lightly of anything connected with the noble efforts made by our founders to advance the cause of music and cultivate the public taste — efforts made and successes achieved despite surroundings of whose antagonisms we can form no adequate idea. All honor is due to those who sowed that good seed, which has yielded an abundant harvest, and who at the very outset manifested that spirit of devotion to the interests of the society which saved it from a premature end. In this they set an example to us, their descendants, which we may emulate, but cannot surpass. Like them, let us cherish the society and take pride in it, always realizing, however, that what we have done is little in comparison with what remains to be done. Much as we may rejoice in the present, let us labor, with ample recognition of our increased responsibilities, to make our future condition still worthier of the names under which our society has been known from the beginning. The time will come when the honored names of Handel and Haydn will be carved in stone over the door of a stately music-hall erected by the society for its own purposes. Few of us, if any, may live to see it, but each and all of us can hasten the day of its erection by striving meanwhile to make the society more and more worthy of its reputation.

#### PERKINS INSTITUTION AND MASSACHUSETTS SCHOOL FOR THE BLIND.

We copy from the *Transcript of Times* (June 28) the following account of the annual exhibition and graduation exercises of one of the

most admirable schools in this country, even for seeing pupils. We wish to add our testimony, with which all musical persons present at this touching and beautiful occasion must agree, that the musical portion of the exercises was worthy of the high character for music which this institution has long held. The band played in excellent tune, and with expression, pieces of considerable difficulty. The chorus-singing showed nice training, with good voices and true feeling; indeed, a certain heartiness and truth of feeling characterized all the exercises, as well as the music. The organ fugue of Bach was played as by a master; the grand musical thought seemed to mould itself out plastically under the sightless player's hands. The Chromatic Fantasia of Bach was played with singularly fine and vital touch, with great precision and good taste; and the difficulties of the Hungarian Rhapsodie by Liszt were mastered with signal success. The cornet solo was capital. The whole did credit to the very valuable instruction of Mr. Thomas Reeves and his whole corps of teachers. It may be added that the pianos in the public schools of Boston, one hundred and thirty in all, have for four years been kept in tune by pupils and graduates of the Perkins Institution, under the intelligent direction of Mr. J. W. Smith.

A strong and peculiar interest attaches to anything and everything connected with this beneficent institution, and it was not surprising that so large and notable a gathering should have been present at the graduation exercises at South Boston yesterday afternoon. Among the distinguished visitors were Hon. J. W. Dickinson, Rev. Dr. Phillips Brooks, Collector Beard, Mrs. Julia Ward Howe, B. B. Hinton of the Kentucky Institution for the Blind, Robert Treat Paine, Jr., E. N. Perkins, John S. Dwight, President W. H. Baldwin of the Christian Union, Oliver Ditson and the editors of various Boston papers. Governor Long, who was unable to attend, was represented by Colonel Thomas W. Higginson. The organ was tastefully decorated with flowers, and the raised platform was occupied by the boys and girls of the house. The programme of exercises consisted of the following: Selections by the band; salutatory and essay, "Gratitude," Lenna D. Swinerton; piano solo, "Rhapsodie Hongroise, No. 6," Liszt, Orville C. Cadwell; essay, "Newspapers," written by Edward F. Ware, delivered by William B. Hammond; cornet solo, "Arbuckle's Polka," Charles H. Prescott; anatomy of hand and arm, Cornelia C. Roese; glee, "Farewell," Mendelssohn, by the boys; mathematical exercise, Jenny M. Colby; recitation, "Duty of Literary Men to their Country," Harry C. Roese; organ solo, "Fugue in C minor," Bach, F. H. Harriman; kindergarten exercise, three little girls; exercise with objects, by two little boys; piano solo, chromatic fugue, Bach, Constance Heine; essay, "Steam Engine," William C. Bolles; valedictory, Orville C. Cadwell; "Fidelio," barcarole for female voices, by the girls of the school. The demonstrations in anatomy, mathematics and mechanics were simply wonderful. In the first the young girl, by means of a model, dissected the hand and arm, giving the names to the different bones, muscles, and tendons, explaining the mechanism in a concise and vivid manner, showing thorough understanding of the subject, and after she had finished she put the model together with a celerity and accuracy which would have shamed many a person with good eyesight. The mathematical demonstrations were given by means of raised figures on a flat surface and the figures in solid form. The mechanical exhibition was shown by the model of a steam engine in which the steam was generated by gas. Every part of the machine was fully explained, and it was worked to the great delight of the visitors. The essays were good, and showed both research and strong imaginative powers. It was difficult to believe that Miss Swinerton's essay could have been written by a blind person, it was so full of description of natural scenery, flowers and birds. She must have got a most clear and correct idea of them, so accurate were her descriptions. In the essay on "Newspapers," the writer showed that he had made a thorough study of the subject, and the paper was clever, bright and full of information. One thing is especially noticeable about the manner in which these blind pupils express themselves, whether in recitation or in essay. It has a simple directness about it, and a purity of diction that is quite to be commended. They come directly to the point, and with all this directness there is a dignity which is especially pleasing. A most charming diversion to the exercises of the elder pupils was made by the little boys and girls of the kindergarten and primary classes. The little girls modelled in clay, and their work was wonderfully accurate. The clay was

given them with the boards and simple modelling tools which the kindergarten furnishes, and they set to work in full sight of the audience. One little girl made a sphere, which she described in childish fashion, and then to illustrate it made an acorn; another made a square as her figure, and to illustrate made a travelling-bag, which was complete to its handles; the third made a cylinder, and illustrated it by modelling a jug.

The little boys had an object lesson in birds, and their quaint descriptions caused a deal of merriment. At the close the president, Dr. Samuel Eliot, delivered the diplomas to the graduates, Edward E. Ware, of Worcester, and Orville C. Cadwell, of Minnesota, and added with them a few timely and touching words. He assured the pupils that though their immediate friendship centred in the institution, yet there is a large circle of sympathy outside. There is a cloud of unseen witnesses around the school, sympathizing with its objects and its inmates. The valedictorian has spoken of the cold and hard world, but it is not a cold or a hard world except to those who are cold and hard themselves. All who have warmth and earnest aspirations will find sympathy and encouragement. Mr. M. Anagnos, the director of the institution, followed President Eliot with a brief speech, in which he thanked the friends of the institution for their solicitude, and said that \$25,000 of the fund for providing reading for the blind (\$100,000) had been contributed. Mrs. Julia Ward Howe, who was warmly welcomed, said it was forty years ago that she was first with Dr. Howe at this institution, and she was therefore reminded of the fact that this work for the blind had been going on for nearly half a century. She pointed to the beautiful organ as an evidence of the liberal spirit which had been displayed in providing for the blind pupils, and closed by speaking encouraging and sympathetic words for the pupils, and bespeaking a continuance of kind consideration for the work. Collector Beard, in a few well-chosen words, expressed his pleasure at being present; Colonel Higginson spoke of the great results coming from the training and steadfast efforts of the pupils to fit themselves for lives of usefulness; Rev. Phillips Brooks testified to his interest in the institution, and its important work of opening up the way for obstructed faculties; and Mr. Baldwin also spoke a few words of encouragement to the pupils.

#### MUSICAL CORRESPONDENCE.

VASSAR COLLEGE, POUGHKEEPSIE, N. Y., June 13. On this day week occurs the annual closing concert of the school of music under Dr. Ritter's direction here. Two days after, the usual commencement exercises of the college take place, and the collegiate year comes to an end. This year closes with great honor to the school of music artistically and financially, as you may see by the accompanying statistics. Dr. Ritter's present corps of instructors includes the following ladies: Misses Bliss, Chapin, Finch, Hartmann, Hubbard, Kirby, Whitney and Wiley; Herr Grube, violin teacher. Miss Finch, a former graduate of Vassar, will this year take a second degree (B. A.), on the strength of her continual progress as a music student, as well as a teacher. Last season she received a year's leave of absence, in order to perfect herself as an organ player, under Haupt and other Berlin masters. Miss Hartmann, singing teacher, was four years under Dr. Ritter's instruction at Vassar. Miss Bliss was also a Vassar student. The branches of music now taught are singing; piano, violin and organ playing; harmony, etc. More than one hundred collegiate students were this year students in the school of music also; in addition to these, thirty special students of musical art entered, ladies who also study two or more collegiate branches; of these latter, some were former graduates of the college, and re-entered the school of music in order to perfect themselves as teachers or performers. Misses Andrews, Foster, Littlefield, Nagai, Nichols and Palm, are the musical graduates of the class of '81. Miss Shige Nagai, a Japanese lady, voluntarily selected the course of study required by the school of music, in order to take her degree in that rather than as a graduate of the college. As she is musically gifted, and of a highly refined and intelligent nature, she will certainly exert a most happy influence on the social progress of the youngest of the fine arts, when she returns to Japan. Previous to a recent student concert, Dr. Ritter requested several of the students of composition to write songs for his examination and comparison, and found four of these fully worthy of a public hearing. They were therefore placed on the concert programme, and sung, not by their composers, but by four sister students, with enthusiasm, and kindly, unenvying *esprit de corps*. No dishonest, fraudulent, lying "touching

up" was made use of by the masterhand that had enabled these students to do so well. Dr. Ritter pointed out the defects in the songs, of course, but they were sung as they were written, good and had qualities together; and the former far predominated over the latter. Dr. Ritter considers that Miss Nagai possesses a quaint and characteristic vein of melody; here is a proof of it in the air of her song, written to Longfellow's admired verses:—

SONO. SHIGE NAGAI.

Andantino.

I shot an ar-row in -  
to the air, It fell to  
earth. I know not where; For so  
swift - ly it flew, the sight  
Could not fol - low in its flight.

*Cela va sans dire*, the students also wrote the accompaniments to their songs. This occasion may perhaps be signalized as historical in the history of art; it was the first on which a Japanese appeared publicly as a composer of music according to the European system. Miss Nagai had already appeared publicly as a pianist at Vassar by playing the pianoforte part in Mozart's B-flat trio, at a previous concert.

Five concerts have been given during this year, by students and artists from New York, at which the selection of pieces has been of the usual high tone. Dr. Ritter has given weekly lectures, in addition to that famous illustrated one on antique chamber music; by his recommendation, too, the students have had an opportunity of listening to the fine singing of Miss Brandt and Mrs. Humphrey-Allen at college gatherings. The social musical life of the school of music has been cultivated by the formation of a class organization within it, which has held regular meetings in Society Hall throughout the year, winding up with a merry kettle-drum that would have been a lawn party had the weather permitted, at the residence of Dr. and Mrs. Ritter. This week the month's public examinations close. Prepared papers or programmes are not permitted by Dr. Ritter at these examinations. The results are genuine, for there is no "cranking." When a student goes up for examination she does not know what she will be called on to play or sing, and her answers to questions in history, harmony, etc., must be written or spoken at once, without preparation.

The Frenchman says: "Nothing succeeds in France but success;" the American says: "Nothing is good for anything unless it pays." Though Dr. Ritter was told, on assuming the directorship of the musical department at Vassar, that it was not desirable that he should waste any force in attempting to make it "pay," but rather reserve that force in order to inculcate at Vassar the same noble, artistic standard, and ideal integrity of aim and action, which he had always maintained, he was too honest a man, as well as too true an artist, not to determine that music at Vassar should pay; and his department has once more, this year as usual, presented a large profit over its internal expenses to the college: a remarkable success, considering that this art has never met with much sympathy in the college faculty; considering the immense increase, too, in the number of colleges, conservatories, and schools of art throughout the land, whose courses of study are in many cases directly based on that established by Dr. Ritter.

The friendly feeling among the music students at Vassar is remarkable, as is the harmony that reigns among its corps of instructors, and, as might be expected, the ablest musicians are also the most intellectual among the students, the most graceful, and the least self-asserting in manner and tone of conduct.

A series of letters has recently appeared in a local paper, on Vassar's present prospects and past record, written by a brother of one of the most influential



trustees. From these I extract the accompanying statistics of attendance at Vassar since its establishment.

The number of students, as given in the catalogues, from the opening of the college to the present year was in

1865-66	353		
1866-67	396	Seniors	4
1867-68	339	"	25
1868-69	382	"	23
1869-70	362	"	33
1870-71	381	"	22
1871-72	415	"	38
1872-73	411	"	47
1873-74	411	"	43
1874-75	384	"	42
1875-76	370	"	47
1876-77	338	"	45
1877-78	347	"	42
1878-79	336	"	35
1879-80	363	"	46

Total, 5,448

Total, 493

Average attendance for the fifteen years, 361. The year 1880-81 is not completed yet, but up to this time, it being the sixteenth year, 281 are enrolled in the catalogue for 1881, with 26 seniors.

As the number of students at Vassar, according to this undoubtedly correct estimate, is now 284, the students of musical art comprise nearly half the entire body. The school of music looks forward to another successful year, with a new, much-needed organ, ampler accommodations for study, and a greater number of artist-concerts. These advantages will doubtless be accorded to them, in consideration of the solid success of this department.

JUNE 23. The following programme was performed at the annual commencement concert on Monday evening last, before an immense audience, many guests being unable to find seats in the chapel, although the aisles were closely packed with camp-chairs.

Rondo, Op. 1, . . . . .	Chopin
"On Wings of Song," . . . . .	Miss Littlefield.
"On Wings of Song," . . . . .	Miss Littlefield.
Walse brillante, A-flat major, Op. 34, . . . . .	Chopin
"Son vergin venozosa," "I Puritani," . . . . .	Bellini
Concerto, G-minor, Op. 23, . . . . .	Mendelssohn
First movement, Miss Andrews, first piano.	
Second and third movements, Miss Falm, first piano.	
"A little mountain lad," . . . . .	Koeckel
Concerto, No. 7, for violin, . . . . .	De Beriot
"Anch' io provo le tenere smanie," "Lucia di Lammermoor," . . . . .	Donizetti
Concerto, D-minor, Op. 48, second and third movements, . . . . .	Mendelssohn
Second piano, Miss Vallens.	
"Nel lasciar la Normandia," "Robert le Diable," . . . . .	Meyerbeer
Concerto, C-minor, Op. 37, first movement, . . . . .	Beethoven
Second piano, Miss Hilme.	
Romanza, "Com'è bella," "Lucia di Lammermoor," . . . . .	Donizetti
Concerto, F-sharp minor, Op. 69, . . . . .	Hiller
Second piano, Miss Hubbard.	

Every piece on the programme was well performed; some numbers were played with an execution and finish that astonished even those who are familiar with the usual high standard of our concerts. On Wednesday (commencement) six graduates from the school of music received their diplomas, and one of the music teachers took a degree as M. A. The number of music students this year is considered remarkable (136), as the attendance in the college proper is not so large as it was in former years, and also on account of the singular discouragement of music, and even opposition to the musical department, which certain members of the faculty have continually displayed. It is needless to say, that those who entertain this extraordinary and unreasonable dislike to music must have long had it in their power to lessen its influence at Vassar; therefore, and also considering that this department has, as yet, no music-hall of its own, no rooms with decorated walls for study, no outward advantages or decorations whatever, its great success reflects the more credit on the patience, enthusiasm and ability of Dr. Ritter, and the good sense of American girls. One of the trustees remarked, a few days ago, in the presence of several visitors, myself among them, that music was the only department at Vassar that not merely paid its own large expenses, but also presented an annual profit to the college. The highest number of students in the school of music in any year, at a time when the average of college attendance was much larger than now, was only 143 to 149; therefore the present percentage is

really an increase in the list of musical students, comparing them with the general body of students. The very first gift ever made to St. Cecilia at Vassar was announced last Wednesday by President Caldwell, and, as seems most fit, the first donator is a lady, who, for the present, prefers to withhold her name. She offers to present a fine organ, in place of the bad one now standing in the college chapel, and this new instrument is to be erected in time for the opening of the college in September. It looks as though a new page were turning for the sweet young Cinderella of Vassar (the music department), that its days of persecution were at an end, and the efforts of her faithful knight were beginning to be appreciated there as well as in the world outside. Who knows? Some other ladies of generous and musical spirit may yet donate to our Cinderella advantages as great as the other art department has for years enjoyed in its fine gallery, noble collection of works on art, antiques, etc., its art fund (all due to the generosity of Matthew Vassar and others) and the continual encouragement of the faculty. I am told that this year's class in drawing and painting numbered in all thirty-two. Of these, ten were special students, and one took a diploma at commencement. This department has never yet employed more than one professor, the average attendance in his class not having been too large, at any time, for the attention of a single teacher. President Raymond was a great lover of the arts, personally preferring music, however; but he joyfully told Dr. Ritter, that, notwithstanding, he often advised students to enter the painting rather than the musical classes. "I am afraid your influence will turn us all into musicians, if I don't discourage you too!" he would laughingly say. Dr. Caldwell frankly owns his ignorance of music, as well as his taste for painting; but his strong sense of justice will prevent him from lending an undue weight of influence in favor of the art he knows most about.

Dr. Ritter is to give his lecture on Church Music before the Teachers' Convention at Albany next month, and promises to finish the first volume of his book on "Music in America" in time for publication next fall.

WELLS COLLEGE, AURORA, N. Y.—The forty-sixth and forty-seventh concerts took place on June 13 and 14. In the first, only students of the Department of Music took part, performing concertos by Mozart, Hummel, Mendelssohn, and other pieces by Bach, Rheinberger, Raff and Moszkowski. The vocal numbers consisted of songs by Taubert, Franz and Rubinstein.

At the second concert, under the auspices of the Castalia, a college art society, Mr. George Werrenrath, of Brooklyn, sang songs by Handel, Schubert, Schumann, Rubinstein, Franz, Pfitz, Jensen, Vernerf and Grieg. Dr. Schultze, well known in Boston, played violin solos by Molique, Bazzini and Sarasate. Both concerts were under the direction of Mr. Max Pfitz, and successfully closed a large number of concerts which were given during the past twelve months as a part of instruction at Wells College.

CHICAGO, June 25. Musical matters have been somewhat dull for the past few weeks, and but very few concerts have taken place. Next week the Sängerfest will claim our attention. For this festival every preparation has been made that could add to the art side of the undertaking. Our American societies have been invited to join the Festival chorus, and will be allowed to sing in works of their own selection, with the aid of the full orchestra, and solo talent of the highest order. In this respect, our societies have never had so full an opportunity to show their powers. It is pleasing to notice that our German friends have endeavored to put down the idea of national differences, and with frankness admitted, as we share a common art, and love the same land that makes for us our home, that our object and aim in musical matters should be in harmony. It is only possible to do great things in development of an art when all the lovers of its beauty unite with a grand purpose. I think that the outcome of this festival will be a groundwork for more active efforts in the future. There is some doubt about the feasibility of these large musical gatherings. What is best in music does not admit of a multiplication beyond a certain point. It is often unwise to attempt the colossal in music, when by so doing you destroy the very effect you would seek to produce. The Sängerfest is to be held in a large building, which was erected for our yearly exposition, and although only a portion of it is to be used, it is still to be determined if it is pleasant, or even possible, for musical effects. A building that is large enough to hold ten thousand people may be too vast in extent for a chorus, or an orchestra, to produce their best endeavors in, while solo performers may have to struggle most heroically for a bearing. Such forebodings cannot but present themselves to every one who has had experiences in this direction before. It seems to me that there is a limit

at which music must stop. Music depends upon delicate and most artistic causes for its very manifestations. A chorus larger than six or eight hundred persons is often the cause of its own wreck, for it becomes impossible for it to move with one impulse. Music should have such a building provided for it as will insure for it an adequate hearing. To try to enjoy a symphony in a vast space is like looking at a lovely painting from a great distance. You have doubts as to its beauty, for its form is indistinct. I hope that before many years each of our large cities that give musical festivals will have a hall that is built for that purpose, and thus befitting for the true interpretation of great music.

Since my last note to the JOURNAL, there have been one or two concerts worthy of mention. First of these was a performance of eight numbers of Rossini's *Stabat Mater* and Massenet's *Eve*. These works were given with orchestra, chorus and solo talent, under the directions of Mr. Tetselou. They had the assistance of Miss Wallace of Pittsburgh, and Miss Leggett of Cleveland, as soprano soloists, while Mrs. Davis, Dr. Martin, Mr. Knorr and Mr. James Martin were of this city. Massenet's *Eve* contains some very pleasing music, particularly the orchestral introduction, descriptive of the serenity of nature. One or two of the choruses are also interesting, but the solo music seems to me to be too much drawn out to be very effective. The listener becomes tired of the monotony of sweet notes.

The Apollo Club gave a Männerchor Concert, which was very pleasing, and drew out a large audience. Mr. Tomlinson is at work forming a festival chorus, which is to number a thousand voices. It is the intention of the committee who have this great undertaking in charge to bring it to a successful termination, and thus next spring we may expect a festival worthy of the name. We have plenty of fine voices, which may make a splendid chorus, if they only concentrate with a unity of purpose to accomplish the good work. Mr. Tomlinson has been very successful in gaining control of his forces and I think that he will be able to do a greater work than ever before in our city. Every lover of music wishes the undertaking its full measure of success. There will be no lack of money to carry out the arrangements, and all that we want is the hearty co-operation of the singers of our city. Mr. Thomas will shortly be here, to begin a season of forty orchestral concerts. These concerts will be given in the Exposition Building, which will be turned into a summer garden for the time being.

Among the students of music who have gone to Europe to study I make mention of Miss Maud Powell, a pupil of Mr. Lewis. This little girl has been playing the violin under this gentleman's instruction for some few years. She has made most rapid progress, and manifests remarkable ability. If her talent is carefully developed she will make a name for herself in the world of art. Also a pupil of Mr. Emil Liebling, Miss Adele Geiser, goes to perfect herself in pianoforte playing. This young girl has a more than ordinary technique, and attempts very difficult music with much success. These two young ladies will do honor to our city, in the future, if these gifts are developed with that thoughtful care that is necessary to gain maturity in art.

C. H. BRITTON.

## FOUNDATION OF MUSICAL INSTITUTIONS.

Here are dates of foundation of leading modern musical institutions devoted to educational purposes and to the advancement of music from its more scientific aspect:—

The Conservatoire, Paris, was organized in . . . . .	1795
Milan . . . . .	1808
Prague . . . . .	1810
Vienna . . . . .	1817
The Royal Academy of Music of London . . . . .	1822
The Conservatory of Liege . . . . .	1827
Madrid . . . . .	1831
Brussels . . . . .	1832
Leipzig . . . . .	1843
Royal Irish Academy of Music, Dublin . . . . .	1846
Berlin . . . . .	1849
Cologne . . . . .	1850
Stuttgart . . . . .	1857
The Institute of Florence . . . . .	1860
The London Academy of Music . . . . .	1863
Petersburg . . . . .	1863
College of Organists, London, . . . . .	1864
Turin . . . . .	1866
Moscow . . . . .	1866
Trinity College, London . . . . .	1872
Royal Normal College for the Blind, London . . . . .	1873
Musical Association, London . . . . .	1874
National Training School, London . . . . .	1874
St. Cecilia, Rome . . . . .	1877
St. Marcella, Venice . . . . .	1877

**Musical Instruction.****MISS EDITH ABELL,**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage. Residence: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 140 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, and COUNTERPOINT. Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA** *Professor of the Art of Singing,*

178 2d Avenue, New York.

**JOHANNSEN,** Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Pianoforte and Composition at  
149 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at 196 TREMONT ST.,  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

AT No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE,** *Piano-forte Teacher,*  
3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL** (Leipzig, 1860 to 1861),  
PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 154 TREMONT STREET.

Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and 'Cello) by Messrs. C. N. ALLEN and WULF FRISB.

**MADAME CONSTANCE HOWARD,**

PIANIST,

213 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS.**

TEACHER OF THE PIANO-FORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kenard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST BUILDING ROOMS, 128 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER.

Address PETERSILEA'S ACADEMY OF MUSIC,  
179 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

*Composed of the Vital or Nerve-Giving Principles of the Oat-Brain and Wheat-Germ.*

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSSBY 604 & 606 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE.

140 (A) TREMONT STREET, BOSTON, MASS.

HOURS 10 A. M. TO 1 P. M.

**MADAME RUDERSDOFF,**

50 BOYLSTON STREET, BOSTON

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, Me.

**J. B. SHARLAND,**

PIANO-FORTE, VOCAL-CULTURE, READY

READING and CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.  
Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

135 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

— BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,  
"THE GERMAN," AND ALL OCCASIONS  
WHERE MUSIC IS REQUIRED.

LEADERS: Military Band.....JULIUS F. RICHLER.  
Orchestra.....CARL H. EICHLER.  
W. C. NICHOLS, AGENT.

OFFICE, 516 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION  
FOR THE BLIND,  
SOUTH BOSTON, MASS.**

PIANOS CAREFULLY TUNED BY EXPERIENCED  
AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON  
STREET, will receive prompt attention.

This Department has charge of all the Pianos used in  
the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never barter praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents, — varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits, — for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. RITTER, of Vassar College, and Mrs. F. RAYMOND RITTER, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHews and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others. — An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND THE ATLANTIC MONTHLY, . . . . .	\$5.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, 6.75 " "	
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application. The Journal is for sale at CARL PRUEFFER'S, 30 West St., A. WILLIAMS & Co., 283 Washington St., A. K. LORING'S, 300 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve Illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

The only compact Guide-Book covering the whole ground of ordinary "vacation" travel in Europe.

EDITION FOR 1881.

## A SACHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape and tasteful mechanical execution. — *Independent* (New York).

The book is indeed a model of perspicacity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and the feature of the book will recommend it to many tourists. — *Pall Mall Gazette*.

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction. — *Providence Journal*.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., BOSTON, MASS.

## A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event; it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$4.00.

## The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Ekeland," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## BOOKS OF FOREIGN TRAVEL.

CHARLES DUDLEY WARNER.

MR WINTER ON THE NILE. New edition, revised. 12mo, \$2.00.

IN THE LEVANT. \$2.00.

Whether one has been in the East, or is going to the East, or does not expect ever to go, these books are of all travel books the best, because most truthful and companionable guides, having in them the very atmosphere and sunlight of the Orient. — *William C. Prime, LL. D.*

SAUNTERINGS. "Little Classic" style. \$1.25.

A charming series of travel sketches in London, Paris, Rhineland, Switzerland, Bavaria, and Italy.

OLD ENGLAND; Its Scenery, Art, and People.

By JAMES M. HOPKIN, Professor in Yale College. New edition, revised and enlarged. 16mo, \$1.75.

A most readable volume, and at the same time most valuable. — *The Independent*.

HANS CHRISTIAN ANDERSEN.

THE IMPROVISATORE; OR, LIFE IN ITALY.

O. T.; OR, LIFE IN DENMARK.

IN SPAIN AND PORTUGAL.

PICTURES OF TRAVEL.

Crown 8vo, \$1.50 a volume.

ENGLISH TRAILS. By RALPH WALDO EMERSON. \$1.50.

TEN DAYS IN SPAIN. By KATE FIELD. "Little Classic" style. \$1.25.

SIX MONTHS IN ITALY. By GEORGE S. HILLARD. 16mo, \$2.00.

TRANSATLANTIC SKETCHES. By HENRY JAMES, JR. 1 vol. 12mo, \$2.00.

Whether he writes of quaint-walled Chester, the Parisian rage, rides in Rome's suburbs, Tuscan cities, or the "Blighted Dorky of Barnstaple," he always has something with clear eyes, and thought something worth communicating, and told his story with accomplished skill. — *Boston Advertiser*.

THE LANDS OF SCOT. By JAMES F. HUNNEWELL. With maps. 12mo, \$2.50.

Sketches of "the long and wonderfully varied series" of the works of Sir Walter Scott, "of the no less remarkable story of his life, and of the places with which both works and life are associated."

GEORGE E. WARDING, JR.

A FARMER'S VACATION. A Tour in the Netherlands, Normandy, Brittany, and the Channel Islands. Copiously and beautifully illustrated. Square 8vo, \$3.00.

THE BRIDE OF THE RHINE. Two Hundred Miles in a Mosel Row-Boat. To which is added a Paper on the Latin Poet Ausonius and his poem "Mosella," by Rev. CHARLES T. BROOKS. Fully and finely illustrated. Square 16mo, \$1.50.

NATHANIEL HAWTHORNE.

OUR OLD HOME. A series of English sketches. \$1.50.

ENGLISH NOTE-BOOKS. 1 vol. 12mo, \$2.00.

FRENCH AND ITALIAN NOTE-BOOKS. 1 vol. 12mo, \$2.00.

The same in "Little Classic" style. \$1.25 a volume.

A SACHEL GUIDE for the Vacation Tourist in Europe. Edition for 1881. With maps. 16mo, roan, flexible, \$2.00.

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs in the best form.

NOTES OF TRAVEL AND STUDY IN ITALY. By CHARLES ELIOT NORTON. 16mo, \$1.75.

REMINISCENCES OF EUROPEAN TRAVEL. By ANDREW P. PRABODY, D. D. 16mo, \$1.50.

CASTILIAN DAYS. Studies of Spanish Scenery, Customs, and Character. By JOHN HAY. 12mo, \$2.00.

AUGUSTUS HOPKINS TRAVEL PICTURES.

CROSSING THE ATLANTIC. Oblong folio, \$3.00.

UPS AND DOWNS ON LAND AND WATER. Oblong folio, \$5.00.

ON THE NILE. Oblong folio, \$10.00.

The same. Large paper, 48 plates in portfolio, \$25.00.

W. D. HOWELLS.

VENETIAN LIFE. 12mo, \$1.50.

ITALIAN JOURNEYS. 12mo, \$1.50.

ONE YEAR ABROAD. By the author of "One Summer." "Little Classic" style. \$1.25.

FORMS OF PLACES. Edited by H. W. LONGFELLOW. "Little Classic" style. 18mo, \$1.00 per volume.

1-4. ENGLAND AND WALES.

5. IRELAND.

6-8. SCOTLAND, DENMARK, ICELAND, NORWAY, AND SWEDEN.

9, 10. FRANCE AND SAVOY.

11-13. ITALY.

14, 15. SPAIN, PORTUGAL, BELGIUM, AND HOLLAND.

16. SWITZERLAND AND AUSTRIA.

17, 18. GERMANY.

19. GREECE AND TURKEY (in Europe).

20. RUSSIA AND SIBERIA.

21-23. ASIA.

24. AFRICA.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

JUL 18 1881

WHOLE No. 1050.

BOSTON, SATURDAY, JULY 16, 1881.

VOL. XLI. No. 15.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with

#### THE BEST MADE.

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

#### WAREHOUSES,

595 Washington St., Boston.

## The Atlantic Monthly

FOR 1881 WILL CONTAIN

#### Serial Stories,

By ELIZABETH STUART PHILIPS, author of "The Gates Ajar," etc.; GEORGE P. LATHROP, author of "A Study of Hawthorne"; W. H. BISHOP, author of "Deinold"; W. D. HOWELLS, author of "The Lady of the Aroostook"; "The Undiscovered Country"; and HENRY JAMES, Jr., author of "The American," "The Europeans," etc.

#### Short Stories and Sketches,

By HARRIET BEECHER STOWE, T. B. ALDRICH, SARAH ORNE JEWETT, CONSTANCE FENIMORE WOODSON, MARK TWAIN, ROSE TERRY COOKE.

#### Essays

On biographical, historical and social subjects, by GOLDWIN SMITH; EDWARD EVERETT HALE, on the social, political and religious life of the world in the time of Christ; WILLIAM M. ROBERTS, on "The Wives of the Poets"; JOHN FISKE, on the "Early Culture, Myths and Folk-Lore of our Aryan Ancestors"; R. L. DODD, on "The Relation of Society to Crime."

THE ATLANTIC furnishes its readers in the course of the year as much reading as is contained in Twenty Ordinary Volumes of 300 pages each.

TERMS: \$4.00 a year, in advance, postage free; 35 cents a number.

Remittances should be made by money-order, draft, or registered letter, to

HOUGHTON, MIFFLIN & CO., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

#### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to ensure the pupil a finished musical education.

Connected with the Boston Conservatory is

#### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.

Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

OVER 58,000 MADE AND SOLD.

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

#### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private uses.

The lesser styles are

#### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass.

There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chief d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

#### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual Instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.20	We Girls. A Home Story. Illustrated.....	1.50
The Gay Worthys: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life. Illustrated.....	1.50	Sights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Pansies: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.50

"Such books as hers should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves a d cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a 'mission,' which is to make the world better than they find it."—Boston Commonwealth.

\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## SEVEN YEARS — IN — SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. EMIL HOLUB. With nearly 200 illustrations and Maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1878. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

\*.\* For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year.

ESTABLISHED 1863.

## The Orchestra and The Choir.

185 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

### CHARGES FOR ADVERTISEMENTS.

6s. 6d. per Inch in Column.

REPEATS:—Four insertions charged as Three if prepaid in one amount. Ordinary Page, 24, 4s. Column, 22, 1s. Quarter, 21, 8s.

WILLIAM ERVEY, 185 FLEET STREET, LONDON.

Office of "Ervey's Musical Directory."

## Music Publishers.

## CLARKE'S NEW METHOD FOR REED ORGANS.

This wonderfully successful book still sells largely year after year, and seems to be a permanent success. A good instructive course, very fine selections and arrangements of good Reed Organ Music, account for the favor in which it is held. Price, \$2.50.

IN PRESS AND NEARLY READY:

a new book for Choirs. } L. O. Emerson.  
a new book for Singing Schools. }  
a new book of Tunes for Female } W. O. Perkins.  
Voices }

Amateur Orchestras should send for Winner's Band of Four (\$1.00), with music for four to six instruments, or QUINTET ORCHESTRA (5 books, each \$1.25).

The New Opera.—OLIVETTE (30 cts.); THE MASQUET (30 cts.); HILDE TAYLOR (30 cts.), are given everywhere. Fine editions, and wonderfully cheap.

OLIVER DITSON & CO., Boston.

## NEW SONGS.

BABIES EYES.....A. E. Hoopes.  
BREAK BREAK.....J. F. Rudolph.  
LAST GREETING.....H. Levi.  
OH, FINCH BOY, MY OWN.....Geo. L. Osgood.  
STAY AT HOME.....J. Harnet.  
SPRINGTIME.....K. Becker.  
THE OWL AND THE PUSSEY CAT.....Wm. F. Apthorp.  
Published by

CARL PRÜFER,  
34 WEST STREET, BOSTON.

## Emerson Birthday Book.

With a fine, entirely new portrait and twelve illustrations. Square 18mo, tastefully stamped, \$1.00; flexible morocco, calf, or seal, \$3.50.

A beautiful little volume, like the "Longfellow Birthday Book," which has proved remarkably popular. It contains selections made with great care from both the prose and poetical works of Ralph Waldo Emerson, for every day of the year.

For sale by all Booksellers; or sent, post-paid, on receipt of price.

HOUGHTON, MIFFLIN & CO., Boston.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — Era, London.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — Nation, New York.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart which vibrate for hours after its perusal. Brief as is Madame Ritter's annotated sketch of Schumann's life and character, it is convincingly just and truthful. An interesting head of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madame Clara Schumann, accompanies the volume. — World, New York.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, D. D., President.

## WRITINGS OF H. D. THOREAU.

EARLY SPRING IN MASSACHUSETTS. From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

WALDEN or, Life in the Woods. 16mo, \$1.50.

Their enchantment never fails upon the sense: they harm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — New York Tribune.

A WEEK ON THE CONCORD AND MERRIMACK RIVERS. 16mo, \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the meads and people of all ages. He cannot help but learn, and cannot choose but admire. — The Independent (New York).

EXCURSIONS IN FIELD AND FOREST. With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. EMERSON; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — GEORGE WILLIAM CURTIS.

THE MAINE WOODS. 16mo, \$1.50.

CONTENTS: Katahdin; Chocomaug; The Allegheny and East Branch.

His power of observation seemed to indicate additional scenes. He saw as with microscope, heard as with ear-trumpet; and his memory was photographic register of all he saw and heard. — R. W. EMERSON.

CAPE COD. 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views: The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted. — Boston Advertiser.

LETTERS TO VARIOUS PERSONS, to which are added a few Poems. 16mo, \$1.50.

A YANKEE IN CANADA. With Antislavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

## WRITINGS OF JOHN BURROUGHS.

PEPACTON. 16mo, \$1.50.

CONTENTS: Pepacton; a Summer Voyage Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths; A Bench of Herbs; Winter Pleasures; A Camp in Maine; A Spring Refresh.

WAKE ROBIN. Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds'-Nests; Spring at the Capital; Birch Brownings; The Bluebird; The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Selborne. — Hartford Courant.

WINTER SUNSHINE. New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — Boston Gazette.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — The Nation (New York).

BIRDS AND POETS, with Other Papers. 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — London Examiner.

LOCUSTS AND WILD HONEY. 16mo, \$1.50.

CONTENTS: The Pastoral Boas; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds'-Nesting; The Italycon in Canada.

Mr. Burroughs is one of nature's most persuasive prophets. His love for the woods and the fields, and all that is therein, is so sincere and ardent that the reader is brought under its spell almost unawares. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — Philadelphia North American.

BOSTON, JULY 16, 1881.

Entered at the Post Office at Boston as second-class matter.

All the articles not credited to other publications were expressly written for this Journal.

Published fortnightly by Houghton, Mifflin & Co., Boston, Mass. Price, 10 cents a number; \$2.50 per year. For sale in Boston by CARL PFEFFER, 30 West Street, A. WILLIAMS & Co., 25 Washington Street, A. K. LORING, 5th Washington Street, and by the Publishers; in New York by A. BREYER, JR., 30 Union Square, and Houghton, Mifflin & Co., 21 Astor Place; in Philadelphia by W. H. BOYER & Co., 1103 Chestnut Street; in Chicago by the CHICAGO MUSIC COMPANY, 313 State Street.

## HENRI VIEUXTEMPS.

(Died at Mustapha-les-Alger, June 6, 1881.<sup>1</sup>)

I was born at Verviers, Belgium, on the 17th February,\* 1820. My father was something of a musician, played the violin, and carried on the business of a manufacturer of musical instruments. It was thus that, as far as I remember, I first saw and heard any one perform on the violin. When I was four years old, my father, simply to amuse me, put into my hands a little violin, gave me the first notions of music, and taught me what he knew. As that was not a great deal, I soon knew as much as he. Perceiving his incompetence, he determined I should have lessons of a friend of his, but the friend, not possessing a father's belief in me, did assiduously nothing, alleging, perhaps with reason, that a child of four could not comprehend what was taught him. M. Genin, however, an amateur in our little town, and a rich and generous man, interested himself in the young prodigy he had heard, and got M. Lecloux, a real master of solid attainments, to give me lessons. Under his intelligent guidance, my progress was so rapid that in two years I was able to play for the first time in public Rode's Fifth Concerto, and an Air with Variations for soloist and orchestra by Fontaine. I was six years old and the effect was surprising. People brought me out on various occasions, busied themselves about me, helped my father, and eventually advised him to let me make a little trip. He resolved to do so in the winter of 1827, and, accompanied by my master, M. Lecloux, we visited successively Liège,<sup>2</sup> Brussels, Antwerp, Breda, The Hague, Rotterdam, Utrecht, and Amsterdam. It was thus that my life militant began. Charles de Bériot, then in all the freshness and charm of his talent, heard me at Amsterdam. Struck by the qualities of which I gave promise, he offered my father to undertake my education as a musician and a virtuoso, an offer which was gratefully accepted. To take advantage of it, my father left Verviers and settled with all his family in Brussels. Bériot proved a second father and was continually thinking about me. He endeavored more especially to inspire me with respect and liking for the old masters, initiating me into the beauties of Corelli, Tartini, Viotti, Rode, Kreutzer, etc.

<sup>1</sup> This autobiography was given by Vieuxtemps to an old friend who sent it to the *Guide Musical*, from which it is now translated.

<sup>2</sup> All the biographers, beginning with Fétis, have made a mistake and given the 20th as the date.—Ed. of the *Guide Musical*.

<sup>3</sup> Where, at the rooms of the Emulation Society, he gave his first concert on the 28th November.—Ed. of the *Guide Musical*.

He taught me to admire and consider them as models. I take pleasure in here paying the homage of unbounded gratitude to the man and master who knew how to awaken in a child sentiments which became so incrustated and developed in me as to convince me that without them no one can be a genuine, conscientious, and enlightened artist. Towards the end of 1828, Bériot took me to Paris and brought me out at his concerts. Through his influence I obtained from the King of the Netherlands a pension which was to be increased in proportion to my progress. But then came the Revolution of 1830, and materially changed the aspect of affairs. In 1831 Bériot married Mme. Malibran and went off to Italy. My father was in despair. "To whom can I confide the youngster," he said to Bériot, "when he leaves you?" "To nobody," replied the master. "Let him work by himself; let him seek his own path—clear his own road—only keep an eye on him." And thus it happened, that from the time I was eleven (1831), I never had a violin lesson. I continued to work, meditating on the old composers, comparing the moderns with them: bringing them together and combining them in whatever appeared beautiful and grand about them. I remained in Brussels till 1833, trying my powers at concerts, giving lessons, and taking part more especially in a great deal of concerted music. My father then started with me on an artistic tour in Germany. Our first resting-place was Frankfort-on-the-Maine. I there made the acquaintance of Guhr, an excellent conductor, and so-called rival of Paganini for his pretended discoveries of flageolet tones and pizzicati. I met, also, at a Russian nobleman's, Spohr, then in all the plenitude of his talent. What tone! What style! What charm! He was extremely kind to me, and from that moment our friendly intercourse ceased only with his death. But the great event for me was a performance of *Fidelio*, which I heard for the first time. The impression produced by the work upon my young soul of thirteen was such that I could not eat, drink, or sleep. I gave a concert at the Weidenbusch, when I played Rode's Seventh Concerto, and Airs with Variations by De Bériot and Mayseder. People remarked the correctness and clearness of my tone, as well as my simple and natural phrasing.

From Frankfort we went to Darmstadt, Mannheim, Carlsruhe, Stuttgart, Baden, and Munich. My nascent qualities were duly acknowledged, for, under the influence of the musical sensations which were being revealed in me, I did not, despite our constantly changing about from place to place, neglect my studies for a single instant, and I was really progressing. At Carlsruhe I made the acquaintance of Pechatschek and Strauss, the conductor; at Stuttgart, that of Molique and Lindpaintner. They all appreciated me, and prophesied for me a brilliant future. At Stuttgart, I gave a concert with a fair young Viennese pianist, who did wonders, and was destined, eventually, to become Mme. Vieuxtemps. I met her again at Munich, where I achieved what was, for my

age, very remarkable success, the prelude to the really extraordinary triumphs I obtained afterwards in Vienna, where I spent the winter of 1833-34. Without being dazzled by the praise of a kind and enthusiastic public, I devoted myself, body and soul, to the study of my instrument and of composition under the enlightened direction of Simon Sechter, the learned theoretician and court organist. Under his auspices, and amid initiatory artistic society, my progress was astonishing, and the infant prodigy made way for the precocious adolescent, already dreaming of the unknown and the new. I was introduced to Mayseder, for whom I entertained a feeling of deep veneration. His kindness towards me was extreme, but he obstinately refused my father to give me lessons in his own compositions. "He does not play them in my style," he said to my father, "but his own style is so good and so original that it would be a pity to change anything in it; let him go his own way." He thus confirmed the opinion previously pronounced by Bériot. At the house of the venerable patriarch, Dominic Artaria, the contemporary of Beethoven and publisher of most of his works, I became acquainted with Holz, Linke, Merk, Borzaga, Czerny, Boquelette, Gyrowetz, Weigl, and Baron Lannoy, all of whom had known the great man intimately. It was with them and, so to speak, under the influence of his mighty genius, which still inspired them, that I learned to know his gigantic works, that I penetrated their mystery, that I imbibed their essence, and collected, with scrupulous care, the slightest tradition of movement and execution. Under this select patronage, Baron Lannoy asked me to play Beethoven's Violin Concerto at one of the three sacred concerts given annually under his direction. They were, at that time, the only fashionable concerts, and the only ones where grand works were produced. I did not know the Concerto and had only a fortnight to learn it. I immediately, however, set about the task, and, despite the difficulties of conception and execution with which it bristles, was ready in time and played the work in a satisfactory manner, for my age. People applauded my boldness and the vigor of my youthful efforts.

My performance (in March, 1834) of this Concerto (Concerto in D-major, Op. 61, Lenz, II, p. 97), the first performance since Beethoven's death, made a sensation by its daring, and invested me with a certain importance, the good effects of which did not fail to make themselves felt at Prague, where I gave several concerts either in the usual locality or at the Stadtheater. As the season was advancing, we pushed on rapidly to Dresden and Leipzig, at which latter place Robert Schumann was kind enough to devote especial attention to me (see his Notes of that time). Lastly, we went to Berlin and Hamburg. With the exception of Schumann, however, no one in the towns of Saxony nor the capital of Prussia took any notice of me, and it was only in Hamburg that I met with some slight sympathy and encouragement.

We then proceeded to London, where we



arrived in the height of the season, that is to say, too late. However, thanks to Moscheles, I was granted a hearing at the Philharmonic Society (the only one then) in Bériot's fifth Air with Variations, my performance being favorably received (July, 1834). But what now marked an epoch in my life was the happiness of approaching and hearing Paganini. One morning, my father came home looking quite scared, and exclaiming: "He is here; we shall hear him to-night at a concert!" Great emotion! Sensation! Absence of hunger and thirst! And with good reason! I recollect it all still! I see him! I hear him! His fantastic, cadaverous, and theatrical appearance was of itself a poem, and impressed me profoundly. The applause which greeted him seemed as though it would never end. For some time it appeared to amuse him; then, when he had had enough of it, looking at the public with an eagle-like and diabolical glance, he dashed off a run, a dazzling rocket, from the lowest to the highest note on the violin, with such rapidity, power of tone, and clearness, with so extraordinary, so astounding, and so diamond-like a sparkle, that every one felt subjugated and spell-bound. There was another outburst of frantic applause. This occurred twice, thrice, and several times more, till Paganini had had sufficient and condescended to begin. His appearance alone was, I repeat, a poem in itself. I will not attempt to go into the details of his gigantic and unique performance. I heard the Concerto in B-minor, called *La Clochette*; the variations on *Il Cor non più mi sento*; the *Moto Perpetuo*, and *La Streghe*. The impression on me was profound and immense, but I could not then exactly understand the means employed to obtain the effects produced. The impression remained, however, intact, and subsequently, when I had grown older and possessed a more profound knowledge of the art of the violin, a great many things stood clearly revealed to me. Nevertheless, my reminiscence of what I felt has remained the same and my admiration has extended to the limits of the improbable. After the concert, I had the good fortune to be introduced to Paganini, at the house of Dr. Bealing, then the artists' doctor in London. Every one defiled past at these large parties. I played and Paganini himself could not escape the obligation. He gave a quartet for solo (on the four strings of the viola), only relatively interesting; I should have preferred something for the violin, but he reserved that instrument exclusively for his public performances. He was exceedingly kind and encouraging, and particularly requested me to sit next him at supper, which was served at four in the morning. I was dying with sleep, but just managed to keep sufficiently awake to recollect the many times he filled my glass with wine, the way he himself drank, and his large hands.

(To be continued.)

#### RUBINSTEIN AGAIN IN LONDON.

History is now repeating itself as regards the presence amongst us of one who, after Richard Wagner, is the most conspicuous musical figure of the age. In 1877 Anton Rubinstein visited

this country, played his way through the provinces, came to London, crammed St. James's Hall over and over again, gave a concert of his own chamber-music in the same building, and conducted a performance of orchestral works from his pen at the Crystal Palace. All this is being repeated, with the variations which a considerate "order of things" usually employs to guard against slavish imitation and monotony. Mr. Rubinstein has already flashed like a meteor through the length and breadth of England, not forgetting to cross the border and rouse the fervid Scots to worship; and on Thursday last he began shining steadily in the firmament of London. Here he is "reciting" on the piano-forte, looking forward to a Rubinstein day at Sydenham, and contemplating, instead of a chamber-concert, an opera at Covent Garden. Wherefore the present is to be a Rubinstein season; and Herr Hans Richter takes a second place, while Dr. Hans von Bülow prudently keeps at a distance, knowing the inexorable law which ordains that before a blaze of solar light a lamp must "pale its ineffectual fire."

Time was when Mr. Rubinstein appealed almost in vain to English amateurs. He piped unto them, but they would not dance. To some he was incomprehensible, to others strange, and, therefore, offensive. So for years he gave us up. England was Philistia—the Alsatia of the Gentiles, wherein no writ from the court of Art could run. At last he resolved to try again, because news of Dr. von Bülow's successful British progress had reached him. Mr. Rubinstein may then have said to himself: "If those islanders find warmth in stony coldness, much more will they in real passion. If they bask in the rays of a painted sun, much more will they in those of an orb of fire." Anyhow, he came, and the people almost worshipped him, doubting no longer that what they heard was great, and finding in their inevitable amazement not so much cause of offence as provocation to that blind faith which is ready to trust far beyond the limits of its power to trace. In due course the artist left us, but his hold did not relax or his charms abate when the exercise of it became a thing of the past. It is not too much to say that Mr. Rubinstein has been consciously waited for since 1877. Every amateur, therefore, who went to St. James's Hall did so with full assurance of being one of a crowd rejoicing with a common joy in the fact that hope had ripened into substance. No one is silly enough to believe that all this enthusiasm arises from the merits of its object. Perfection was never generally admired in our world. We crucify it, crying out, "Not this man, but Barabas." Let us not fail to see and frankly acknowledge the probability that Mr. Rubinstein's combination of striking faults with remarkable excellences accounts for the universality of the interest he excites. Some people love the faults; others the merits. It may be wrong, however, to speak of Mr. Rubinstein's artistic personality as having only two aspects. In effect, he is many-sided, and shows himself in a different light on each. Two knights quarrelled over the shield; half-a-dozen might be provoked to put lance in rest over the Russian pianist. Hence every amateur sees something to approve in him, and only when the audience begin to compare notes do they raise their voices angrily because they fail to see alike. It must be owned that on Thursday our distinguished visitor did his best to be at once universally agreeable and the origin of general contention.

We said, four years ago, that there were two Rubinsteins, having nothing in common one with other. Is it a growing capacity of discernment that now prompts belief in as many Rubinsteins as, according to King Richard, there were

Richmonds on Bosworth Field? Three were obvious in St. James's Hall. First came a kind of pedantic Rubinstein, in periwig and powder, who played Bach's *Chromatic Fantasia and Fugue*. When your modern interpreter of Bach is an eminent pianist, he generally tries to make the old master express what he never thought, or, at least, to invest him with the airs and graces of our own time. It is no longer a question of periwig and powder, but of hair with a "middle parting;" no longer of the formal movements of a precise age, but of such *abandon* as becomes an era devoted to the cultivation of nerves. Mr. Rubinstein refused, on Thursday, to dress up old Bach in clothes of the present fashion; that is to say, he hammered out the *Fantasia and Fugue* with the precision and passionless formality of a machine. He saw no authority for what is now called a "reading," and he made none; but careful only to show the structural lines of the music, put forward Bach's work in its integrity, to be admired or not, as the audience pleased. There was something impressive in the play of those iron fingers over the keys without the smallest evidence that they were moved by a will as susceptible to the dictates of feeling as an *Æolian* harp to a breath of air. Mr. Rubinstein seemed less happy with Mozart's *Fantasia* in C-minor and Beethoven's *Waldstein* Sonata. He was not in his best mood for such works, or, at any rate, his attitude towards them was less definite than on some former occasions. It appeared as though, having entered the region of feeling, he had to put upon himself a restraint strong enough to make him uncomfortable, while not more strong than proper respect for the traditions of his subject demanded. There were moments in the first part of the Sonata when the passionate Rubinstein blazed up, and watchers for a conflagration looked at each other with smiles; but generally the master kept himself under, warring successfully against his own affections as well as "the huge army of the world's desires." In Schumann's *Fantasiestücke*, and, subsequently, in the course of selections from Chopin, Mr. Rubinstein threw aside all bonds. He was himself again, or, rather, since he is himself in many ways, he turned towards us his Boanergian side and roared as became a "son of Thunder." Surely the passionate Rubinstein is a phenomenon—a volcanic eruption attended by noises, fire and smoke. The thing is heroic in character and proportions. We may not recognize here a pianist in the act of performing pianoforte music, but we are in presence of an amazing display of musical impulse and inspiration which fascinates even those who do not approve. That artist with knitted brows and resolute eye, flinging back his long hair as, with ten fingers doing the work of twenty, he makes the instrument vibrate to the core of its biggest timbers, and causes wood and iron to plead, each in its way, for mercy, is simply stupendous. One thinks of the war-horse in the grandest of Eastern poems: "He paweth in the valley, and rejoiceth in his strength . . . he mocketh at fear, and is not affrighted . . . he swalloweth the ground with fierceness and rage." It must be said that this Rubinstein overrides his subject. He may be playing anything, for aught we know or care. An overwhelming personality fills the whole scope of vision, shutting out the composer, who, indeed, has often little to do with the result. It is, therefore, well that we have only one passionate Rubinstein. Were there more, stern duty to art might compel the world to chain them up. Even in this case a corrective is ever close at hand in Rubinstein the tender, who speaks—let the Laureate say how he speaks,—

"An accent very low

In blandishment . . .  
Right to the heart and brain, though undescried,  
Winning its way with extreme gentleness."

Here is the shepherd's pipe after the storm in the Pastoral Symphony; the song of the thrush when the thunder has rolled away; the ripple of the mountain brook where erst the torrent roared, — and it is very refreshing and delightful. How refreshing and delightful let those say who heard Mr. Rubinstein perform Chopin's Barcarolle and his own Romance, not to speak of other things. But there is something uncanny about the contrast. Can this loving painter of delicate fancies be the thunderer of a moment ago? Clearly he is, and we watch him with anxiety as we might a flower-decked lion trained to walk in a festive procession.

It may be said that the foregoing are words of rhapsody rather than criticism. No doubt they are, and necessarily so. Mr. Rubinstein is one of those pianists who evade criticism by the very splendor of their faults not less than by the glory of their excellences. In other words, his powers, whether well or ill directed, are strong enough to fascinate, and the most resolute manipulator of critical apparatus soon shuts it up and puts it in his pocket. Why should he not? Comets are generally regarded as erratic members of the solar system, but one need not look askance at their fiery magnificence because they refuse to perform a sober and orderly evolution along with the planets. — D. T. Lond. Mus. World.

#### MUSICAL INSULT.

We have heard much of the irritating effect of street music upon the nerves of those who are compelled to be unwilling listeners; and latterly many complaints have been made by railway passengers of the intrusion of itinerant instrumentalists into carriages where, to the misery of the other occupants, they continue to perform at short intervals during the journey. But music, being an indefinite language, however much it may annoy, cannot insult; so that to effect this result it is necessary to ally it with words, and with what success a recent case will prove. It appears that a correspondent of the *Globe* unfortunately found himself in a railway carriage surrounded by a detachment of the "Salvation Army." Of course this pious body, having a mission, could not let the opportunity pass of letting all the passengers know, by means of a hideous chorus, to what a happy frame of mind they had brought themselves; but as the person who relates this incident did not see why this ecstatic choral burst of joy should be forced upon those not concerned in the welfare of the "Army," he ventured gently to remonstrate, whereupon the vocalists instantly changed both tune and words to the following very personal chorus: —

Oh, he's going to the devil  
As fast as ever he can.

The helpless victim of this attack writes to ask whether the law allows him any redress for this grievance. We should assuredly think that it does; and feel convinced that if he had called any officer on duty at the first station he arrived at, he could have had his cowardly assailants at once turned out of the carriage. Persons intoxicated with religion have no more right to insult their fellow-passengers than those intoxicated with ardent spirits; and if the usual regulations for the protection of travellers do not meet the case, railway companies will have to add something to their by-laws especially for the "Salvation Army." — Lond. Mus. Times.

#### "O SWEET OLIVER."

There is evidence in plenty of the close correspondence subsisting in the seventeenth century between the musicians of England and the Netherlands. Dr. John Bull, the hero eponym of something more than our national anthem, left

England in 1617 to become organist at Antwerp. Matthew Lock, whose music to the *Tempest* and *Macbeth* is still remembered, travelled abroad during the Rebellion and brought back books full of foreign music. I have seen two of the volumes that made his little library; one he heads "A Collection of Songs when I was in the Low Countries, 1648," the other is a printed book of motets bound up with a Dutch manuscript music-book, to which, in the blank spaces, Lock has added a variety of Dutch and German dances. In the same way it was an Amsterdam publisher who brought out in 1664 the "Twelve Sonatas" of John Jenkins, a pleasant writer of "consorts" and "fancies," whose name, however, is now hardly known beyond the circle of musical antiquaries.

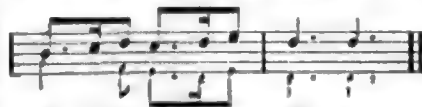
It is, therefore, not surprising that light should be thrown from Holland on the history of English music, but it is a rare chance that we are able to recover a veritable song sung in a play of Shakespeare's. That "O sweet Oliver" existed and was popular long before "As You Like It" was written is ascertained from the registers of the Stationers' Company. The first entry is of the date August 6, 1584, and records a license to Ric Jones "To printe A Ballat of 'O swete Olyuer, Leane me not behind the[e]'" A later notice in the same month gives "the answer of 'O swete Olyuer'" (Arber's "Transcripts," ii. 494, 495). It now appears from a book of lute music lately examined at Leyden — a collection of songs and dances made in the first half of the seventeenth century — that "Soet Olivier" (which is nothing else than a Dutch translation of Touchstone's words) was a dance tune, a branle, identical with the air familiar in England to the song "The hunt is up." The Dutch form has only lost the sprightliness of the English by a change into "common" time. I subjoin the English tune with Shakespeare's song, indicating the variations of phrase in the Dutch copy by smaller notes: —



O sweet Oliver! O brave Oliver! Leave me not be-



hind thee. Wind, a-way! be-gone, I say! I



will not to wedding with thee.

It is right to add that the discovery of this tune is due to Prof. Land, of Leyden; the identification I owe to the kindness of Mr. Chappell. REGINALD LAKE POOLE. *Athenæum*.

#### SOPHIE MENTER IN LONDON.

(From the *Daily Telegraph*.)

This is an age of pianists, and the present season will be remembered as a crowning illustration of the fact. How many may be now upon the way hither we do not know, but already we have amongst us M. Rubinstein, Dr. Hans von Bülow, M. Carl Heymann, M. Lowenburg, and Mme. Sophie Menter, with others less renowned. The quintet of luminaries is surely sufficient for distinction, even though Dr. von Bülow should persist in reserving his light for private circles. Meanwhile, Mme. Sophie Menter has stepped forward on behalf of those whom Dr. von Bülow calls "petticoat pianists." We had heard her under the auspices of Mr. Ganz, the Philharmonic Society, and the Crystal

Palace; but it is one thing to play a single piece, and another to undertake an entire programme with the view of keeping an audience in their seats for two hours. Mme. Menter was bound to emulate her precursors in this respect, and she did so a first time some ten days since at St. James's Hall, whither flocked a crowd of professors and connoisseurs, M. Rubinstein and Dr. von Bülow at their head. The nature of Mme. Menter's task will appear in its true proportions if we indicate the contents of her programme. The list comprised an arrangement by Carl Tausig of Bach's organ fugue in D-minor, Beethoven's sonata (Op. 109), a Pastoral and Capriccio by Scarlatti, Schumann's Etudes Symphoniques, three arrangements by Liszt of Schubert's songs, Liszt's Fantasia on themes from *Les Huguenots*, six pieces by Chopin, and Rubinstein's Valse Caprice. All these things Mme. Menter played from memory in two hours and a quarter, not, as may be imagined, resting for more than a few consecutive minutes. In respect of both mind and body, it was a herculean undertaking, from which even the great Moldavian pianist might have shrunk, much more a lady who, in appearance at any rate, is far from robust. Passing from the wonder of the programme and the labor it involved, let us enter a protest against some of the pieces chosen. Having regard to the fact that pianoforte music of a high and unimpeachable class abounds, we see no justification for an artist who brings forward arrangements like that of Tausig, or fantastic perversions like that in which Liszt insults Meyerbeer. These things may show a performer's skill, but a pianist should always be first and foremost an artist, who, as such, cannot, for the sake of mere display, forget the inevitable conditions of service to higher things. We do not hesitate to say that Mme. Menter damaged her claim to consideration by stooping to the level of Liszt's vulgar, though in some respects astonishing, fantasia. Better that she should be suspected of inability to play things like this than that she should demonstrate her power at such a cost. Concerning the Tausig arrangement and the transcribed Schubert songs, more moderate words suffice. Indeed, one of the greatest successes of the afternoon was made in an arrangement of "Hark, the lark." Nevertheless, the general rule excluding all arrangements whatever from the public repertory of a great artist should be strictly enforced.

Mme. Menter's entire performance made a profound impression, and was altogether of a remarkable character. We are disposed to think as a mechanician she is unrivalled. There is no need in her case to plead that certain effects can only be produced from the piano at the expense of accuracy. The argument, everybody knows, has often been advanced, not without reason, seeing that the great "lions" of former seasons have all given forth wrong notes when strenuously roaring. Hence there has grown up amongst us a toleration of such things, if, indeed, wrong notes have not been raised to the dignity of a principle, and preached as a gospel. Mme. Menter demolishes all this at a blow, by proving that there is no real need for inaccuracy. She is a "lionne," and can roar as loudly as any male specimen of the order; but she never makes a mistake on the keyboard. She literally plays what is set down for her, and in the midst of such indescribable turmoil as that of Liszt's Fantasia her whirling fingers are unerring. Let us, then, hear no more apologies for wrong notes. As would-be inevitable attendants upon modern development, Mme. Menter gives them the lie in their teeth. The lady's strength is another remarkable feature. From what store she draws the power to invest a single instrument

with the sonority of half a dozen is, looking at her delicate frame, a mystery, and one made all the more puzzling by a curious absence of effort. She does not agonize with the pianoforte. Her arms do not fly about like mill-sails, nor does she play with her whole body, yet the fingers descend like hammers, and the instrument shakes to its centre. Scarcely less notable is the lady's delicacy of manipulation in music of a soft and tender character. She plays *mezzo-voce* passages, especially rapid ones, with a refinement and equality of touch nothing could surpass, and it is only to be regretted that the gradations of tone between a musical whisper and thunder are not equally at her command. Mme. Menter, however, has been trained in a school which cultivates contrast, so that we can hardly wonder if she tries to better her instruction.

Ascending from the artist's truly prodigious execution to questions of style and expression, we find some strangely conflicting results. It may be doubted, at the outset, whether the passion of her playing is more than a device. When M. Rubinstein storms over the keys, we know that he could not do otherwise if he would. There is a corresponding tempest in the region of his feeling. Mme. Menter, on the other hand, seems to remain in the peaceful centre of the cyclone she calls up, and this appearance of artificiality detracts from her power. Similarly in pieces the poetic sentiment of which is, as in Chopin's music, like the bloom upon a plum for delicacy, she seems to allow their spirit to evade her. Hence the selections from the Polish composer made little effect; the result in this case being as marked as in that of Beethoven's Sonata, though for a very different reason. We may take objection also to the hard, mechanical style in which the artist hammers out themes that should often be quite legato and touched caressingly; but, passing on, we come to the remarkable fact that sometimes she ascends into the highest and purest region of true poetic expression. This was illustrated the other day by her performance of Scarlatti's Caprice, and the transcription of "Hark the lark." Nothing could have been better than her work here. Grace, sentiment, exquisite delicacy,—in fact, all the subtle charms of great playing were obvious, and, while calling forth delight, excited, also, surprise that elsewhere they were not present in equal force. Mme. Menter, however, should be definitely judged on fuller data than has yet been accorded. Enough for the present that we have in her a phenomenon whose astonishing qualities demand the most cordial recognition. She is an artist to be studied when the glamour of her merely mechanical gifts has passed away. But that will not be yet a while.

D. T.

#### A WORD TO VOCAL STUDENTS.

Amid the babel of talk about "methods," "voice culture," and the like, of which the air is full nowadays, it is not strange that young men and women, possessed of fine voices and intending to make singing a profession, should be misled into concentrating all their energies upon purely vocal training. There is so much to be learned in the way of formation of tone, husbanding of breath, phrasing, vocal agility, and so forth, that one can scarcely wonder at young singers thinking that to master the technique of singing is a sufficient task for a lifetime. The example of famous singers, great masters of the vocal art who have won laurels in many European capitals, and who, after twenty years of experience on the operatic stage, end by knowing about as much (or as little) about music itself as they did when they began, is ever before the minds of ambitious young singers, and tends still more strongly to favor the notion that

all a singer need know is how to use his (or her) voice well,—to sing after a good method, as the phrase is. Add to this the incomprehensible aversion the majority of singing-teachers have to teaching anything about music that is not immediately connected with vocal technique or vocal style, who can wonder that singers, as a rule, neglect almost everything that does not belong to technical training?

Yet what a sad mistake this neglect is,—this well-nigh utter sacrificing of general to special study! If singers could only be persuaded of the truth,—that the more they know about music, the better they will sing!

Many arguments could be brought to bear upon this point. Let us examine, at least, a few of them.

In the first place, it is not to be denied that most people will do an easy thing much better than they will do a difficult thing. Now, most well-trained singers are more likely to be embarrassed by intrinsically musical difficulties than by purely vocal difficulties. The hazardous intonation, the difficult melodic intervals, the complicated rhythms in a great deal of modern music (in a Schumann cantata or a Wagner opera, for instance), confuse the average singer far more than the brilliant roulades and floriture of a Bellini or Rossini aria. I am speaking of good singers, vocally competent singers, not of beginners.

Now, to a thorough musician, all these musical difficulties are simple enough,—at least, they are simple and easy to him in proportion as he is a musician. While the singer who is merely vocally trained finds these things so perplexing that he has to concentrate his whole attention upon them, and has no thought left for the manner in which he uses his voice or for musical expression, the thorough musician, whether he knows how to use his voice or not, sings them with perfect ease. What artistic impression, think you, can a singer make upon his audience, when his whole mind is given up to coming in in time and keeping his place? The most perfect voice and vocal method in the world will not help him here.

It is not only true that what a singer sings easily he sings well; but it is also true that the more easily he sings a piece of music, the less he tires himself out physically and mentally. This is an important point. I once heard a very high musical authority say of Mr. Georg Henschel, the famous baritone: "It seems to me that his great endurance in singing, his always being in good voice, and never getting tired, comes quite as much from his thorough musicianship, making all music perfectly easy to him, as from the perfection of his vocal method or his physical strength and good health." There is more truth in this than many persons would think.

Another argument, an argument which touches the pocket! Young vocal students would be surprised at the number of truly excellent singers who charm large audiences in the concert room, but who cannot get a position in a really fine church choir, simply because they cannot read well enough at sight to take the responsibility of a part in a quartet wholly upon their own shoulders.

Let all who would become really fine singers think of the power that inevitably comes to them from a sound knowledge of music. It will save them time and strength enough in learning songs, arias, parts in cantatas, oratorios, and operas to make it more than worth their while.

W. F. A.—*Mus. Herald.*

#### MUSIC IN ENGLAND FIFTY YEARS AGO AND NOW.

The state of music half a century ago was abundantly shown in the "Index to Musical Events"

published by the *Figaro* last autumn, and possible to be continued at some future and less busy period. Then music was at its darkest. The populace had ceased to be musical, the family circle had dispensed with those glees, catches, and part-songs which, at a period anterior to the year 1831, were the pastime of home, and music had become a mere diversissement of the rich. There was one Italian opera, managed on exclusive principles, with its *corps de ballet*, its "Fops' Alley," and so forth, the opera-house being less a place of music than a rendez-vous. Nowadays, although the standard of operatic performances has not greatly increased, we may point to a better state of things. Italian opera, it is true, is still given at exclusive prices, as it must until *entrepreneurs* learn sense; but had performances at extortionate prices are practically moribund. So, in a striking degree, are the "benefit concerts" which fifty years ago formed the staple musical performances of the season. With a very few exceptions, "benefit" concert givers now hide their diminished heads in hole-and-corner concert-rooms, and it is a gratifying sign of the times that a more or less transparent excuse is deemed necessary before a "benefit" concert is nowadays given at all. Fifty years ago, the orchestral concerts of the season were confined to the Philharmonic Society, which was then so powerful and exclusive that even critics of the public press were obliged to beg permission to pay for seats. To-day, the Philharmonic Society, by a long course of mismanagement, is threatened with dissolution. There is indeed happily a plethora of orchestral concerts. The Crystal Palace directors never had a finer season of Saturday concerts than that which concluded in May, and if by their summer concerts they have lost part of the profit gained during the winter, the result only adds fresh force to the time-honored proverb which tells us to "let well alone." Mr. Ganz has had a satisfactory season. Herr Richter began with a finer subscription than he ever had before, and although the programmes have been very injudiciously selected, and although that injudicious selection has seriously affected the attendance, the fact that the public will cheerfully support high-class orchestral concerts has been sufficiently established. As to miscellaneous concerts, their name is legion. Between a thousand and fifteen hundred concerts and musical performances will have been given between April and July, and in all cases it is satisfactory to find that a higher tone prevails in the programmes than was observable even five years ago. The most conspicuous sign of the times is, however, observable in "recitals." If our forefathers had been told that a pianist like M. Rubinstein could come to England, by sheer force of talent attract £540 to an afternoon piano recital at St. James's Hall, and, after a two months' tour, carry from this country to the Continent twenty thousand good English sovereigns sterling, they would probably have thought their informant daft. Yet it is a fact. Altogether, the state of music in England is such that we have reason to be proud. The alarmists who prophesied that by the ascendancy of the theatres music would suffer have been confounded. The theatres, it is true, have prospered, but the sister arts, Drama and Music, have gone hand in hand, the one assisting, and neither hurting, the other. It indeed remains a fact that, at a time of unexampled public depression, the art of music in its purest state has never been in a more flourishing condition. High-class music is more plentiful than of yore, and there never has been a time in its history in England when more money has been spent upon it.—*Figaro*, June 11.

#### ANOTHER AMERICAN PRIMA DONNA.

(Paris correspondence of the *Advertiser*.)

PARIS, June 14, 1881. Miss Griswold's debut in *Hamlet*, at the Grand Opera, was one of the most interesting it has been our good fortune to witness, and as her talent is henceforward to be classed among the best, I am glad to be able to give some details of the private life of this courageous girl. Previous to the great Chicago fire her parents were rich, but having lost nearly everything they possessed in that terrible disaster, they listened to their



daughter's earnest entreaties to be allowed to cultivate her voice to gain an honest livelihood, and Mrs. Griswold accompanied her child to Paris. Here she entered the conservatory, where she studied with earnestness for three years, and ten months ago merited the first prize—say merited, for she received only the second, as the first was bestowed on a young artist of, as I believe, comparatively insignificant talent, who is glad, to-day, to earn a modest livelihood at the Folies Dramatiques. How true it is that "troubles never come singly." This first disappointment was followed by a second, not less unexpected. M. Vaucorbell, director of our National Academy of Music, engaged Miss Griswold on a very insignificant salary, promising her a *début* which was to have been immediate, but Miss Daram came like a cloud over his memory, and for ten months Miss Griswold seemed to be forgotten. Happily Ambrose Thomas was not so forgetful. He desired earnestly that Miss Griswold should have the rôle of his Ophelia, and encouraged her justifiable indignation against the unjust manner in which Vaucorbell broke his promises. Five days before her *début*, Miss Griswold went to her jailer and told him frankly that she had waited long enough, and, determined to seek fortune elsewhere, she gave in her resignation. This was not at all what the impresario wanted, and after a long debate, in which Miss Griswold bravely held her own, he ended by promising she should make her *début* very soon. "At once!" she added: "I will not wait until after the Grand Prix, when every one whose opinion is worth having is out of Paris. I must have my *début* before a full house, and learn whether I am 'to be or not to be.'" So Monday was decided upon, and Monday Miss Griswold acted and sang the part of Ophelia before a crowded house, in so superior a manner as to astonish those who listened to her, and elicited favorable criticism from every musical critic present. Vitu of the *Figaro*, who is usually severe, says amongst other things: "Miss Griswold possesses a clear soprano voice which rises without effort in crystalline sweetness to re above the lines, and makes play of difficulties in a manner which nothing but serious study and an excellent musical education can explain. . . . What has particularly served Miss Griswold is the juvenile grace of her whole person. There is a *je ne sais quoi* of chastity and simplicity which becomes this marvellous character of Shakespeare's creation, and which enchanted the select audience. Miss Griswold sang with penetrating sentiment, thoroughly correct, and at the same time *très personnel*, the fine passage *Voilà, doucet Hamlet*, in the trio of the fourth act, which in truth has rarely ever been so well sung as this evening." It must be acknowledged that, for a *débutante*, such an appreciation on the part of a severe musical critic is flattering in the extreme, and I, who was present, affirm she thoroughly deserved it. Miss Griswold had the rare good luck of being well supported. Maurel is an incomparable Hamlet and the most sympathetic artist we have. Mdlle. Richards is a contralto of the first order, and an excellent actress. As to Miss Griswold as an actress, she was a surprise to all who saw her, and with experience she will certainly leave nothing to be desired.

On Wednesday Madame Lacombe-Duprez made her *début* in *The Huguenots*, but I must not follow the example of many who were present on that occasion, and make comparison between her and Miss Griswold. Certainly it is unusual for two artists to appear for the first time at the Grand Opera so near together, but those who have listened to them both will never associate the two remembrances. Miss Griswold is but twenty, and has a brilliant career before her. Mme. Lacombe-Duprez is not young; she made a fiasco in the *Diamants de la Couronne* (at the Opéra Comique) some years ago and we wonder Mr. Vaucorbell inflicted such a setting star upon his audience, when he had such a rising one as Miss Griswold at his service.

—The new opera by Mr. Francis T. S. Darley, of Philadelphia, which is to be added to the repertoire of the "Ideals" the coming season, will probably be given the title of *The Bride of Bonacorelle*.

## Dwight's Journal of Music.

SATURDAY, JULY 16, 1881.

### THE END OF A LONG STORY.

One more number will conclude the publication of DWIGHT'S JOURNAL OF MUSIC. It is with great reluctance that we have brought ourselves to the point of making this announcement. When we made the arrangement with the present publishers (Jan. 1, 1879), kind friends willingly and eagerly guaranteed them against loss for two years. There was a considerable loss the first year; but in the second that loss was reduced to so low a figure, while at the same time we received such numerous and warm expressions of appreciation of our work and hope for its continuance, in connection with that generous Testimonial Concert in December last, that we were encouraged to go on another year. It has proved an illusion. Instead of the promised increase, the income from subscribers and from advertisers has fallen off, showing for the first half of the year a serious loss, which falls entirely on the editor himself, who has no heart to ask or to accept further guaranty from friends. Prudence counsels him that it is better to stop now than to risk a double loss by letting the paper run on to the end of the year.

Besides, we are weary of the long work (twenty-nine years), seeing that it has to be carried on under such discouraging conditions, and within such economical and narrow limits that it is impossible to make the Journal what we wish it to be.

Further statement of the motives which have led us to this abrupt pause, with possibly a few reflections proper to the close of a long career of journalism, must be deferred to the concluding number.

Of course our publishers (Messrs. Houghton, Mifflin & Co.) will see to it that subscribers who have prepaid shall be made good for the remainder of their term; and the same publishers will, on the other hand, be glad for the prompt remittance of all dues on account of advertisements or subscriptions.

JOHN S. DWIGHT.

—The final number of the *Journal*, owing to long-needed rest and change of air on the part of its Editor, will be issued a week or two later than usual, — seeing that there is little or nothing going on just now to interest the reader.

### THE BOSTON SYMPHONY ORCHESTRA.

The noble movement of Mr. Higginson has found admiring recognition abroad. The July number of the *London Musical Times* (Novello, Ewer & Co.) pays him the just tribute which we print below. At the same time we have received a hearty letter from Mr. Henschel, confirming what is said about the library he has been collecting for the concerts, and also stating that he has engaged a first-rate violoncello-player, highly recommended to him by Joachim Raff, Tausch and others, and that he hopes to bring over with him that great desideratum for our Boston orchestras, a good harpist. — When will a millionaire be found to give America the large,

strong, many-sided, but high-toned Musical Journal which the present development and prospect of the art in this great country calls for? But for the London greeting!

### A TRUE MUSICAL PATRON.

It has been often said that "example is better than precept;" but then as precepts are so plentiful and examples so scarce, it must not cause surprise that, although we may progress surely, we progress but slowly. Many there are, for instance, who conscientiously assure us that a cause wants but liberal pecuniary support to ensure its permanent success; yet when they are appealed to for the very support they advocate, some special reason strikes them for withholding it. Now, whatever may be said of the advantage of securing social position and influence in furtherance of a movement, there can be no question that the real motive power of the world is money; and the man of fortune, therefore, can accomplish in one day, by a mere stroke of his pen, more real good than thousands of poor men have accomplished by strokes of their pen in many years. Patronage in art — and more especially in music — is good; but the timely help proffered to a struggling genius, however much it may become a valuable personal benefit, is rather the patronage of artists; and he, therefore, who, disregarding individuals, helps to found institutions which shall spread a knowledge of the standard works amongst the people, is the true missionary, for he sets in action, by the magic power of wealth, those grand creations, the beauties of which can alone be revealed by the engagement of a large number of performers at an outlay beyond the means of a private speculator. Disinterested patrons of this kind are rare, but their rarity increases their value; and as it is in the nature of these benefactors of the art to shrink from any demonstrations of gratitude which their actions must necessarily call forth, it is the duty of all who become acquainted with such actions to reveal the name of the actor, not only that justice may be given to whom it is due, but that a worthy pattern may be held up to the world for others to imitate.

Let us then at once say that such a person as we have attempted to describe has recently appeared, not in this country, but at Boston, in the United States. Quietly and unostentatiously — as all earnest workers in a cause they have at heart invariably proceed — he has devoted himself to the task of organizing performances of the greatest compositions in musical art, and admitting the public at a price thoroughly within the reach of all. Our readers will, we are certain, be interested in knowing how this work is to be carried out; and as the facts are in our possession, we will briefly state them. At the last Harvard Concert, Herr Henschel conducted an overture, which went remarkably well. Amongst the audience was Mr. Henry Lee Higginson, son-in-law of Professor Agassiz, and one of the most prominent citizens of Boston, who, struck with the excellence of the performance, immediately resolved, not only to found an orchestra, with the desire of its becoming a permanent institution of the city where he resides, but to place Herr Henschel at the head of it. It appears that Mr. Higginson had for twenty years resolved to carry out this idea, and waited only for the right time and opportunity. Presuming even that he had also put himself forward as chairman of a board to determine how such an undertaking should be directed, and to suggest, if not actually to command, what music should be performed, the Boston public would owe him a deep debt of gratitude. But to prove — for it scarcely would be believed without proof — how, after making himself responsible for the large outlay which must be involved, and intimating his desire that all classes shall be enabled to share the benefits of his generosity, he modestly retires from the scene, we now give the business details of the plan.

Herr Henschel was commissioned to engage an orchestra of from sixty-five to seventy performers, which, as we have already said, is to be permanent, under the title of "The Boston Symphony Orchestra," and at the time of the publication of this article is complete, and ready for the first rehearsal. The sole charge of the orchestra rests with Herr Henschel, who is to be the conductor, and who, without the slightest supervision or control, is to make out the programme of each performance. The concerts are to take place on twenty Saturday nights between October 16, 1881, and March 16, 1882. Three rehearsals are to take place for every concert, each rehearsal of three hours' duration. There are to be no committees, nor any kind of criticism upon the actions of the conductor. Mr. Higginson pays all the artists and every expense connected with the concerts. We may also say that he has bought a splendid library for this orchestra, which already includes fifty symphonies, seventy

overtures, and ninety miscellaneous pieces, all the best editions, in full score, and with the orchestral parts. Herr Henschel has on his programmes all the nine symphonies of Beethoven, two of Mozart, two of Haydn, two of Schumann, one of Mendelssohn, one of Schubert, two of Brahms, and one of Rubinstein, besides a varied selection of overtures and pieces; and it is his intention to produce novelties at not less than fifteen of the concerts. In addition to the orchestral performances—the main feature of the enterprise—the most talented solo vocalists will be engaged at every concert. The entrance fee for the performances are twenty-five and fifty cents (1s. and 2s.). Season tickets, with reserved seats, will also be issued for all the twenty concerts, for five and ten dollars (£1 and £2).

Here, then, are the authentic particulars of a plan which we believe we are safe in saying has no parallel in musical history. We have many instances of wealthy patrons of art helping young composers, not only to make a reputation, but to partially free them from the great battle of existence, so that they can sustain and add to that reputation in maturer years. Help of this kind came to Beethoven, for example, in Germany; and in England we may cite the case of the Duke of Chandos, who appointed Handel to the place of Chapel-master at Cannons, and encouraged him to compose, placing an orchestra and vocalists at his disposal. But all this kindly aid, although indirectly benefiting the art, was mainly directed towards the fostering of a special gift for composition which had already decisively developed itself in the two great artists we have named. The object of our Boston patron is avowedly to further the knowledge of the art itself,—not to draw forth new treasures from rising composers, but to make thousands acquainted with the treasures lying around them. The realization of this object is still in the future; but meantime we cannot withhold the expression of our admiration at the noble manner in which the project has been organized. Let us indulge the earnest hope that wealthy lovers of art on this side of the Atlantic may take this lesson to heart. America has shown us that she can practice as well as preach. Here, the "precept" has long, very long, been set before our artistic capitalists, but we have yet to wait for the "example."

H. C. L.

#### THE SAENGERFEST AT CHICAGO.

The Sängerkunst is over, and the mind deals with it only as a remembrance. The closing hours of the festival were darkened by the very sad intelligence that came regarding the President. On every face was a look of great anxiety, and while vast audiences listened to the music, they did so with that quiet watchfulness that accompanies extreme perplexity. It was in the Sängerkunst building that General Garfield was nominated for his high office, and this thought alone imposed a self-inflicted calm over the audience, and enthusiasm about the music no longer prevailed, although all listened with a quiet dignity that indicated respect and regard for the suffering family at Washington.

But passing from this sad event, I will give some few important points in regard to the festival. It was the endeavor of Mr. Balatka, the conductor of the Fest, to bring up the musical standard of these gatherings. For over a year, he had a large chorus at work upon the most important works, being determined to have the best performances possible. The programmes would not pass criticism, it is true, for while there were a few important works, there were also a large number of minor things not quite in keeping with the festival idea. The gathering of so many Männerchor had something to do with this. It was quite impossible to have very many full rehearsals, and thus the music had to be of a character that each society might learn of itself. Yet the effect produced by this large chorus was very fine, and indicated that there were greater things possible in such undertakings.

But some mention of the soloists. First in order comes Madame Pechka-Leutner. In the sustained singing, in such works as the *Odysseus* of Bruch, the widow in *Elijah*, the *Lohengrin* music, and in the Ninth Symphony of Beethoven, this lady did not appear to her best advantage.

In this class of song her voice is far from pleasant. It has plenty of volume, but is lacking in an agreeable quality. It is penetrating in its carrying power, and she was easily heard over the vast building, but there is a metallic ring to the upper notes that is disagreeable. It sounds as if she had to use great physical force to reach the notes. Her work was rendered with the feeling of an honest artist, however. In her bravura songs, the aria from the *Magic Flute* (the second of the Queen of the Night's numbers), the Variations by Adam, the Variations by Proch, and the Bolero from the *Sicilian Vespers* of Verdi, her voice showed off to much better advantage. She used the half-voice, which is her best, and is still quite flute-like in quality. Her extreme notes, F and G in alt, were made with the ease and purity of a bird. Her trill is very perfect, unless prolonged, and increased too greatly in power, and she makes her runs with grace and ease quite remarkable in so large a voice. It is in this kind of song that her voice appears to its best advantage. She was greatly admired in these songs, and provoked most hearty applause, and was obliged to repeat them. In her sustained song she created no enthusiasm, but was rather disappointing. She is a very fine-looking and commanding lady, and possesses that agreeable quality called good nature, which puts her at ease with her audience at once. Persons who only heard her in the choral works would be greatly disappointed. It was a mistake to have her make her first appearance in the *Odysseus*, for many persons came away with the idea that she had lost her powers, and that her voice was but a wreck of its former greatness.

Miss Cary has done the best singing I ever heard from her. Her noble voice was grand in its volume of pure tone; she filled the great building with sound, and delighted the audience beyond bounds. She was in perfect voice all through the festival. Some of her selections were better suited to the large building than others, and in these she created great enthusiasm. Her "Woe unto them," in the *Elijah*, and the favorite "Che farò" of Gluck, and aria of Handel, "Awake, Saturnia," were her best numbers.

Mr. Candidus, the tenor, has a lyric voice of good compass. It is pure in quality and rather powerful. He sings with a good understanding of his music, although some bad habits in phrasing, and in the delivery of tone, are quite evident in much of his work. He contracts his throat on the upper notes, which gives them a forced effect, not always pleasant. This habit is a great drawback to his vocal delivery, for he has naturally a fine voice. His best renderings were, "The Prize song," from Wagner's *Meistersinger*, the "Swan song," *Lohengrin*, a Mozart aria, and *Siegfried's Liebeslied*, Wagner. He was a general favorite, and was presented with a laurel wreath, decorated with the national colors of Germany.

Mr. Whitney was not always in good voice. In the *Elijah* he did some very good work, but a hoarseness prevented his being at ease. In some of his songs, particularly the aria from the *Creation*, "Rolling in foaming billows," and "In this heavenly dwelling," Mozart, he was very successful. For solo work the festival hall was far too large. When music is given in this very enlarged manner, with a building great enough to hold ten thousand people for its place of hearing, it is not to be expected that solo work can sound very well. After a chorus from a thousand voices, accompanied by an orchestra of one hundred and fifty men, the contrast to a single voice is very marked, and it is some moments before the ear can accommodate itself to the change. All the best shades of coloring are lost, and ex-

tremes of expression in any of its different forms of manifestation are nearly impossible. Our hall was too large for the best enjoyment.

Mr. Remmert was not always in his best voice at this festival. His disposition to force his voice upon the high notes, thereby giving them a hard, chest quality, was too often manifest. In the solo with chorus, in the *Frühjoh* of Bruch, with the Apollo Club, he did quite well. As *Odysseus* he was always dramatic, and often reached fine climaxes, but at other times his voice would break, and there would be the unpleasant forcing of which I have spoken. He had no solo work other than that in the choral works in which he took part. Mr. Remmert, if he would improve the manner of producing his notes in the higher range of his voice, would take a much higher position as an artist. Such an improvement is possible, and should be considered. Madame Donaldi I simply dismiss with this regretful word: she is no singer, and her powers of voice are given out without any seeming regard for tune or expression. I will not attempt to criticize her performances, but pass them by with kindly silence.

Our home singers deserve some mention. Miss McCarthy sang with good taste, and was able to make her solo work heard. She received the applause of the audience. Mr. Schultz also did very well, although his light sweet voice could not be heard to full advantage in such a large place. Particular mention should be made of Miss Ettie Butler, who sang the part of the youth, in *Elijah*. Such was the purity of her tones that they were heard all over the building, although she has a small voice. It is the purity, and vibratory quality of a tone that makes it penetrate space, and not extreme loudness.

One of the absurd performances of the Fest was that of Mr. Breytschuck of New York, who had the courage to play a harp solo in this great place. He is said to be a very fine player, but the number of persons who heard him on this occasion must have been small. I saw that he was playing, but that is all the benefit I received from the performance.

The principal works, with the chorus, were the *Odysseus*, first part of *Elijah*, Reissmann's *Death of Drusus*, and the Ninth Symphony, Beethoven. There were three different choruses: that called the "Festival Chorus," numbering five hundred voices, the Beethoven Society, augmented to about four hundred voices, and the large Männerchor, of about one thousand more. The Festival Chorus sang in the *Odysseus* and the Ninth Symphony, the Beethoven Society in *Elijah*, while the Männerchor gave Reissmann's work, and other smaller pieces. The Apollo Club of our city only sang in the "Farewell to the North" scene of Bruch's *Frühjoh*. The Festival Chorus did some very good work in the *Odysseus* and also produced a body of tone that was quite satisfying, yet for so large a place such a work as this is rather too much drawn out. It contains so many slow movements that a large audience will not sympathize with the progress of the dramatic unfolding. The recitatives are too long, and also too many, and thus the people become tired of waiting for a climax.

In the Ninth Symphony this chorus was not full enough to do justice to this great work. We all know how trying it is upon the singers, and that we have always to consider this fact as we look at the shortcomings of the vocal part of the work. In passing, I may say that even the quartet of soloists were unable to do justice to their parts. The Beethoven Society in the *Elijah* did some very satisfactory work, although the same difficulty, the size of the building, told against them. But this melodious work of Mendelssohn's seemed to please the audience as





— Mr. Ernst Ferabé sails for Europe on the 21st inst. for a prolonged absence abroad, though he has not definitely settled upon his place of residence.

— The musical critic of the *Gazette*, apropos of the pretty-girl operetta of the Boston Museum, called *Cinderella at School*, has the following pertinent remarks upon the way in which these things are very often made up musically:—

Later reflection upon the musical features of the piece have excited in us some serious thoughts regarding the stage of musical development at which the title of composer may be assumed. We opine that no one may claim that rank in any degree who has not made a study of music. A mere tune-maker, whose invention is exhausted at the end of sixteen bars, who does not know one chord from another, who cannot even write down the melodies he thinks he has originated, and whose ear knows no wider range of harmony than the tonic, the dominant and the diminished seventh, and who has no keener sense of rhythms than such as are conventional to the variety hall, can scarcely be considered a composer in the widest latitude of the word.

The process of evolving what is familiarly known as American comic opera is somewhat complicated. The writer of the music, who generally "plays by ear," sits at a piano and strums away patiently under the inspiring memory of the cheaper melodies that have attained a wide popularity, until he has made a paraphrase of one of them. This he disguises sufficiently to take from it the appearance of literal plagiarism. When he has reached this point, he has "composed" a tune. His next difficulty is to perpetuate it in black and white. As he cannot write it down himself, he calls in to his aid a professional musician, who confides it to paper, licks it into proper shape, endows it with harmonies and provides the accompaniment. This process is repeated over and over again until all the solos are written. The "composer" of this description rarely ventures on a duet; a trio is one of the things he religiously avoids; and concerted music is so far beyond his capabilities, both paraphrastic and plagiaristic, that it has no existence in his imagination. This is easily understood by the fact that anything beyond a mere song calls for a slight amount of musical knowledge, which, small as it may be, is utterly beyond his achievement. He will sometimes venture on a chorus, — that is, he will laboriously produce its tune; but from that point the professional musician has to be called in again to fit in the harmonies and to arrange the voice parts. All of this would not be so bad if these "composers" manifested the slightest originality. Their ignorance of the rules of musical grammar might possibly be condoned in the manifestation of true, though crude, musical genius; but, unfortunately, they are only musical forgers, who change the face of other people's music in the hope to make it pass current for their own. They do not compose, they compound. Without the slightest knowledge of music, vulgar in taste, barren of invention, and dealing in the highest flights of their ambition with no more elevated inspiration than the repetition of conventional commonplaces, unable even to write down the music tunes they piece together, — they are no more entitled to recognition as musicians — to say nothing of the absurdity of calling them composers — than those who manufacture square puzzles and other riddles for the juvenile columns of magazines and newspapers are entitled to the rank of literateurs.

And all of this as an indignant protest against the frequent allusions we see, every now and then, to these tune-makers as American composers.

### MUSIC ABROAD.

LONDON. The *Athenæum* (June 25) has the following account of the first performance (at the Royal Italian Opera) of Rubinstein's opera, *Il Demonio*:—

It was known that Herr Rubinstein entertained a complete antipathy to the Wagnerian system, and few could have imagined that he would have the temerity — we can employ no other word — to ignore altogether the modern feeling in favor of greater recognition of the dramatic element in opera. To say nothing of Germany, we cannot find in the French school of so-called grand opera a work so innocent of dramatic import, so suggestive of nothing but the mere musical effect of the moment, as *Il Demonio*. True, the poem of Lermontoff, from which the subject is taken, is striking and in a certain degree beautiful; but in the hands of the librettist Laskowtsoff it has become feeble, meaningless and absurd. The book of *Robert le Diable*, to which it bears some slight resemblance, is a

marvel of consistency and dignity by comparison. The leading points of the action are as follows: The Evil Spirit holds a colloquy with an Angel of Light who preaches repentance, and holds out a promise even of forgiveness if he will renounce his designs against heaven and mankind. The Demon rejects the proposal with scorn, and vows destruction to all created things. But immediately afterwards he sees Tamara, the lovely daughter of Prince Gudal, and conceives an ardent passion for her. As Tamara is betrothed to Prince Sinodal, who is now journeying through the Caucasus towards the home of his promised bride, the destruction of his rival is the Demon's first design. This is accomplished through the instrumentality of a band of Tartar cut-throats, who plunder the caravan and effectively despatch its chief. When Tamara hears of her lover's death she seeks refuge in the cloister; but the Demon, who has already sorely perplexed her by sundry appearances at odd times and strange words of love poured into her ear, boldly enters her cell and declares his love, offering even to renounce his evil ways if she will respond to his affection. Thus assailed, Tamara is on the point of giving way, but the Angel of Light interposes and causes her to expire at the right moment; leaving the fiend in despair at her loss. In this bizarre story the feature which will at once arrest attention is the curious and inexplicable nature of the Demon. The defiant words he utters in the opening scene are shown to be mere bravado, as he is ready to renounce his power for the sake of an earthly maiden. The attributes of humanity with which he is endowed effectually banish the element of terror, while the infernal part of him renders sympathy impossible. A compound of Milton's Satan, Byron's Lucifer and Manfred, and Eugene Sue's Wandering Jew, he lacks the finest qualities of each, and becomes thoroughly unsatisfactory, tiresome, and monotonous. The other characters are very shadowy, and it is impossible to follow their movements with any degree of interest.

The only conceivable reason why Herr Rubinstein should select such a libretto is the fact of the scene being laid in the Russian Caucasus, which has enabled him to introduce a noteworthy proportion of local coloring. This is chiefly apparent in the first act, where there is little trace indeed of dramatic force. The choruses of good and evil spirits in the opening scene are worked up to a climax more in the style of oratorio than opera. The next episode between Tamara and her maidens by the river serves to introduce several Oriental melodies, of which the first, in five-bar rhythm, is the most characteristic, if not the most pleasing. The vocal accompaniment, which Tamara sings in a species of free florid counterpoint, is very happily contrived, and the whole scene is attractive, though its dramatic import is less than nothing. In the next scene, Prince Sinodal's encampment in the mountains, further national tunes, of a wilder and more rugged type, are added to the previous list, even Sinodal's love-song partaking of the same flavor. This method of procedure is well enough in its way, but the relatives have already warned us of Herr Rubinstein's failure to grasp the true dramatic style, and his weakness is painfully apparent in the finale of the act descriptive of the Tartar attack and victory. In the next act, amid a certain amount that is trivial, may also be found much that is original and powerful. We have reached the wedding festivities of Tamara, and, as a matter of course, pending the arrival of the bridegroom, there are a chorus of rejoicing, *river ogner*, a drinking chorus, *Nel vin, licor diuin*, and a ballet. The last is entirely successful, the music being thoroughly original and full of local color. The news of Prince Sinodal's assassination leads to a lengthy concerted piece, modelled on the Italian style. There is a peculiarly felicitous effect at the close, where the Demon's protestations to Tamara are accorded prominence, all the remaining voices maintaining subdued harmony. Excellent, too, is the subsequent appeal he makes to the stupefied maiden, with its picturesquely orchestrated accompaniment. In order to form an effective climax to the act, according to conventional operatic notion, Gudal, Tamara's father, is bidden to avenge the young prince's death, and forthwith there is a general agreement to depart at once for the battlefield. We can forgive the transparency of this device for the sake of the war chorus, which is barbaric and at the same time very telling.

In the third act there is little to note except an extremely lengthy and, on the whole, very fine duet for Tamara and the Demon. Some of the music is intensely expressive, but the contest is too prolonged, and the cuts made in performance were judicious. The religious music accompanying the apotheosis of the heroine is rather conventional, and was probably written under the influence of the corresponding situ-

ation in Gounod's *Faust*. To sum up, at any rate for the present, the most successful portions of *Il Demonio* are those where dramatic feeling is not required. Perhaps fortunately, very little action takes place on the stage, and, with the exception of the ballet, the music would be almost equally effective in the concert-room. How oddly this sounds as applied to a modern opera only six years old, every one will admit. There is much that is charming in *Il Demonio*, but, in order to enjoy it thoroughly, we must for the time have no sense of the ridiculous, and must also forget the higher results which have been produced by the felicitous union of music, poetry and drama. A few words with regard to the performance are all that can be given at present. The advantage of Herr Rubinstein's personal supervision at rehearsal must have been very great, and we have seldom heard an elaborate opera go so smoothly at a first rendering. The principal singers were in every instance well chosen. Madame Albani invested the colorless Tamara with as much human feeling as possible, and her share in the performance was a complete triumph. The same high praise may be given to M. Lassalle, who sang the frequently beautiful strains allotted to the Demon with perfect expression. Valuable help was rendered by Madame Trebelli, Signor Marini, Signor Silvestri and Signor de Romaké.

— At Covent Garden Mozart's *Die Entführung aus dem Serail* ("The Abduction from the Seraglio") was revived after a long period of rest. The *Times* says:—

The reception of *Il Seraglio* at Covent Garden proved to be much more favorable than some amateurs anticipated. It was thought, not unreasonably, that an opera written in such a style, having very little action, a plot of no great interest, very few ensembles, and but moderate scenic display, would appeal in vain to a public used to more sensational fare. Mozart, however, was too strong for his drawbacks. The music laid the audience under a spell, helped thereby by a performance which left few or none of its beauties unrevealed. Much credit is due to M. Dupont and those associated with him in producing the opera for the spirit in which their work was so obviously done. They felt that Mozart deserved a practical proof of reverence and honor, and gave it without grudging. As regards the principal artists, they may or may not have cared about Mozart, but if not, the same end was reached by a different road. It is true that the exceptional music was not, in every instance, sung as written, owing to sheer lack of physical means. For instance, M. Gailhard, who played Osmin, is not a Fischer, and when Mozart invited him into the profoundest depths of bass, the artist made a virtue of necessity, and did his best to adapt the tune without injuring it. One or two other examples of like change under similar pressure attracted notice, but, on the whole, there was nothing with which fault could reasonably be found, not even the omission of an entire air "Traurigkeit," out of consideration for a singer who had another of the most fatiguing character just later. The artist here referred to was Mme. Sembrich, on account of whose rare powers, it may be, the opera again saw the light. The Polish lady's execution of all the music showed that she knew it perfectly, and suggested that she loved it well, but her delivery of the great song was an achievement to be remembered. For fluent vocalization, brilliant style, and sustained strength, this effort deserved to rank among the best in operatic annals. The house applauded vociferously, and Mme. Sembrich repeated the air with no sign of strain upon her means. As Blonde, Constanze's English maid, Mdlle. Valleria again put her mark upon the season. She looked charming in her Eastern dress, sang all her music, especially the beautiful air, "Durch Zärtlichkeit und Schmeicheln," with grace and refinement, and played the part with the full measure of archness and vivacity required. Indeed, the powers of this lady as a comedienne never before appeared to greater advantage. As regards the male artists, it was perhaps fortunate that they were all, or at least the three principals, Frenchmen, and therefore willing and able to act as well as sing. We have referred to M. Gailhard in one capacity, and this is the place to add that he impersonated Osmin with much skill, bringing well forward the mingled stupidity and fanaticism of the Bashaw's overseer. A stranger, M. Soulaïcroix, played Pedrillo, the lover of Blonde, with even greater success. M. Soulaïcroix can sing, but he is more an actor than a vocalist, and his vivacity and point soon commanded favorable regard. This was especially the case in the scene where Pedrillo tempts Osmin with wine, and makes him drunk. The duet had to be repeated, and when Pedrillo, putting his helpless chief on his back, carried him off, there was a special round of applause, followed by a recall. As Belmont, M. Vergnet appeared to distinct advantage.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.

Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI.**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musique d'ensemble. Address 149 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST.

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DIXON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), Boston.

**MME. BERTHA**

Professor of the Art of Singing,

178 3d Avenue, New York.

**JOHANNSEN,**

Ladies prepared for the Opera or Concert Room.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.

will receive pupils in Pianoforte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive)

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE.

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PELHAM, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1861),**

PIANO, THEORY, AND ENSEMBLE LESSONS.  
Music Room at 134 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and Cello) by Messrs. C. N. ALLEN and WOLF FRIED.

**MADAME CONSTANCE HOWARD,**

PIANIST,

218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUEFEN'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LADD, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER.

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 108 1/2 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,

from PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBIA AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSSBY 664 & 666 Sixth Ave., New York.

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE

149 (A) TREMONT STREET, BOSTON, MASS.

Hours 10 A. M. to 1 P. M.

**MADAME RUDERSDORFF,**

50 BOYLSTON STREET, BOSTON

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**F. B. SHARLAND,**

PIANO-FORTE, VOCAL-CULTURE, READY

READING AND CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST.

AND TEACHER OF THE PIANO-FORTE,

137 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every  
forenoon (Mondays excepted), where arrangements for PIANO-  
FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art  
of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

For ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

(Orchestra).

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. EICHLER.

{ Orchestra.....CARL H. EICHLER

W. C. NICHOLS, AGENT,

OFFICE, 616 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND,

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in

the Public Schools of Boston.

**DWIGHT'S JOURNAL OF MUSIC.**

ESTABLISHED IN 1852. PUBLISHED FORTNIGHTLY.

**JOHN S. DWIGHT, EDITOR.**

This Journal has maintained its existence and its character longer than any Musical Periodical in America, being now in its 41st Volume and its 29th year.

Being owned by its Editor, it is wholly independent, in its opinions and its utterances, of any private interest or influence of artists, musicians, music publishers, or musical instrument manufacturers, and never hatters praise for advertising patronage.

It enjoys a high reputation, both here and in Europe, for its high tone, for the candor of its criticism, for the solid value of its contents,—varied, reliable, instructive, and in great part worth preserving; for its persistent efforts to raise the musical taste and standard of our people; and for its impartial survey of the whole field of Musical Art, so far as its limited size, dependent on the measure of public support, admits,—for it must be borne in mind that for every musical topic which claimed notice ten years since, there are at least ten times as many now.

Its contents relate mainly to the Art of Music, but with occasional glances at the world of art and polite literature.

It has an able corps of correspondents and contributors, including such names as Prof. F. L. RITTER, of Vassar College, and Mrs. F. RAYMOND RITTER, Mr. WILLIAM F. APTHORP, Mr. A. W. THAYER, Mr. W. S. B. MATHEWS and Mr. C. H. BRITTAN, of Chicago, Mr. J. C. FILMORE, of Milwaukee, and others.—An important feature in its columns for some months will be the publication of a complete report of Mr. APTHORP'S LECTURES ON THE HISTORY OF MUSIC, recently delivered at the Lowell Institute, as revised expressly by the author.

The Journal is issued fortnightly; price of subscription, \$2.50 per year in advance; five copies, \$10.00; ten copies, \$20.00, and an extra copy to the person sending the club.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

**CLUB RATES OF DWIGHT'S JOURNAL OF MUSIC**

WITH HOUGHTON, MIFFLIN & COMPANY'S OTHER PERIODICALS.

DWIGHT'S JOURNAL OF MUSIC AND "THE ATLANTIC MONTHLY," . . . . .	\$6.75 per annum.
DWIGHT'S JOURNAL OF MUSIC AND BOSTON MEDICAL AND SURGICAL JOURNAL, . . . . .	8.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE REPORTER, . . . . .	11.75 " "
DWIGHT'S JOURNAL OF MUSIC AND THE U. S. OFFICIAL POSTAL GUIDE, . . . . .	3.50 " "
DWIGHT'S JOURNAL OF MUSIC AND THE QUARTERLY REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE EDINBURGH REVIEW, . . . . .	6.00 " "
DWIGHT'S JOURNAL OF MUSIC AND THE TWO REVIEWS, . . . . .	9.50 " "

\* The Atlantic portraits of LONGFELLOW, BRYANT, WHITTIER, LOWELL, and HOLMES, will be sent for \$1.00 each additional.

Specimen copies of DWIGHT'S JOURNAL OF MUSIC will be sent to any address on application.

The Journal is for sale at CARL PRUEFEN'S, 30 West St., A. WILLIAMS & Co., 383 Washington St., A. K. LORING'S, 360 Washington St., and by the Publishers, 4 Park St., Boston.

## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 16mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand page. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

The only compact Guide-Book covering the  
whole ground of ordinary "vacation"  
travel in Europe.

EDITION FOR 1881.

## A SATCHEL GUIDE

For the Vacation Tourist in Europe.

With Maps. 16mo, roan, flexible, \$2.00

This compact and serviceable guide-book is beyond question the best handy guide yet published for the use of American tourists in Europe. It includes the British Isles, Belgium, and Holland, Germany and the Rhine, Switzerland, France, Austria, and Italy. It gives the traveler just the information he needs, in the best form.

We know of no European guide-book which so admirably combines brevity, accuracy, completeness, convenience of shape and beautiful mechanical execution.—*Independent* (New York).

The book is indeed a model of perspicuity and brevity. All the advice it gives will be found of immediate service. The "Satchel Guide" tells the reader how to travel cheaply without a sacrifice of comfort, and this feature of the book will recommend it to many tourists.—*Pail Mail Gazette*

Tourists pronounce the "Satchel Guide" supreme among its class, enabling them to make the most of their time, and see the most desirable objects of real interest at half the cost, under its accurate and judicious direction.—*Providence Journal*.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., BOSTON, MASS.

## A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence; it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover.—*New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.

This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

IF A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$5.00 to \$4.00.

## The Servant Girl Question.

By HARRIET FRESCOTT SPOFFORD. "Little Classics" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Ezzard," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

## EXCELLENT BOOKS FOR SUMMER READING.

Novels, Short Stories, Sketches, Essays, Poems.

### T. B. ALDRICH.

*The Stillwater Tragedy*.....\$1.50  
*Marjorie Daw and Other People*.....1.00  
*Prudence Palfrey*.....1.50  
*The Queen of Sheba*.....1.50  
*The Story of a Bad Boy*.....1.50

### JOHN BURROUGHS.

*Wake-Robin*, illustrated.....1.50  
*Winter Sunshine*.....1.50  
*Birds and Poets*.....1.50  
*Legends and Wild Honey*.....1.50  
*Pepacton*. A new book.....1.50

### JAMES T. FIELDS.

*Yesterday with Anthems*. Anecdotes, Reminiscences, and Characterizations of Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Miss Mitford. 12mo.....2.00  
*Panderbrash*. Enlarged by 100 pages.....1.50

### BRET HARTE.

*Luck of Hearing Camp*.....1.50  
*Mrs. Shingus's Husbands*.....1.50  
*Tales of the Argonauts*.....1.50  
*Thankful Pilgrimage*.....1.50  
*Two Men of Sandy Bar*.....1.50  
*Story of a Mine*.....1.50  
*Drift from Two Shores*.....1.50  
*The Tug of Tule Mountain*.....1.50  
*Condensed Novels*.....1.50

### J. C. SHAIRP.

*Poetic Interpretation of Nature*.....1.50  
*Studies in Poetry and Philosophy*.....1.50

### J. S. JENNES.

*The Isles of Shoals*. A Historical Sketch. Ill. 1.50

### GEORGE E. WARING, JR.

*A Farmer's Vacation*.....3.00  
*Whip and Spur*.....1.50  
*Village Improvements*......75  
*The Bride of the Rhine*.....1.50

### CHARLES DUDLEY WARNER.

*My Summer in a Garden*.....1.00  
*Reminiscences*.....1.50  
*Back-log Studies*.....1.50  
*Baddeck*.....1.00  
*My Winter on the Nile*.....2.00  
*In the Levant*.....2.00  
*Being a Boy*.....1.50  
*In the Wilderness* (Adventures)......75

### HARRIET BEECHER STOWE.

*Uncle Tom's Cabin*.....3.00  
*Nina Gordon*.....1.00  
*Agnes of Horwento*.....1.50  
*The Pearl of Orr's Island*.....1.50  
*The Minister's Wooing*.....1.50  
*Oldtown Folks*.....1.50  
*The Mayflower*.....1.50  
*Sam Lawson's Fireside Stories*.....1.50

### LITTLE CLASSICS.

*Stories, Sketches, Poems*, per vol. 1.00  
1. KILLS. 10. CHURCHWOOD.  
2. INTELLECT. 11. HERCULES.  
3. TALBOT. 12. FORTUNE.  
4. LIFE. 13. NARRATIVE POEMS.  
5. LAUGHTER. 14. LYRIC POEMS.  
6. LOVE. 15. MIRROR POEMS.  
7. ROMANCE. 16. NATURAL.  
8. MYSTERY. 17. HUMANITY.  
9. COMEDY. 18. AUTUMN.

### MRS. CELIA THAXTER.

*Among the Isles of Shoals*.....\$1.50  
*Poems*.....1.50  
*Drift-wood*. Poems.....1.50

### ELIZABETH STUART PHELPS.

*Friends: A Duet*. A new story.....1.50  
*The Gates Ajar*.....1.50  
*Men, Women, and Ghosts*.....1.50  
*Hedged In*.....1.50  
*The Silent Partner*.....1.50  
*The Story of Avis*.....1.50  
*Souled Orders*.....1.50

### LUCY LARCOM.

*Wild Roses of Cape Ann*.....1.50  
*Poems*.....1.50  
*An Idyl of Work*.....1.50  
*Seaside Poems for Summer Travelers*.....1.00  
*Hillside and Seaside in Poetry*.....1.00

### SARAH ORNE JEWETT.

*Deephaven*.....1.50  
*Old Friends and New*.....1.50  
*Play-Days*. For children.....1.50

### HORACE E. SCUDDER.

*The Dwellers in Five-Sisters' Court*.....1.50  
*Stories and Romances*.....1.50  
*Reddy Books*. 5 vols. each.....1.50  
*Dream Children*.....1.00  
*Seven Little People and their Friends*.....1.00  
*Stories from my Attic*.....1.00

### H. D. THOREAU.

*Walden; or, Life in the Woods*.....1.50  
*A Week on the Concord and Merrimack Rivers*.....1.50  
*Excursions in Field and Forest*. With Biographical Sketch by Ralph Waldo Emerson.....1.50  
*The Maine Woods*.....1.50  
*Cape Cod*.....1.50  
*Letters to Various Persons, to which are added a few Poems*.....1.50  
*A Yankee in Canada, with Anti-Slavery and Reform Papers*.....1.50  
*Early Spring in Massachusetts*. With Introduction by H. G. O. Blake.....1.50

### EDGAR FAWCETT.

*A Hopeless Case*.....1.50  
*A Gentleman of Leisure*.....1.50

### OLIVER WENDELL HOLMES.

*Autocrat of the Breakfast-Table*.....2.00  
*Professor at the Breakfast-Table*.....2.00  
*Food at the Breakfast-Table*.....2.00  
*Elsie Venner*.....2.00  
*The Guardian Angel*.....2.00  
*Life of Motley*.....1.50  
*Poems*.....2.00

### W. H. BISHOP.

*Detmold*.....1.50

### P. DEMING.

*Adirondack Stories*......50

### G. P. LATHROP.

*A Study of Hawthorne*.....1.50

### JOHN HAY.

*Castilian Days*.....2.00  
*One Summer*.....1.50  
*The Same*, illustrated by Hoppin.....2.00  
*One Year Abroad*.....1.50

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,  
HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



# Dwight's Journal of Music.

A PAPER OF ART AND LITERATURE.

WHOLE No. 1051.

BOSTON, SATURDAY, SEPTEMBER 3, 1881.

VOL. XLI. No. 16.

## E. P. CARPENTER, MANUFACTURER OF **REED ORGAN ACTIONS,** WORCESTER, MASS.

"What the Works are to a Watch, the  
Action is to an Organ."



"The Carpenter Action is the best."

Every Subscriber to "Dwight's Journal of Music" should have my beautiful illustrated catalogue of specifications, containing more than one hundred different styles.

Sent free to any address.

E. P. Carpenter Organ Works,  
6 to 20 May Street,  
Worcester, Mass., U. S. A.

## THE EMERSON PIANO FORTES

Date from 1849, and now number over 22,000. They have been widely known and universally commended. The newly-organized company embraces the heads of the principal departments in the factory, thus securing the skill and experience of thirty years.

### THE EMERSON PIANO CO.

Has now an entirely new factory, completely fitted out with labor-saving machinery; and as the company uses only the best material, and insists rigorously upon having the very best work, the latest instruments are

#### FAR IN ADVANCE

Of the former series, and will compare favorably with  
**THE BEST MADE.**

The EMERSON UPRIGHTS are especially admired. They have also, besides the SQUARE GRANDS, the COTTAGE PIANO, upright in form, of 64 octaves, and a marvel of beauty and cheapness.

WAREHOUSES,  
595 Washington St., Boston.

## BOSTON CONSERVATORY OF MUSIC.

ESTABLISHED IN 1867.

Not more than from three to four pupils in a class.

### Fifteen to Twenty Dollars

Is the highest charge a term for any one branch, including the free study of Harmony, Thorough Bass, etc., to insure the pupil a finished musical education.

Connected with the Boston Conservatory is

### JULIUS EICHBERG'S VIOLIN SCHOOL,

Which the most famous violinists of to-day and the most eminent critics have recognized as the only violin-school in America deserving of that name.

The regular terms begin in September, November, February, and April.  
Send for Circular to JULIUS EICHBERG, Director

## THE CHICKERING PIANO.

**OVER 58,000 MADE AND SOLD.**

These instruments have been before the public more than fifty-four years, and still maintain their excellence and high reputation as the

### STANDARD PIANOS OF THE WORLD.

The prices of these instruments have been greatly reduced, and are as low as the exclusive use of first-class materials and workmanship will allow.

Pianos sold on easy monthly payments.

Pianos to rent by the month or quarter.

### PIANOS TUNED.

Special Attention is given to REPAIRING Pianos (OF ANY MAKE) by the most competent and skillful workmen.

Illustrated Catalogues and Price List mailed free on application to

## CHICKERING & SONS,

156 Tremont Street,  
BOSTON.

130 Fifth Avenue,  
NEW YORK.

## SMITH AMERICAN ORGAN CO.

THE FIRST ESTABLISHED IN THE EASTERN STATES, and first to win approval abroad for

### AMERICAN ORGANS,

Having all the necessary facilities and unequalled experience, continues to manufacture a great variety of instruments suitable both for public and private use.

The lesser styles are

### MIRACLES OF BEAUTY AND CHEAPNESS.

There are magnificent church organs, with two manuals, twenty stops, and two full sets of pedal bass. There are exquisitely ornamented styles, with full yet smooth tones, and agreeing in form with the most tasteful modern furniture. But the chief d'œuvre of the manufacturers is

## THE CONNOISSEUR ORGAN,

Designed and constructed specially to meet the requirements of Professional Musicians and Musical Connoisseurs, a wholly new and unprecedented instrument, being the

### FINEST ONE-MANUAL ORGAN IN THE WORLD,

And capable of producing all the effects of a Two-Manual instrument.

Catalogues and Circulars sent to any address on application.

Boston, January 28, 1880.

## MRS. A. D. T. WHITNEY'S BOOKS.

Odd, or Even?.....	\$1.50	Real Folks. Illustrated.....	\$1.50
Faith Gartney's Girlhood. Illustrated.....	1.50	We Girls. A Home Story. Illustrated.....	1.50
The Gaywerthys: A Story of Threads and Thrums.....	1.50	The Other Girls. Illustrated.....	1.50
A Summer in Leslie Goldthwaite's Life, Illustrated.....	1.50	Sights and Insights. 2 vols.....	3.00
Patience Strong's Outings.....	1.50	Fables: A Volume of Poems. Beautifully bound in purple and gold.....	1.50
Hitherto: A Story of Yesterdays.....	1.50	Just How: A Key to the Cook-Books.....	1.50

"Such books as here should be in every household, to be read, loaned, re-read, and re-loaned, so long as the leaves and cover will hold together,—not holiday volumes for elegant quiet, but stirring and aggressive works, with a mission, which is to make the world better than they find it."—Boston Commonwealth.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN & CO., Boston, Mass.

## SEVEN YEARS

— IN —

## SOUTH AFRICA.

Travels, Researches, and Hunting Adventures. By Dr. EMIL HOLUB. With nearly 200 illustrations and maps. 2 vols., 8vo. \$10.00.

These volumes give the results of three journeys between the Diamond Fields and the Zambesi River, from 1872 to 1879. Dr. Holub's investigations were remarkably minute and thorough, and Sir Bartle Frere testifies that in South Africa his statements are accepted with perfect confidence.

\*.\* For sale by booksellers. Sent postpaid, on receipt of price, by the Publishers.

HOUGHTON, MIFFLIN &amp; CO., Boston.

Monthly Price 6d., by Post, 7d., Subscription, \$1.75 a Year

ESTABLISHED 1863.

## The Orchestra and The Choir.

186 FLEET STREET, LONDON, E. C.

Published on the 1st of every month.

THE ORCHESTRA which has been established nearly twenty years has during that time been held in high esteem for its thoroughly independent tone, its just and unbiased criticism, and its aim to promote the objects of all who are interested in the development of High Class Music.

## CHARGES FOR ADVERTISEMENTS.

6s. 6d. per inch in Column.

REPEATS:—Four insertions charged as Three (if prepaid in one amount).  
Ordinary Page, £4, 4s. Column, £2, 10s. Quarter, £1, 6s.

WILLIAM REEVES, 186 FLEET STREET, LONDON.

Office of "Reeves' Musical Directory."

## ELIZABETH STUART PHELPS.

## FRIENDS: A DUET.

A new Novel. 1 vol. 16mo, \$1.25.

This romance has aroused a wide-spread and eager interest during its publication as a serial in the *Atlantic Monthly*. Its appearance in book form will, therefore, be very welcome, and it is safe to say that it will be one of the popular books to read and discuss at sea-side and mountain resorts during the summer. Miss Phelps has never done better work — *Providence Journal*.

It is a book to make the people who read it talk about it. Miss Phelps knows much of human nature and passion, and puts much of both into her books. She writes with an abandon, so to speak, an intensity of feeling, which holds the heart of her reader steady until she is through with him. — *The Congregationalist* (Boston).

A book which places her on a higher plane as a writer than anything she has done before. — *Baltimore Gazette*.

Miss Phelps's conceptions of character are so elevated and inspiring that no reader can close a book from her pen without feeling stimulated to a more unselfish life. — *The Christian Union*.

## MISS PHELPS'S OTHER BOOKS.

THE GATES AJAR .....	\$1.50	THE SILENT PARTNER.....	\$1.50
MEN, WOMEN, AND GHOSTS..	1.50	POETIC STUDIES.....	1.50
HEDGED IN .....	1.50	THE STORY OF AVIS.....	1.50
SEALED ORDERS AND OTHER STORIES .....	1.50		

THE TROTTY BOOK. Illustrated .....	1.25
TROTTY'S WEDDING-TOUR AND STORY-BOOK. Illustrated.....	1.25

Two delightful books for children.

## A DELIGHTFUL NORWEGIAN STORY.

## SYNNÖVE SOLBAKKEN.

By BJÖRNSTERNE BJÖRNSON. Translated by Prof. R. B. ANDERSON, with a Biographical Sketch of Björnsen and a fine Portrait. In a new and attractive style of binding. \$1.00.

A very entertaining novel of Norwegian life. It is so different from anything we have had in the line of fiction recently that it cannot fail to become popular. It is fresh, strong, and sweet. — *Cincinnati Commercial*.

The reader is irresistibly charmed. . . . Professor Anderson's ability and scholarship and familiarity with the Norse language render him eminently competent for the task he has undertaken. — *Chicago Journal*.

It has a charm quite impossible to describe. The author does not bring his work to us, but he takes us with him to the Norway farms, and we sit or walk by his side, while he tells us about the places and the people whom we see, and who justify every word he says of them. — *Boston Advertiser*.

## A GENTLEMAN OF LEISURE.

A Novel by EDGAR FAWCETT, author of "A Hopeless Case." "Little Classic" style. \$1.00.

An amazingly clever book. The scene is laid in the fashionable circles of New York, and Mr. Fawcett holds up to ridicule certain society weaknesses which are not confined to New York; prominently that unexplainable desire on the part of certain rich young fools to be considered foreign. The story is well managed in the telling, the dialogue is bright and sparkling, and the humor unforced and genuine. — *Boston Transcript*.

The book furnishes a bright and a most salutary lesson to demoralized Americans. It is written with remarkable cleverness, being very readable, besides its excellent qualities of purpose, and is a marked advance on Mr. Fawcett's earlier story. — *Boston Correspondence Hartford Current*.

\*.\* For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers.

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

## Music Publishers.

CLARKE'S NEW METHOD  
FOR REED ORGANS.

This wonderfully successful book still sells largely year after year, and seems to be a permanent success. A good instructive course, very fine selections and arrangements of good Reed Organ Music, account for the favor in which it is held. Price, \$2.50.

IN PRESS AND NEARLY READY:

a new book for Choirs.	} L. O. Emerson.
a new book for Singing Schools.	
a new book of Trios for Female Voices	} W. O. Perkins.

Amateur Orchestras should send for Winner's Band of Four (\$1.00), with music for four to six instruments, or QUINTET ORCHESTRA (5 books, each \$1.25).

The New Opera.—OLIVETTE (50 cts.); THE MARIOT (50 cts.); BILLIE TAYLOR (50 cts.); are given everywhere. Fine editions, and wonderfully cheap.

OLIVER DITSON &amp; CO., Boston.

## NEW SONGS.

BABIES EYES.....	A. E. Bopen.
BREAK BREAK.....	J. F. Rudolph.
LAST GREETING.....	H. Levi.
OH, FISHER BOY, MY OWN.....	Geo. L. Osgood.
STAY AT HOME.....	J. Barnes.
SPRINGTIME.....	R. Becker.
THE OWL AND THE PUSSY CAT.....	Wm. F. Apthorp.

Published by

CARL PRÜFER,

34 WEST STREET, BOSTON.

## MADAME SEILER'S SCHOOL

OF

## VOCAL ART

AND

## INSTRUMENTAL MUSIC,

1104 Walnut Street, Philadelphia,

offers a thorough education in every branch of music at moderate prices. Instructions by the best teachers of the city.

For circulars with farther particulars, apply as above.

## MUSIC AND MUSICIANS.

Essays and criticisms by

ROBERT SCHUMANN,

Edited, translated, and annotated by

FANNY RAYMOND RITTER.

Second Series. Price \$2.75.

LONDON:—Reeves. NEW YORK:—Schubert.

We cordially congratulate Madame Ritter and her English-speaking readers, on the production of this most interesting and delightful volume. — *Exr, London*.

There are two musical writers whose works and names rank with those of the highest literary authority, such as Matthew Arnold and Sainte Beuve; they are Robert Schumann and Richard Wagner. — *Nation, New York*.

This book sparkles with gems. Such papers as Florentin's rhapsody strike chords in the reader's heart, which vibrate for hours after its perusal. Brief as is Madame Ritter's annexed sketch of Schumann's life and character, it is convincingly just and truthful. An interesting bond of Schumann, photographed from an original portrait by Bendemann, entirely different from those hitherto published, and presented to Mrs. Ritter by Madam Clara Schumann, accompanies the volume. — *World, New York*.

## VASSAR COLLEGE,

POUGHKEEPSIE, N. Y.

## School of Art.—Department of Music.

Dr. F. L. RITTER, Director.

An ample and efficient corps of Teachers. Singing

Piano, Organ, Harmony, etc. taught.

Students reside in College or Poughkeepsie.

Catalogue with full particulars furnished.

S. L. CALDWELL, I. D. President.

BOSTON, SEPTEMBER 3, 1881.

Entered at the Post Office at Boston as second-class matter.

THE PUBLISHERS WILL REFUND THE UNEXPIRED SUBSCRIPTIONS FOR DWIGHT'S JOURNAL OF MUSIC. THEY DESIRE TO CLOSE THE JOURNAL ACCOUNTS AS PROMPTLY AS POSSIBLE, AND REQUEST THOSE WHO ARE INDEBTED EITHER FOR SUBSCRIPTION OR ADVERTISING TO REMIT THE AMOUNT WITHOUT DELAY TO THE PUBLISHERS.

HOUGHTON, MIFFLIN &amp; CO.,

4 PARK ST., BOSTON, MASS.

HENRI VIEUXTEMPS'S AUTOBIOGRAPHY.<sup>1</sup>

(Concluded from page 112.)

My father and I now returned to Brussels and the winter of 1834-35 was devoted to excursions in Belgium and Holland. In that of 1835-36 we went to Paris, where I worked principally at composition under Reicha. I now began trying my hand at something more important in form and idea than the "Air with Variations," then exclusively the fashion. My notion always was to combine the grand Viotti form of concerto with modern mechanism and exigencies, and I set about carrying it out, to the best of my power, in several pieces of different character, comprising some Concertinos, wherein I condensed as much as possible the three styles. These worthless essays were never printed, with the exception of the Concerto in F-sharp major, which a publisher thought fit to publish, without my knowledge, as the Second Concerto. I performed them, however, during my travels in Germany, from 1836 to 1837, on my way to Vienna, and from 1837 to 1838, when shaping my course for the first time towards St. Petersburg, in company with Henselt, whom I met at Warsaw. They were everywhere well received and applauded. This first visit to St. Petersburg encouraged my father to return there the next year (the winter of 1838-39) with François Servais, my countryman and friend. After giving together a series of concerts at Riga, where we became exceedingly well acquainted with a young and amiable chapelmaster, Richard Wagner, we went to Dorpat and Narva. In the latter town I had a very severe illness, which compelled me to remain there three months with my father, and it was there, too, that, during my nights of sleeplessness and fever, I conceived the germ of a piece, the "Fantaisie-Caprice," since become popular. In the winter of 1838-39, which had been lost through my illness, my father resolved that we should go in the spring to St. Petersburg, and wait there for the season of 1839-40. We spent the summer in the country, and it was in the neighborhood of St. Petersburg, on the banks of a thread of a stream called the Tschornoretchka, that I wrote, with Servais, the Duet on *Les Huguenots*, besides composing my Concerto in E (Op. 10), and terminating the "Fantaisie-Caprice" (Op. 11), compositions which I played for the first time at the Grand Theatre, St. Petersburg, on the 16th March, 1840, and which were received with enthusiasm and surprise. The sensation made was extraordinary and almost Eu-

ropean, becoming more and more marked and stronger at Brussels (July, 1840), at Antwerp, on the occasion of Rubens's statue being inaugurated there (August, 1840), and particularly on my re-appearance at the Conservatory Concerts, Paris (12th January, 1840). It was a revelation become legendary, a genuine consecration. I remained in the great capital all the winter of 1841, and in the spring went to London. I visited Belgium and Holland from 1841 to 1842; Germany and Austria, particularly Vienna and Pesth, 1842 to 1843.

Towards the end of 1843 I embarked for New York, where I remained for a considerable part of the winter of 1844. I visited, successively, Boston, Albany, and a large portion of the Northern States, crossed the Gulf of Mexico, and played in Vera Cruz, Mexico, and Havana; then, re-entering the United States at New Orleans, I ascended the rivers Mississippi, Missouri, and Ohio; saw Washington and Philadelphia, and, at last, in the month of July, started from New York for Europe. These distant wanderings had not the results which people might imagine. At that period the inhabitants of the United States of America were not smitten with music-mania as at the present day. I went there too soon; I was too classical for them, and, with the exception of a few choice spirits who could appreciate my efforts, the only thing with which I could charm the Yankees and excite their enthusiasm was their national theme, "Yankee Doodle," with which I became popular, and, whether I would or no, made my mark, opening up the road for others. It was on my return from these long and fatiguing travels that I published Op. 6, Variations on a Theme from *Il Pirata*; Op. 7 and 8, Seven Romances without Words; Op. 9, "Hommage à Paganini;" Op. 10, Grand Concerto in E-major; Op. 11, "Fantaisie-Caprice;" Op. 12, Sonata for Piano and Violin; Op. 13, Duet on *Oberon*, with Ed. Wolff; Op. 14, Duet on *Le Duc d'Orléans*, with Ed. Wolff; Op. 15, "Les Arpèges;" Op. 16, "Six Etudes de Concert;" Op. 17, "Souvenir d'Amérique sur 'Yankee Doodle,'" Op. 18, "*Norma*, for the Fourth String;" and Op. 19, "Concerto in F-sharp minor." Whether in a railway carriage, or on board a steamer, I never ceased composing. But this over-excitement was destined to be followed by unfortunate results, and the state of my health forced me to go through a long curative process at Cannstadt (August, September, and October, 1844). I composed there my Concerto in A-major (Op. 25), which I played for the first time at Brussels (January, 1845), and afterwards in several other Belgian cities. I performed it, also, a good deal in London during the season, and, the year following, in Germany, at Vienna, Pesth, Berlin, etc.

It was in Berlin that I received, in the spring of 1846 (March, I think), a pressing invitation from Count Mathieu Wielhorski to go to St. Petersburg as Violinist to his Majesty the Emperor Nicolas and the Imperial Theatres, and professor at the School of Music. The terms appeared brilliant, and, somewhat wearied by my long wanderings, I gradually came to look upon the offer as ex-

ceedingly acceptable, the end of the matter being that I consented to go and bury myself for the best years of life in the land of snow and frost. I took up my residence, therefore, in St. Petersburg from September, 1846, to September, 1852, when an attempt was made to introduce into my agreement certain stipulations which were unacceptable to me. I declined consenting to them, and left the country of fraud, with its elegant, refined, and seductive society. I vegetated in Russia, agreeably I grant, but still it was only vegetating, from 26 to 32 years of age, the best years in a man's life. Nevertheless, I was kept up by art, and despite the excessive cold, and the phenomena of northern climates, I composed a great many more or less important things, among them being my Concerto in D-minor, which, in 1853, was of singular use in re-calling me to the memory of the artistic world at Vienna, Berlin, Leipzig, Dresden, etc., as well as Paris, Brussels, and London. I spent the winter of 1855 in Belgium, and at the end of that year settled at Frankfort-on-the-Maine, in the environs of which city I purchased a little country estate. It was at Drei-Eichenhain, in the Grand Duchy of Hesse, that I certainly spent the happiest days of my life. Though the house was a genuine peasant's habitation, it was idyllic; the most perfect calm reigned around, and the air was unusually pure, while before my eyes stretched the chain of the Taunus. In this enchanting retreat it was that I wrote certain things which are decidedly more impregnated with nature than any others from my pen.

From this spot I made excursions in all directions, in the neighborhood, along the Rhine, to Baden, Belgium, France, and England, always returning home with delight. This quiet life was not destined to last long, for, in 1857, a celebrated speculator tracked me out and persuaded me to accept an offer for the United States of America, but with a resuscitated celebrity, Sigismund Thalberg, who was creating a *furor* there. I yielded to the temptation, and once more embarked for those distant shores, accompanied by my wife and "Yankee Doodle." I soon perceived that Ole Bull, Sivori, Henri Herz, Leopold Meyer, Jenny Lind, Damoreau, Alboni, etc., had been there and worked wonders. Ignorance was disappearing, instinct being revealed, and the want of harmony as well as the power of comprehension being awakened. The trip lasted a year, and was full of adventures. I returned to Europe in July, 1858, and hastened to regain my little nest and my flowers at Drei-Eichenhain. I spent the winter of 1858-59 in Paris. I put the last touch to my 5th Concerto in A-minor, composed with an eye to the violin competition, for which I had been asked to write it, at the Brussels Conservatory. Henri Wieniawski attracted attention to it by his really prodigious execution in Russia and in Germany, in England and in France. Quite recently it has been adopted for the violin competitions at the Paris Conservatory (1878).

Towards the end of 1859, I visited several towns in Northern Germany, besides going to

<sup>1</sup> From *Le Gazette Musicale*.



St. Petersburg and Moscow, where I had left a great many acquaintances. Skirting the Gulf of Finland and passing by Hamburg (March, 1860) and through Denmark, I next proceeded to Stockholm (May, 1860), where I had been invited for the coronation festivities of the King, Charles XV. In 1861, still settled with my family at Frankfort-on-the-Maine (Drei-Eichenhain), I made excursions to the right and left, taking part in the tours of artists on exhibition, which were then all the rage, thanks to an American *impresario*, now become as celebrated as Barnum and others such. In this fashion I repeatedly traversed Germany, France, Austria, and England. I will not dilate on these tours, which were more speculative than artistic, though I always strove as much as I could to preserve for them a character of grandeur and dignity. It was an irresistible current, which had its day. This lasted till 1866, when the political situation, big with events, obliged me to leave Germany and settle in Paris, where profound sorrows and painful bereavements awaited me. In July, 1866, I lost my father. I was deeply affected by the sad event. He was my first guide; my initiator by intuition and paternal love.

In 1867, I went, somewhat in the capacity of a packet of music, to Italy, which it had been my dream to visit as an artist, and, in 1868, on the 20th June, after returning from France, I had the indescribable sorrow to lose my wife, the companion of my life for twenty-four years.<sup>1</sup> To divert my thoughts and deaden my despair, I gave myself up more than ever to the most intense hard work, to journeys, and to mad changes of place. In the winter of 1868-69, I visited for the last time, with my *impresario*, some towns in Holland, Hamburg, Denmark, and Sweden; I went to London for the season, and, during the winter of 1869-70, remained almost entirely in Paris, busying myself much with composition, which did not prevent me from making a few trips in the Provinces, Belgium, and Holland. In the month of May, 1870, Max Strakosch proposed that I should make a third voyage to the United States of America in company with a fair and celebrated vocalist, then very popular. I agreed the more willingly as the Franco-German War was imminent and the voice of the cannon threatened to silence every other, as it really afterwards did. We started on the 30th August for New York, where we began, on the 12th or 15th September following, an uninterrupted series through the United States of a hundred and twenty most brilliant and lucrative concerts. They proved extraordinarily attractive, and recalled to mind the fabulous reign of Jenny Lind. I found that immense progress had been made since my previous visit. Everywhere grand philharmonic societies and artistic associations had been formed; a taste for serious music had been manifested and developed; and, taking into due consideration the Yankees' naturally extravagant love of eccentricity, I have no doubt that in time a logical process of refinement will take

place, and render this new nation perfectly fitted to discern, understand, and assimilate great and high art. On the termination of the tour in May, 1871, I declined the proposals made me by the Central States and California, and hastened back to Paris, where I found, alas! as a result of recent events, heart-rending changes and apparently irreparable disorder. I stopped only a few days, and then went in *villagiatore* to Belgium. I was at Brussels in the midst of the re-organization of the Conservatory of Music, consequent on the death of M. Fétis and the nomination of M. Gevaert in his place. Being desirous of continuing the traditions of my old and venerated master, Ch. de Bériot, and of preserving them for my country, I agreed to the proposals of M. Gevaert, and accepted the place of director of the Finishing Class (*Classe de Perfectionnement*) in the Brussels Conservatory. I discharged the duties of the office from 1871 to 1873, adding to them during the second year those of director of the Popular Concerts. I gave a vigorous and new impetus to the institution, which was falling into a somewhat tottering condition. I devoted myself passionately and frantically to the work. I spent my nights in reading and filling my mind with the scores of the old composers, and of such among the moderns as interested and captivated me, without allowing my attention to be diverted either from my beloved instrument or from whatever might inspire my fancy. Whether I worked more than my strength would allow; whether there was too much strain on the mind and the nervous system; or whether it was the fatigue of all kinds, physical and moral pre-occupation, various annoyances and causes of vexation, which rapidly undermined my health, I know not; but on the 13th September, 1873, I was attacked by a cruel disease, which reduced me to nothingness. Paralysis of all the left side, especially the *hand*, suddenly reduced me to silence. All my strength was taken away; all my vigor suppressed; all my energy destroyed. Thanks to the devotion of my son-in-law, Dr. Ed. Landowski, and of my kind old friend, Dr. Piogey, who got the highest medical celebrities of Paris, whom I thank with all the power of my soul, to take an interest in my case, the profound despair which at first took possession of me gradually calmed down. Five years have elapsed since the fearful calamity, the mere recollection of which annihilates me and renews all my anguish; I cannot describe all that these gentlemen have done and tried, and all that their affectionate and vigilant care is still incessantly trying, in order to complete my cure, although the state of my health is now very satisfactory, and I can move my hand, without, however, being able to use it as vigorously as I could wish. It is to them that I owe my having been able to find consolation in the exercise of my art by busying myself with composition, and even publishing, since my terrible misfortune, the *Voix intimes* and the Concerto for Violoncello. I go on working, and am putting the last touches to many things, which may or may not see the light. After my illness I naturally tendered my resignation as professor in the Brussels Conserv-

atory, but the then Minister, M. Delcour, would not accept it, graciously begging me to continue as an honorary member of the professional staff. Last year (1877), feeling better and in stronger health, I was able gradually to resume my duties, and to set going again my class, which had had to suffer somewhat from the complications and incertitude caused by my illness.

#### WEBER'S *PRECIOSA*.

This fast-waning season has not offered throughout its entire course a more delightful entertainment than the *Preciosa* of Pius Alexander Wolff, as performed on Monday night by the Meiningen Company at Drury Lane Theatre. The play was, of course, given with Carl Maria von Weber's incidental music, and thus to the attraction of a perfect dramatic *ensemble* was added the charm of strains as characteristic and beautiful as any ever conceived by him whom the world recognizes as *par excellence* the composer of chivalry and romance. So many years have elapsed since *Preciosa* was last offered to an English audience, that we may safely regard it as new to the present generation — new, we mean in its entirety, the overture, as is well known, having an occasional place in concert programmes, and the choruses being a common feature in the repertory of vocal associations. Under these circumstances it may not prove amiss to dwell a little upon the origin and character of the work. Wolff appears to have already written his gypsy drama when Weber made his acquaintance at Weimar in 1812. He was then a well-known actor of the high-and-dry classical school, but so much a romanticist at heart that, whenever he put off the toga and took up the pen, he discoursed themes dear to the soul, not only of Weber, but of all Germans who looked for a purely German stage. As soon as *Preciosa* was completed, Wolff applied to Eberwein for the requisite incidental music, and having obtained what he wished, submitted the entire work to the Berlin Intendant, who rejected it as "likely to create a false interest" in the bands of robbers then infesting the neighborhood of the Prussian capital. Wolff's acquaintance with Weber subsequently ripening into friendship, he was led to ask the composer of *Der Freyschütz* for better music than Eberwein had written. With this request Weber complied, although the result of an earlier effort of the same nature, in connection with Rochlitz's *Der eise Ton*, had proved the reverse of encouraging. It is interesting to note with what earnestness and ardor the master threw himself into the task thus imposed. He had but just finished *Der Freyschütz*, and might well have rested pending the bringing out of that triumphant work. Instead of doing so he took up his weary pen once more, not, however, till, with conscientious care, he had steeped his mind in gypsy lore, and breathed the very air of gypsy romance. Many another composer would simply have taken the lines to be illustrated, and jotted down the music without more ado. Weber, on the contrary, read books on gypsy and Spanish life till his imagination became excited in the right direction, afterwards so arranging in his mind the suggestions of his fancy as that he could sit down and write the overture first, though it is made up of themes taken from the body of the work. The music was soon completed. Beginning May 25, 1820, Weber finished the score on July 30, and sent it off, with full directions to Wolff regarding the proper performance of each number. The first representation took place at Berlin in the following March, and we are told that, though newspaper criticism concerned itself very little with the music, the public

<sup>1</sup> Josephine Eder, born at Vienna, the 15th December, 1813, was only a pianist, and never was a singer on the stage as has been asserted. — *Ed. Gazette Musicale*.

recognized at the outset charms which have never since been disputed. It is almost superfluous to speak here of the overture, the one song, "Einsam bin ich," sung by Preciosa, or the concerted numbers. These are more or less familiar, which cannot, however, be said of the music written to accompany certain parts of the dialogue. Some of Weber's most characteristic and striking beauties are here displayed, though comparison with Mendelssohn's later and bolder efforts in the same line—witness *Athalie*, *Antigone*, and *Edipus*—makes the passages seem timid and reticent. However this may be, the fact remains, that Weber's delicate and suggestive music gives infinite charm to the spoken lines, and adds the text no little by helping to complete its poetic environment. The play, we should add, is far from unworthy of such assistance. Though romantic and picturesque from first to last, it does not depend upon these qualities alone for acceptance, but presents several well-marked and skillfully-drawn characters. Such is that of Preciosa herself,—the high-born maid stolen from her parents in childhood by gypsies, and ultimately restored to their arms. Such is that of the old gypsy mother, whose years have certainly not blunted the keenness of her outlook after the "main chance," and such is that of the old soldier who hides a very prudent regard for his own safety beneath the bounce and bluster of warlike speech. Moreover, the interest of the play runs along one broad line, and is easy to follow. No construction could be more simple or better adapted to bear without injury a mass of elaborate accessories.

The performance of the music showed that the Meiningen Company had not neglected to qualify themselves for the generally efficient discharge of such a task. We shall not be expected to say that as exponents of a musical drama they are up to the mark of a great opera troupe; but it is a duty to declare that their rendering of Weber's choruses was such as even fastidious critics could enjoy. The famous "Im Wald" met with admirable treatment at their hands, while Fraulein Schweighofer, as Preciosa, sang the song to which reference has already been made with appropriate simplicity and charming expression. Nothing could have been better than the effect of the little piece, as the singer warbled it unaffectedly from her seat among the rocks far up the stage, to the soft accompaniment of flute and horns stationed behind the scenes. An increased orchestra, ably conducted by Herr Rieff, did justice, on the whole, to Weber's delicate scoring, and, in fine, the musical representation left very little to desire. As for the purely dramatic performance, it was simply perfect. Preciosa, with all her vague unrest and longing for a higher and more congenial life, was most poetically embodied by Fraulein Schweighofer, whose prevailing gentleness and grace made absolutely startling by contrast the fierceness with which her great love swept aside the gypsy captain when he presumed to obstruct its course. Equally good, in the very different part of the gypsy mother, was Fraulein Schmidt—a true personification of that form of shrewdness which is ever alert to make the best, anyhow, of circumstances as they arise. Don Alfonso, Preciosa's devoted lover, was sympathetically represented by Herr Arndt. Herr Hassel kept the audience amused by his broad humor as Pedro, and the small parts of Don Francisco (Herr Teller) and Don Fernando (Herr Richard) were sustained with a skill that suffered no abatement through the probability of being overlooked. As always, with this company, the details of the representation were complete. The gypsies carried illusion to its farthest point. They were gypsies not only in appearance, but in manner—in the wild energy of their dances, in

the abandon of their attitudes, in their childish curiosity about the dress of the lords and ladies who came among them, and in their eagerness to further, to their own advantage, the more equal distribution of property. Upon this, however, we need not insist. The reputation of the German company is sufficient guaranty that nothing which knowledge and skill could do to render the scene complete was left undone. Some of the tableaux were specially effective, and the curtain had to be lifted no less than four times upon that which showed the gypsies in the act of setting out on their march through the forest; Preciosa borne shoulder high upon a litter, and the old mother sitting in a donkey-cart smoking her short pipe with great contentment. That *Preciosa* is one of the greatest triumphs of the German season cannot for a moment be disputed.—*London Times*.

#### WHAT IS SAID OF IT.

(From the Boston Daily Advertiser, July 18.)

Mr. John S. Dwight announces in *Dwight's Journal of Music* of Saturday that with one more issue its publication will be discontinued. The announcement will be heard with very general regret in musical circles, and many who are not musical in a professional sense will be sorry to learn that this enterprise has not been sustained. During nearly thirty years good music has had no more intelligent and devoted servant than *Dwight's Journal*. Whoever wishes to write the history of music in Boston—we might almost say the history of music in America—for this period must depend upon the *Journal of Music* as his best authority. And whoever succeeds Mr. Dwight in musical journalism will be very fortunate if he succeeds also to his rare accomplishments, his refined though generous judgment, and his loyal enthusiasm.

(From the Boston Journal, July 14.)

*Dwight's Journal of Music* is to be discontinued. It has performed a worthy mission, and its editor is entitled to a rest after nearly thirty years of hard work for the cause which he has promoted.

(From the Boston Transcript, July 18.)

Mr. Dwight's literary services in the cause of music have been so widely recognized that no mention of them is needed. The discontinuance of the *Journal* will be a cause of quick regret to amateurs and connoisseurs of music, and will leave a gap in journalism which will with difficulty be filled.

(From the Saturday Evening Gazette.)

*Dwight's Journal of Music*, which is to be discontinued after the next number, has had a long and creditable record in connection with the art to which it has been devoted. Mr. John S. Dwight, its founder, and its editor through all its existence, is a gentleman possessed of a genuine enthusiasm for music, and who has given many years of conscientious and effective effort to its advancement in our country. He has been more identified with its literature during that period than any other American, and he has been creditably known abroad for what he has done in this connection. He will retire with the respect and gratitude of the friends of intellectual and refined culture. The only regret is that his labors have not been pecuniarily more successful. There will, we trust, be a fitting successor to the enterprise from which he withdraws, and in this it is to be hoped the public will have the benefit, at least occasionally, of Mr. Dwight's ripe knowledge and valuable comment.

(From the Commonwealth, July 23.)

Mr. John S. Dwight, editor and projector of *Dwight's Journal of Music*, announces that one more number will conclude its publication. It has been published at a loss, and that is the reason of its discontinuance. It has been of great service in fostering the higher order of music in this country, and none too warm thanks are due Mr. Dwight for his conscientious devotion to this service. We shall regret the loss of his able and honest criticism. The paper has needed more than ought else a good business manager.

(From the Springfield Republican, July 20.)

*Dwight's Journal of Music*, after twenty-nine years of the finest literary service to music in America,

expires with its next number, whose issue will be delayed for a while. When it was founded there was no musical journalism in the country, nor has there ever been a paper with this specialty to compete with *Dwight's Journal* in its high standard of criticism. Only one or two of the so-called musical papers now existing are of the slightest value to music, or worthy the least respect as literature. Most of them are tenders to publishing firms, and are edited in the most trivial fashion; nor do they as a rule succeed in giving the news,—the daily press forestalls them in that. *Dwight's Journal* has not been of late years a good newspaper; it has not done so well as it could have done; but when we read Mr. Dwight's articles, we felt repaid for waiting,—the musical sense was so exquisite, and the literary expression so fitting in its scholarly grace. John Sullivan Dwight is now sixty-eight years old, and there are not many who remember that he was ordained over forty years ago over the Unitarian Church in Northampton, for his ministerial service was very brief. He was made for other work; his writings set the high-water mark of musical judgment, and no other person has approached his influence in making Bach and Handel and Beethoven, and the rest of the great masters of the classical era in music popularly appreciated. The musical taste of this country owes a great deal to him. His *Journal* ought to have been supported, and would have been if Boston were in a state of musical health. We cannot resist, at this turning-point in Mr. Dwight's evitable life, the temptation to quote from that bright sketch of young Lowell's, in his "Fable for Critics," where, beginning with Hawthorne, he says:—

"When Nature was shaping him, clay was not granted  
For making so full-sized a man as she wanted,  
So to fill out her model, a little she spared  
From some finer-grained stuff for a woman prepared;  
And she could not have hit a more excellent plan  
For making him fully and perfectly man.  
The success of her scheme gave her so much delight  
That she tried it again, shortly after, in Dwight;  
Only, when she was kneading and shaping the clay,  
She sang to her work in her sweet childish way,  
And found, when she'd put the last touch to his soul,  
That the music had somehow got mixed with the whole."

(From the same: Boston Letter, July 21.)

The announcement of the suspension of *Dwight's Journal of Music* after the next number has been received with genuine regret in literary as well as musical circles. The paper has long been an authority in its way, and has stood for the best in musical culture. It has been one of the institutions of Boston, the existence of which was regarded as a credit to the city, a token of the refinement of its culture. Mr. Dwight has constantly maintained the standard high, and has striven persistently to bring the taste of the community up to it. For the present really enviable position of Boston as a musical city, much is certainly due to Mr. Dwight's efforts the past thirty years. For years he was far in advance of the profession and the patrons of music, but he has lived to see a musically educated community grow up where he has worked, and the standard steadily raised. He has been a severe and often harsh critic, but he has also been always intelligent, criticising from well-established principles, and broad, inspired always by the highest and the best motives. He has been an enthusiast, thoroughly devoted to his art, and his *Journal* reflected the purest sentiment and the highest musical culture. It has been intimated that the prospect of the establishment of a new musical journal hastened his determination to bring his publication to a close, but it is not apparent that this is correct. . . . A new musical journal of high standard may, by and by, seek to establish itself in the place occupied by *Dwight's*, but it is probably the fact that no formal or serious plans have yet been formed. *Dwight's* stops because it does not receive adequate support. Though it has not been for some time so strong and, perhaps, so attractive as it used to be, it will be greatly missed, and it will be difficult for a new venture to secure the place it has held and the attention and confidence it has received. Mr. Dwight should now write the musical history of Boston and the growth of musical culture in America; some think he will do so. He is now at work on a chapter on

Music in Boston for the Memorial History of the city.

(From the same, July 23.)

**MR. DWIGHT'S RETIREMENT—AND AFTER?—**  
The cessation of *Dwight's Journal of Music* impresses every reader of musical literature and every one who appreciates worthy music as a lamentable event for musical interests, first and principally because it appeals to their own consciences, and they know that were they really concerned for music, a paper of such excellence would not have stopped for lack of support. Mr. Dwight has been getting old for some years now, and the wonder is not that he should be unequal to the requirements of modern journalism and disappointing to customers that want the news; on the contrary, the wonder is that he should have been asked, this dozen years back, to run such a journal without an able staff under his direction. If there ever was to be a first-class musical journal in America, its opportunity was under Mr. Dwight's direction. He ought to have been sustained liberally by Boston men who could well have afforded to give Boston the distinction of the only true musical journal in America. We are aware of the objections which will be brought to Mr. Dwight's "narrowness,"—his irreconcilable attitude toward Wagner and Berlioz and Rubinstein,—his fanaticism, as the new school call it, for Bach, Handel, and Beethoven. This would not have injured the paper in the least. Mr. Dwight's objection to the music of the future never prevented him from giving large accounts of its performance on every notable occasion, as of the *Bühnenfestspiel* at Baireuth in 1876, for instance. Had he had the proper backing and assistance of subordinates to make his journal a current encyclopedia of musical news and criticism, there can be no doubt he would have done so. His editorial opinion need not have been lamed one whit, and the natural impression of disproportionate honor paid to the old composers over the modern would have never arisen. It is very much to be regretted that Mr. Dwight was not afforded the privilege of doing what no other man in America has shown the capacity of doing,—carrying on a scholarly and authoritative musical journal without fear or favor.

The course of so-called musical journalism in this country has not been exceptionally bad. It is everywhere what it is here,—largely commercial, dependent on cliques or on dealers. Even the best publishing firms cannot make a first-class independent paper. They think they cannot afford the sacrifice. That is the reason Ditson & Co. cut loose from Mr. Dwight. As a result, they have an innocent sheet which daily advertises all their publications, and whose opinion nobody ever thinks of quoting. Church & Co. of Cincinnati publish a handsome and honorable paper, the *Musical Visitor*; the *American Art Journal* is a "newsy" and informing paper; but neither these nor any of the list has any lifting and advancing quality. Music might stay in the stocks for all the current musical papers would do, since they feel bound to show courtesy to every sort of music, and would not damn the worst prayer-meeting or variety tune, for fear of hurting some publisher's feelings. It is of other stuff that the really useful musical journalists must be made.

The regrets all over the country are more or less folderol, since their feeling practically expressed in subscriptions would have rendered its verbal expression unnecessary. But they are especially superfluous in Boston, whose musical public has shown a gross ingratitude to Mr. Dwight, and a shallow valuing of his work which no amount of flattery now can gloss over. The same sort of thing is now going on in regard to Carl Zerrahn, the great conductor of the Handel and Haydn and Harvard symphony concerts,—the entire body of standard musical entertainments in Boston for almost if not quite a generation. Now one of the rich Bostonians has gone wild over Georg Henschel, and has endowed an orchestra with him for leader, in such wise as ought to have been done for Zerrahn many years ago. Boston is to be wished much joy of Henschel, but despite all his qualifications and ambitions, this brilliant young man is not yet great, nor devoid of grave faults, and it may well be

questioned whether he will last. He is in a trying position,—as whoever essays musical journalism after John Sullivan Dwight will be.

(From the Boston Transcript, July 23.)

The Springfield Republican's heat over the stopping of *Dwight's Journal of Music* is amazing, acquired at such a distance from the scene, and also somewhat *de trop*. Mr. Dwight, who is apparently enjoying his well-earned *otium cum dignitate*, might well pray to be spared from such ill-informed chouspishness.

(From the Springfield Republican, July 24.)

There is a general feeling of disappointment over the stopping of *Dwight's Journal of Music*, at least so far as the newspapers are concerned, for Mr. Dwight never failed of appreciation from them. The New York Sun eulogizes Mr. Dwight as the *Republican* has done, saying that "his voice has for thirty years been heard advocating and encouraging whatever is best and noblest in art, and at the end it is as with many other prophets, discouragement and failure." The *Sun* recognizes also the defects of his exclusive devotion to the elder composers, and his neglect of news, but declares that, after all, his journal's influence has been "deep and abiding throughout the country in the direction of sterling music," "has set the feet of tens of thousands of musical scholars in the right path," and now perishes, "the oldest and most honorable landmark in the history of musical journalism in this country." The Boston tea-table paper, however, seems to consider Mr. Dwight and his *Journal* as private Boston matters, and thinks it strange and superfluous that anybody outside of Boston should take any interest in the event. But human nature is so made that the interesting will interest, no matter where it is, and Mr. Dwight has been much too important for Boston to smother. We may be permitted to doubt whether he is perfectly satisfied to find that the so-called musical public of Boston doesn't think enough of his work to support his journal, but prefers Dexter Smith and Earl Marble.

(From Harper's Weekly (G. W. Curtis), August 6.)

We observe with regret that *Dwight's Journal of Music* is to be suspended. It has been published for more than a quarter of a century, and has been constantly at the head of musical journalism. Indeed, Mr. John S. Dwight will be remembered as the first of musical critics of the highest character in this country. His lectures upon the great composers in Boston forty years ago set the key for the general American appreciation of Handel, Haydn, and Beethoven, and all the years and all the great performances of the works of those composers since that time have but confirmed Mr. Dwight's judgments.

In his journal he has always maintained the highest and severest standard. Indeed, it has been sometimes urged that with the lapse of time his taste demanded the milder and dryer strain, and that Bach was almost too melodious and popular. But these were only the harmless jests of respect for an unwavering loyalty to the best and an unsparring antipathy to all charlatanism in music. Although the *Journal* stops, its influence will always be felt. It has done its work in developing a popular taste for the noblest productions of a great art, and the name of John Sullivan Dwight will be honorably and indissolubly associated with the history of music in this country.

(From the New York Tribune, August 7.)

*Dwight's Journal of Music* has been discontinued after an existence of twenty-nine years. Mr. John S. Dwight, the editor, is a sound and scholarly musician, and a careful and honest critic, and it is to his influence, exerted personally and through his paper, that Boston is largely indebted for the advance in musical cultivation which has taken place there during the last quarter of a century. The discontinuance of the *Journal* will be viewed with marked regret, and it is to be hoped that Mr. Dwight will not withdraw himself altogether from musical affairs, in which he has made his influence felt so long and so beneficially.

(From Church's Musical Visitor, Cincinnati.)

Under the heading "The End of a long Story," in *Dwight's Journal of Music* for July 10, Mr. John

S. Dwight announces the suspension of the publication of that journal with the next issue. Want of support is the cause, the paper having been published at an actual loss for some time past. Although support by subscription and advertising had been promised in order to prevent this disaster, yet the hopes thus raised were doomed to disappointment, the paper suffering a falling off both in subscription and advertising, of so serious a nature as to oblige the editor to close up abruptly. "Besides," he says, "we are weary with the long work (twenty-nine years), seeing that it has to be carried on under such discouraging conditions, and within such economical and narrow limits that it is impossible to make the *Journal* what we wish it to be."

So ends the career of another musical journal. It could hardly be called a "people's paper," yet it doubtless had a use, and performed it. Whatever may have been its influence, it can truly be said of it that from the first it has nobly held to its convictions, swerving neither to the right hand nor to the left. Peace to its ashes, and rest and recuperation to its honored editor.

(From the London Musical World, July 30.)

But lately we had to record the withdrawal of *La Revue et Gazette Musicale de Paris* from the honorable company of art journals. Now, after a career, if not quite so long, in no degree less praiseworthy, an old friend on the other side of the Atlantic is about to follow suit. The subjoined appears in the number of *Dwight's Journal of Music* (Boston) for Saturday, July 16.

That this announcement will be perused with earnest regret we feel assured. Truth is that *Dwight's Journal* was hardly "spicy" enough for many of our go-ahead cousins. Exclusively devoted to art culture, art record, art criticism, and the interests of art generally, it from the beginning consistently disdained personalities, for which reason, apart from genuine worth as an intelligent organ of opinion and a chronicle to which, however judgments vary, implicit confidence might be given, it deserves, and will obtain, grateful remembrance.

(From the London Figaro, August 6.)

The oldest of the American musical papers, *Dwight's Journal of Music*, will be discontinued after its next number. Its editor, the veteran Mr. John S. Dwight, frankly owns, etc. . . . The truth is that *Dwight's Journal of Music* has outlived its time. Twenty-eight years ago, when it was founded by Mr. Dwight, musical matters in the United States were very different from what they are now. The love of music has not only increased, but musical newspapers are far more numerous than they were. Those musical newspapers are of a more energetic character than the traditions of *Dwight's Journal* would allow; while the more influential of American music-lovers are deeply imbued with the love of that modern German school with which Mr. Dwight can feel no sympathy. . . . Far more vigorous treatment of musical matters is now demanded by the American people, and thus it is that *Dwight's Journal* dies in the fulness of its time, and with the honor which attaches to a long and unblemished career.

## Dwight's Journal of Music.

SATURDAY, SEPTEMBER 3, 1881.

### VALEDICTORY.

This is the last appearance of the *Journal of Music* which has so long borne our name. For needed rest, as well as to gain time for the solution of certain practical problems (out of which however, nothing has yet come), this *post mortem* number (so to speak, considering how many obituary eulogies and keens it has called forth) has been delayed beyond our original intention. In the last number (July 16) we frankly gave the reasons for the discontinuance: namely, that the paper does not pay, but actually entails a loss upon its editor, and that said editor, conscious of his own shortcomings, is heartily weary of the struggle to keep the thing alive within such eco-



nomical limits as render it impossible to make such a journal as he has desired.

The truth is, we have for some time been convinced that there is not in this country now, and never has been, any adequate demand or support for a musical journal of the highest tone and character. The last experiment of any promise, the *Musical Review*, established in New York less than three years ago, was unable to complete its second year. The musical papers that live and flourish financially are those that serve the interests of music trade and manufacture, and which abound in endless columns of insignificant three-line items of intelligence or news; the slang term "newery" is a description which they covet. A journal which devotes itself to art for art's sake, and strives to serve the ends of real culture, however earnestly and ably, gets praise and compliment, but not support.

Besides, such is the spirit of competition, that the moment a paper seems to be beginning to succeed, instead of concentrating forces upon it to build it up to self-sustaining strength, others, roused by its example, start some new and rival enterprise, dividing the support which might have gone to one really good, important journal, or to two or three good ones. When we began in 1852, there were barely three or four musical journals in this country. Now they count by the hundred, almost every important music-dealer publishing his own organ.

Again, when we began, musical literature of any consequence, in the English language, was extremely meagre. We had to translate largely from the German and the French, to furnish valuable matter for our readers. All this is changed. Musical writers, criticisms, biographies, histories, analyses of great musical works, abound. Especially has the attention paid to music in the daily and weekly press increased of late, while in their quality the newspaper criticisms show a very marked improvement. Musical journals as such, therefore, such as may have been indispensable to culture and the public taste some years ago, now naturally seem almost superfluous. So long as the average music-loving, or music-curious, citizen can read the notice of the last night's concert, fresh and early, as he takes his buckwheats, smoking hot, over his breakfast-table, he is not apt to trouble himself to look into a specialist paper once or twice a month to keep him up to the true pitch of opinion. Of course it is useless for a slow, fortnightly journal, limited to eight pages, to compete with the daily newspaper in its speciality of news.

Then, too, there is no putting out of sight the fact, that the great themes for discussion, criticism, literary exposition and description, which inspired us in this journal's prime, the master-works and character and meaning of the immortal ones like Bach and Handel, Mozart, Beethoven, Schubert, and the rest, although they cannot be exhausted, yet inevitably lose the charm of novelty. We have said our say about them all so often, and so fully, have preached so many sermons on these glorious texts, that it is hard to find anything new to say. What more can one write, for instance, about the five and sixtieth Christmas performance of the *Messiah*?—except to compare the singers, or to criticise the execution, and those are matters of but momentary consequence. In a few years it will be the same with the *Passion Music* of Bach. The thoughts we then insisted on from inmost conviction, with a zeal for inciting others to seek, and helping others to appreciate the divine power and beauty and great meaning of those inspired art creations, are now become the common property of all the world. Of course we never owned them, but we felt them and endeavored, somewhat successfully within a narrow, slowly widening circle to make

others feel their truth. All true thought, truly stated, inevitably crumbles in the course of time into the smallest current coin. Lacking the genius to make the old seem new, we candidly confess that what now challenges the world as new in music fails to stir us to the same depths of soul and feeling that the old masters did and doubtless always will. Startling as the new composers are, and novel, curious, brilliant, beautiful at times, they do not inspire us as we have been inspired before, and do not bring us nearer heaven (in fact "the other place" is where some of them seem most at home!) We feel no inward call to the proclaiming of the new gospel. We have tried to do justice to these works as they have claimed our notice, and have omitted no intelligence of them which came within the limits of our columns, but we lack motive for entering their doubtful service; we are not ordained their prophet. If these had been enthroned the *Dii majores* of the musical Olympus, and there had been no greater gods: if the contributions of the past thirty years to musical production were the whole of music, we never should have dreamed of establishing a musical journal, nor would Music have been able to seduce us from other paths, in which, by persevering, we might possibly have done more good. It may be all a prejudice; perhaps we are one-sided; perhaps too steady contemplation of the glory of the great age has seared our eyeballs for the modern splendors; but we prefer to leave these and their advocacy to "whom it may concern." Doubtless here is one secret of much of the indifference to this journal: the "disciples of the newness" feel that it has not been in sympathy with what they would call the new musical spirit of the times, and innocent inquirers take the cue from them. But we revenge ourselves with pointing to the ~~the same~~ fact, that in the concert-giving experience of to-day, at least in Boston, the prurient appetite for novelty (new fashions) seems to have reached its first stage of satiety, and that programmes must in the main be classical to secure good audiences in the long run. If we in any humble way have helped to bring about this good result, we may at least feel that our labor has not been entirely thrown away.

But whatever may have been the causes of our failure to make this journal what it should be, we are disposed to find them mostly in the editor himself. We cannot endorse the too kind suggestion of the sympathizing writer in the *Springfield Republican*, that Boston, or that the musical public anywhere, has been "ungrateful" to us. Surely we can complain of no "ingratitude" on the part of the press; its treatment has been almost uniformly generous and appreciative; witness the "obituaries" we have copied, not omitting frank and honest strictures on our course. We have long realized that we were not made for the competitive, sharp enterprise of modern journalism. That turn of mind which looks at the ideal rather than the practicable, and the native indolence of temperament which sometimes goes with it, have made our movements slow. Hurry who will, we rather wait and take our chance. The work which could not be done at leisure, and in disregard of all immediate effect, we have been too apt to feel was hardly worth the doing. To be first in the field with an announcement, or a criticism, or an idea, was no part of our ambition; how can one recognize competitors, or enter into competition, and at the same time keep his eye upon the truth? If one have anything worth saying, will it not be as good to-morrow as to-day? A poor qualification for the journalistic scramble of this year 1881! Indeed we cannot scramble. And, far from making any boast of it, we must accuse ourself of great omissions and procrastinations not in accordance

with the modern idea of an editor, even in the quiet field of Art. Yet somehow we feel that we have performed a considerable amount of labor, such as it was, in our day.

One of our frank contemporaries, whom we copy elsewhere, says that this has never been a "people's" paper. Yes, you have us there. To be a tribune of the people, in your sense, we never felt to be our mission. *Non omnia possumus omnes*. We do not believe in writing down to people. We have been perhaps too sensitively unwilling to insult the popular intelligence by thinking anything too good—any thought, or view of Art, or any music—for the average listener or reader. "State the best that there is in you and the great world will come round to you;" that, in effect, is the Emersonian maxim which has saved many an ingenuous young mind from renouncing its birthright. The few, the most appreciative (and they are not always the most technically prepared ones) must be reached first; what those see, feel and approve, will surely make its way to wider and wider acceptance. This at least has been the lesson of our life. Now if you begin with trying to ingratiate the general mass, "the people," you are in danger either of talking baby talk to them, or of turning your art journal into a musical primer and A B C book, or of chopping everything up into that poor mince-meat (too often dogs' meat) of small paragraphs and items, which so abound in many musical papers, and which catch the idle eye, but do not inform the mind; or of running into petty personalities, which may "spice" a paper, while they sink its dignity; or finally, you fall into the temptation of always striving after and proclaiming the exceptional, when wholesome daily bread is the thing most wanted. On this point we make our own confession without shame. In the lower stages of culture, the people, especially we Americans, are easily stirred up to "seek a sign."

to be on the *qui vive* for every so-called "big thing." World's fairs are on the brain, and threaten us so frequently that the exceptional spreads over all, and there is no room, time or thought left for the common. It tends to be all mountain with no valleys; all excitement, no repose; all exception and no rule. In music, too, we have our monster festivals and Peace Jubilees, each seeking to surpass the other by its unprecedented scale of magnitude, as if the measure of value were mere size. We have borne our share of satire and rebuke in times past for our cold response to such appeals. We think the world shows signs of coming round to our unpopular way of thinking. And we congratulate our Boston, at least, that she has outgrown such childish ambitions, and has settled down upon regular triennial oratorio festivals (like those of Birmingham and the Rhine cities), within the limits of artistic taste and common-sense.

It only remains for us to return our heartfelt thanks to our faithful and able contributors and correspondents, with all of whom it has been a labor of love, a service of sincere devotion to the good cause in music, to help us make the *Journal* useful and attractive. Some of these have stood by us from the first and proved themselves true friends. The same may be said of many of our subscribers. On their account especially it makes us sad to feel that the little bark, which they have helped so long to keep afloat, cheering our loneliness in the long work, must now go down before reaching the end of its thirtieth annual voyage. They have not the comfort, which we shall have, of a great sense of rest and freedom when the burden is rolled off from our shoulders.

But we do not despair of musical journalism. If it is impracticable within the narrow limits of a little one-man organ like our own, without cap-

ital, without the means of enlargement, and unwilling to avail itself of questionable and distasteful ways for gaining circulation, it is still possible that some day somebody will furnish the means for building up a journal upon a much broader foundation, with capital, with room for greater variety of matter in its columns, with means of commanding first-class paid contributors, and with not merely one to do all the editorial work, but with a corps of editors, each responsible in his department, and representing, it may be, various sides in some of the great questions, as of old and new school. Such a journal would absorb any rivals worth absorbing; it would have news enough, well-sifted news, in spite of the newspapers, while it could afford to treat at length, without fear or favor, questions of principle and taste in Art. All this combined under one experienced, catholic and comprehensive head, who need not feel always bound to write himself on every topic, would be a musical journal worth the while. It is essentially the plan suggested by our unknown warm sympathizer in the *Springfield Republican*. We doubt not it will come. Some music-loving millionaire, not content with guarantying orchestras and building splendid music-halls, will some day feel the need of a great, many-sided, high-toned musical journal. We may live to see it after the springs of active energy are dried up in ourselves. But Art is long, though life is short. And so we humbly take our leave.

JOHN S. DWIGHT.

#### MUSIC IN THE PUBLIC SCHOOLS.

What follows was intended for the concluding portion of a chapter of Musical History prepared for the "Memorial History of Boston." That chapter has grown to such unexpected length that much of it will have to be omitted for the present, leaving us free to give this portion in this final number of our Journal. It must be understood that this is history, and not criticism. We do not enter into any discussion of the mooted questions about *Tonic Sol-Fa*, "absolute pitch," or the "movable Do." We only aim to show what has been done, and show the promise of the future.

Let us step down for a moment from the heights and the high schools of art, from symphony and oratorio, and from the university, and watch beginnings in the very nursery. Let us look into the public schools, where singing has been taught on a progressive system, from the youngest primaries upward, both by rote and note, for at least forty years. This movement started rather vaguely to be sure, contenting itself at first with demonstrating that all children, with a very few exceptions, only enough to "prove the rule," can be taught to sing. It was the assertion of a faith, rejected by our Puritan forefathers, in the musical nature of man. It has grown up into something which can properly be called a Boston institution; and if its principle is sound, the germ of a musical future is contained in it.

It dates back to the early days of the old Academy of Music, (1833-41), and to the impression made upon the mind of Mr. Wm. C. Woodbridge, by what he heard and saw in the schools of Germany and Holland, where vocal music was taught as one of the elements of common education. After his return to Boston he stated his experience and his conviction before a meeting of the friends of education. This was in 1830. In January, 1832, on the recommendation of a report made by the Chairman of the Primary School Committee, Mr. George H. Snelling, it was voted that the experiment should be tried in one school of each primary district. In 1836, in response to a memorial from the Academy, the School Committee voted to have music taught in four of the

grammar schools, under the direction of the Academy. That meant practically under the direction of Dr. Lowell Mason, and according to the Pestalozzian, or inductive, method, first applied to music by Nägeli of Zurich, and embodied in Mason's Academy Manual. For some time the brave resolution was not seconded by prompt and adequate municipal appropriations. But meanwhile Dr. Mason devoted himself with such zeal and tact, gratuitously, to testing the plan in a single school, and with such success, that it was voted to employ a salaried teacher of singing, for not more than two hours each week, in each of the grammar schools. This the Academy's Report for 1839 declared to be "the Magna Charta of musical education in this country."

So the work went on, under the personal instruction of Messrs. Mason, Webb, and others, steadily and slowly gaining ground, despite the intermittent faith and sympathy of new School Committees. In 1846, ten of the schools were assigned to Dr. Mason, and ten to Mr. B. F. Baker, as head music teacher.

In 1848, two half-hour lessons were required each week for every pupil; and in some schools the regular female teachers and ushers were so far initiated into the method as to enable them to carry on the lessons between the visits of the musical instructors. Pianos also were provided. Vain efforts had been made for years to revive the attention paid to music in the primary schools, beginning at the root of the matter; for in the earliest years, almost in infancy, the ear should be made familiar with musical tones and acquire some practice both in singing and in reading them from notes, as a foundation for all further progress. Let the little child learn properly to sing even the simplest melody; let him identify each tone which he delights to hear and make with corresponding characters upon the staff, and with those syllables, numbers, letters which conventionally denote the relations of the tones to one another and to a common key-tone; let him feel every day the rhythmical delight of singing with his fellows in good time and tune; let him be led unconsciously to know concord from discord, to feel the beauty of a perfect chord, and to some slight extent to sing in *parts* with other voices, — and his interest in music is secured for life; he will grow up sensitive, attentive to the music made about him, even if he should not become much of a singer himself. This is the time for loosening the soil, so that any latent germs of native talent may find an outlet to the light. The older schools were taught at disadvantage until this preparatory period was provided for.

It was not until the first musical school festival held in the Music Hall at the close of the school year in 1858, that the true value of such an element in early education vividly impressed most of the believers in our public schools as the palladium of our free institutions. The lovely spectacle, together with the inspiring thrill of the united fresh and silvery voices of twelve hundred children, in cheerful songs, or in sustained tones of solemn chorals, brought the truth of the matter home to all present. Those annual festivals, due in a great measure to the forethought, zeal and organizing faculty of one member of the School Committee, Dr. J. B. Upham, grew more and more impressive year by year, and told of steady progress, so that it became an easier matter to secure the sanction of the whole committee and of Boston for complete and systematic measures. From that year (1858) a standing sub-committee on music, of five members, became a part of the annual distribution of functions in the school committee. Dr. Upham was the chairman of the five. It was ordered that two hours weekly should be given in each grammar school to singing, practice of notation, scales and reading sim-

ple music, under the teachers of the several districts, Messrs. Butler, Bruce and Drake. In the primaries there was to be singing at the opening and close of each school session, with what more might be thought expedient. Mr. Zerrahn was employed in the Girls' High and Normal Schools, partly to the end of qualifying the pupils to teach music as well as the other usual branches.

We need not follow the wavering policy of successive school committees regarding both the musical instruction and the annual Festivals; these inspiring exhibitions have been greatly missed for seven or eight years past. More than once the work of years was undone by some uneasy change of measures, and hope deferred, though not discouraged.

At last, in 1864, a most important step was taken: the problem of musical instruction in the primary schools was met in earnest. A man appeared with the peculiar gift for such a task, possessed with the genius of love and patience for it, full of enthusiasm and unbounded devotion, full of invention, and with a remarkable tact for the adaptation of means to ends, — Mr. Luther W. Mason, whose labors in the schools of Cincinnati had attracted much attention. He managed soon to interest the smallest children. The casual visitor would find them singing naturally and sweetly, — nearly all of them — first simple tunes by ear or imitation, and gradually by note. He prepared useful charts, in large characters, containing the essential progressive exercises. He also had translated and printed in convenient little books the successive parts of "Hobmann's Practical Course," containing a progressive series of songs, duets, etc., as well as exercises, suited to the different ages of the children. A professor of gymnastics and of elocution was employed, so that the right posture of the body and the right way of breathing were made auxiliary to the production of a full, true, sustained tone. In one year Mr. Mason had established his system in 185 of the 250 primary schools. It was not long before they began to sing in parts of simple harmony, and to take delight in holding out the tones of a full chord. Essentially the same method was adopted and developed further in the grammar schools by Mr. Sharland, Mr. Holt, and others, who have shown astonishing results in the case and certainty with which pupils read at sight, name the tones which the teacher or visitor hums to them or strikes on the piano, and even analyze a chord when struck. In the Girls' High and Normal Schools, Mr. Eichberg, who for some years has held the position of superintendent of musical instruction in all the public schools of Boston, has carried the development still farther, so that it is really an artistic pleasure to hear his classes of young ladies, many of them destined to become teachers in their turn, sing from the choice collection of pieces in three and four part harmony which he has prepared for their use.

In 1868 Mr. Eichberg was commissioned to visit the schools abroad, and made an elaborate report upon the music teaching he had witnessed in Hamburg, Berlin, Leipzig, Halle, Dresden, Frankfurt, and Bavaria, to which was appended a very full list of suitable works for such instruction.

In 1870 a complete progressive course was mapped out, from the lowest primary to the highest grammar class. But the good work done in the Girls' High Schools was not, and is not yet, extended into the English High and Latin Schools for boys. In the Vienna Exposition of 1873 the educational system of the Boston public schools was fully represented under the direction of Mr. John D. Philbrick, superintendent of Public Schools. In his report he says: "The system of musical instruction in our schools, as represent-

ed by the last report of the Chairman of the Committee on Music, Dr. J. Baxter Upham, the programme for musical instruction in the different grades of schools, the musical text-books by Messrs. Eichberg, Sharland, Holt, and Mason, and especially the four series of musical charts by Luther W. Mason, was unanimously and emphatically declared by the able committee of experts on this subject to be the best in existence. The charts, which are the fruit of many years of labor and experiments by Mr. Mason, were regarded as vastly superior to everything else of the kind known to exist, and accordingly their author was honored by the award of a Medal of Merit." At the Centennial Exhibition in Philadelphia (1876) these music charts and method were much admired by foreign visitors, especially by the Japanese Commissioners, whose glowing report to the educational authorities of their own government led to an invitation to Mr. Mason to introduce his system personally in the government schools of Japan. For several years, with every convenience placed at his disposal, he has been teaching the young Japanese in Tokio to sing and read music according to our system, adding three notes to their imperfect scale, and with a success most gratifying to the Empress and the Japanese, but greatly to the loss of the primary schools of Boston, which now rely for musical instruction on the regular school teachers. We read, however, in the school report for 1873 that in the 333 primary schools there was rarely found a teacher not competent to teach elementary music.

Doubtless much remains yet to be done. Only ideally can the system be called complete. As practically embodied it is like those ancient maps, in which great regions, unexplored, are only vaguely outlined. Questions have arisen, and wavering policy has been pursued. Fits of municipal economy have interfered, if not destructively, at least obstructively. Indeed the whole method is in controversy still. Some would abolish staff notation, and have children taught upon the "Tonic Sol-Fa" plan; and there is outcry against what is called the "movable Do," in practice in our schools from the beginning. With all these questions this history has no concern. Suffice it to say, that the teachers work in essential unity of principle and method, while each is free to test and follow out his own suggestions. What is certain is, that the lessons are progressive, while the teaching is objective. The child is led to recognize and feel the tones as mental objects (so Mr. Holt expresses it); while whatever of technical theory, or musical grammar, or arbitrary conventional signs and devices may be involved in the process, he gets it all unconsciously, as one learns to know the streets, with the shop signs, by often passing through and by them. He is not dumbfounded with theory, and with dry memorizing, before he has begun to know music, which would be like the old absurdity of acquiring English grammar, most abstract of studies, at the unmetaphysical age of early childhood.

Music in the schools has gone so far that it cannot go back. Generations are growing up sensitive to musical tones, knowing concord from discord, attentive to music when they hear it, interested in it, able to sing somewhat with pleasure to themselves and others, and to read simple music. What a contrast to the dearth of opportunity in those old Puritanic days when a child, had he the genius of a Beethoven in him, found not the slightest sympathy to call it out! Look on that picture, and on this. There pleasantness was sin, and the undying musical nature of man (as real as the religious, the intellectual, the social nature) was only part of the original depravity. Here you have stepped into a public school, say

in one of the poorer quarters of the city, during the lesson by Mr. Holt, or Mr. Sharland, and you hear the singing and catch the quick, intelligent replies of class after class of girls of eight, nine, ten years old, whose pale complexions tell of homes of poverty in crowded lanes; this is the bright hour of their week; the hour of higher life and consciousness, of innocent delight and sense of a new power and freedom. And they gain more and more of this inspiring and uplifting resource as they pass through the older grammar and the High School classes, until they are prepared to be absorbed into the vocal clubs, and renovate the oratorio chorus with fresh voices and more skill in music than their fathers had. Surely we have made progress; and so long as we are faithful to our public schools, music, and music's benign influence, will not die out among us.

#### BOSTON MUSIC HALL.

Mr. Henry Lee Higginson, not content with giving us a fine orchestra and a series of twenty symphony concerts at cheap prices for the coming year, has further added to the public obligation by purchasing a controlling interest in our noble Music Hall. This ensures a new administration of the Hall and its restoration to the artistic uses for which it was originally intended. The following, from the *Gazette*, is right in sentiment, and will be read with interest.

We are only sorry that what is gained by the new entrance from Hamilton Place is to be offset to some extent by the closing up of the present covered passage-way through what was Burnside Place, that right of way having been sold out to advantage, we are told. On the other hand we are assured that the new entrance will be much wider than the present one, and will afford more safety to a crowd in any panic that might be apprehended. Now could the narrow eastern corridor be widened, or at least gain a passage into Bromfield Street, the means of exit would be perfect!

But the greatest improvement still demanded in the Music Hall would be the reconstruction of the stage in permanent chorus seats rising amphitheatrically about the organ, whereby the Handel and Haydn and other choral bodies might rehearse in the same seats in which they were to sing before the public. This would require, of course, the bringing of the stage a little further forward and to a lower point in front, for it is still too high for that part of the audience who sit well forward on the floor. When not occupied by chorus, those seats would be excellent for audience in many kinds of concerts, especially to listen to and watch the fingers of a Rubinstein or a Joseffy. But now for the *Gazette*.

This noble building has long been a source of satisfaction and of pride to the musical public of our city. Its ample size and fine proportions, its convenient entrances, its exclusion from noise and from the garish light of day, its even temperature, perfect ventilation, its picturesque light, and above all its perfect adaptation for the proper effects of music, render it one of the first halls in the world. The orator standing in his place at one of the foci of the ellipse is heard by a full house in his natural voice without effort. The softest of the prima donna's pianissimos or the lightest touch of the pianist is audible everywhere. The organ, too, has served important purposes. It has been a model for organ-builders, a perennial delight for audiences, and, what is more, it has furnished so-called jokers of other less fortunate cities with an unending topic for ridicule. When an editor has been hard up for a paragraph he has been able to tickle himself and those of his own calibre amazingly by some crank upon our "big organ."

The conception of the Music Hall and its organ dates from a certain dinner of the Harvard Musical Association. The original subscribers had more thought of the public benefit than their own profit. They wanted a temple of musical art. Year by year it has been adorned, and it has now the noblest statue and some of the finest busts in America. It is also full of associations that touch the hearts of all cultivated people. The annual oratorios, the symphony concerts, the splendid civic balls, and the long series of vocal and

instrumental performances by great singers and players, will be forever associated in the minds of the present generation with the Music Hall.

But high ideals and pure art are not often remunerative. Music, like poetry and virtue, must be its own exceeding great reward. When we plant our money for dividends we don't project music halls; we would rather discover a new "Calumet and Hecla." For many years the hall was not a source of profit. And to this fact was due a change in its management that let in the malevolent shows of unhappy dogs and cats, and the brutal set-to of wrestlers and boxers. People who remember the high and pure idea for which the beautiful hall was created were and at the thought that Beethoven and Bach, Handel and Mozart should look down upon scenes fitter for the blood-thirsty public of ancient Rome than for refined audiences in a cultivated city. The charm of the place was gone.

Then the proposed extension of Hamilton Place threatened to destroy the hall, and the controlling interest was in hands that could not hold it and were ready to give it up. The hall was supposed to be doomed.

The whole situation was changed when Mr. Henry L. Higginson, after establishing a series of orchestral concerts on a scale of unprecedented liberality, crowned his beneficent undertaking by purchasing a majority of the shares of the Music Hall corporation. Mr. Higginson has made no announcement of his plans, but it is well understood that the hall will be used only for purposes consistent with the idea of a temple of the fine arts. There will be no more heterogeneous shows, nor walking matches.

The interior of the building is now undergoing a rejuvenation, under the direction of Mr. George Snell, the accomplished architect who planned it. New colors and gilding, new upholstery and other adornments will make it more beautiful than ever. Other changes are also anticipated, such as reformation of the lobbies and a new entrance from Hamilton Place.

#### THE MUSICAL OUTLOOK.

There can be no fear lest Boston will not have enough, especially of orchestral music in the season of 1881-2. There would rather seem to be a danger of too much of a good thing, of "running it into the ground." But we shall see and learn. What with the Higginson-Henschel twenty concerts and twenty public rehearsals, and with the other orchestral societies, the vocal clubs, the oratorios, and miscellaneous and virtuosic concerts of all kinds, there are already looming above the horizon more than one hundred concerts such as commonly tempt large audiences. Let the *Transcript* count them up for us:—

From present appearances there will be more musical entertainments of a high order during the coming season in Boston than ever before. Those by the clubs and societies will number as follows:

Apollo Club.....	6
Boylston Club.....	8
Handel and Haydn Society.....	8
Harvard Musical Association.....	8
Philharmonic Society.....	8
Cecilia.....	4
Entero.....	5
Arlington Club.....	4

\*Probably.

41

Then there will be the series of twenty concerts by the Boston Symphony Orchestra (as the band to be directed by Mr. Henschel will be known), possible concerts by the old Philharmonic orchestra, under Mr. Listemann's direction, and eight by the New England Conservatory orchestra, a new scheme under the direction of Mr. Zerrahn. All of these concerts will be given by resident musicians, players or singers from other cities only appearing as soloists or assistants. But this is not all. Four concerts of a mixed sort, with famous soloists, will be included in the lecture courses; two performances of Berlioz's *Romeo and Juliet* will be given under Mr. Thomas's direction; two concerts are announced by Maurice Degenremon, one by Mme. Gerster, and last, not least in importance, five by Mme. Adeline Patti. With these we have a grand total of nearly a hundred musical entertainments of a high class, and that without enumerating the twenty public rehearsals of Mr. Henschel's orchestra, and the eight public rehearsals of the Philharmonic Society's orchestra. There are few cities in the world, and none in America, which can make a better showing in number, quality and variety of concerts offered for the dissection of amateurs and connoisseurs of the tuneful art. The concerts of the Arlington and Cecilia Clubs will be given in Tremont Temple, the Entero will probably occupy the Meisnau, the Harvards will use the Boston Museum, and the other societies and organizations will appear in Music Hall. Mr. Zerrahn will remain in his post of director of the concerts by the Handel and Haydn Society and the Harvard Musical Association; Mr. Lang will continue to direct the entertainments of the Apollo and Cecilia Clubs, and Mr. Osgood and Mr. W. J. Winch will retain their positions as directors of the Boylston and Arlington Clubs, respectively. The



Philharmonic society's concerts will be under the direction of Mr. Louis Mass. The schemes of the opera managers are not yet divulged. It is given out that Mr. Mapleson will come to the Boston Theatre with a stronger company than he has yet brought here, and that Mr. Strakosch will bring a troupe to the Globe Theatre, with Mme. Genster as its prima donna. No less than six English opera or operetta troupes will add still further variety to the attractions of the season, and some important novelties will be brought out by them, Lortzing's *Czar and Carpenter* and Varney's *Musketeers* being in the list of promises.

#### LOCAL ITEMS.

—THE WORCESTER MUSICAL FESTIVAL. The great annual event of its kind in this region maintains this fall the customary high and abundant provision for the musical appetite: it will last five days, September 26-30, and comprise, besides three important choral works entire, a large variety of music, vocal, orchestral and organ. Verdi's *Manson's Requiem* will be given the third evening, the *Creation* the following afternoon, and to conclude Friday evening *Elijah* entire, for the first time in Worcester; the chorus, "The Fire Descends from Heaven," heretofore omitted because of its extreme difficulty, being already rehearsed. A new thing in this festival will be a noun "organ lecture concert," by Frederick Archer, the English organist, composer and lecturer; but Mr. Archer should beware of Jerome Hopkins, who has a lien on that title for his own entertainment. The artists already engaged include Clara Louise Kellogg, who sings there for the first time in America after a European absence of two years; Annie Louise Cary, M. W. Whitney, Tom Kari, Emily Winant, — her first singing in Worcester, — Franz Remmeritz, Charles R. Adams; also Mrs. Emma R. Dexter, Miss Hattie Louise Simms, Miss Alice Ward, Mrs. Grace Hillz Gleason of Chicago and Mrs. H. F. Knowles, soprano; and the Schubert company from the Boston Apollo Club. The violinist Theodor Liebe and her brother Theodore, said to be a fine violoncellist, who will make a concert tour of the country the coming season, appear first together at this festival, hastening their departure from Europe a month. The promise of the foregoing facts is very generous and assures an excellent festival. There are some who will regret the repetition of Verdi's noisy requiem, but the chorus cannot possibly afford to dismiss it with one rendering after the severe discipline of its study; it would be a quite insufficient recompense.

—The Handel and Haydn Society will begin, as usual, their concerts on Christmas night with a performance of the *Messiah*; on Good Friday Bach's "Passion Music, according to St. Matthew" will be sung, and on Easter Sunday the oratorio of the *Creation*. Previous to these last two a concert will be given on Feb. 8, and Handel's *Utrecht* "Jubilate" and Mendelssohn's "Hymn of Praise" are to be sung. Mr. Carl Zerrahn will lead the chorus and orchestra, and Miss Annie Louise Cary and Mr. Myron W. Whitney will be two of the principal soloists.

—James Edward Ditson, youngest son of Oliver Ditson, the well-known music publisher of Boston, and a member of the firm of which his father is the head, died at Upper Saint Regis Lake, Adirondack Mountains, Sunday, Aug. 7, aged 28 years. He was a young man of genial character, and was universally beloved. The parents have the sympathy of a very wide circle of friends in this trying bereavement.

—We are sorry to learn that Mr. Edward B. Perry, the pianist, is disabled for all concert work during the coming winter by a lame wrist. Meanwhile he has accepted a position as piano instructor at Oberlin College, in Ohio.

—We have only room to call attention to Madame Sella's Flourishing School of Vocal Art in Philadelphia. Its annual reports of work and progress have been interesting, and this year more than ever.

—You can detect a false note in the playing of the music of Mozart as readily as a finger print on barnished silver; but in one of the "romantic" symphonies of the "Intense" school, a madman might be fiddling away meanwhile, and nobody would suspect that it was not "consummate." —Chas. Dudley Warner.

—Mr. Thomas was to end his Chicago engagement on Aug. 23. During the following week he gave concerts in Milwaukee, and a week later he will be in Cincinnati for a series of concerts. He has received from Galveston, Tex., an offer for a week of concerts in that city. Mr. Thomas will return to New York on Sept. 5.

#### MUSICAL CORRESPONDENCE.

CHICAGO, July 27. In closing my correspondence with *Dwight's Journal of Music*, I may be pardoned for expressing a few words of sincere regret. Every indication that points to a retrograde movement in the progress of the art of music cannot but be regarded with sorrow by every honest musician or lover of true culture. The cause of music in this country suffers from a number of serious hindrances. One of these drawbacks is poor and incompetent criticism from the writers on musical matters in many of our daily papers. As we read the vast amount of illogical criticism that

the daily press offers to its readers, every musician realizes that the writers of the articles knew little or nothing about the subject. They either depend upon some hand-book on music for their information, or else deal with the subject in meaningless terms, that will not stand the test of reason. Any reporter may write upon this subject, and his musical qualifications seem to be of very little account, as long as he can fill up a certain space under the head of Amusements. I know of many cases where the so-called musical critic has mistaken even the work he was hearing, and perchance learnedly commented upon the masterly performance of Wagner's *Tannhäuser* overture, when the popular one to Rossini's *William Tell* was played. This kind of musical criticism is what the daily press calls a proper acknowledgment of the art interests of a country. What we need is good, honest utterances in behalf of art, from a mind that has both ability and knowledge. A writer must possess a positive and extended knowledge of his subject, to be entitled to any respect. Such criticism as the progress of art demands seems hardly possible from the daily press, and it is only in a good musical journal that we may expect the best opinions on art matters. It is then a matter of great regret that *Dwight's Journal* is forced to stop its usefulness, simply because of a want of support. It is true that the *Journal* was a small paper, and yet its quality was worthy of appreciation, and its honest utterances entitled to full respect. The only thing in regard to music that receives its full compensation is the trade in instruments and publications. Large fortunes have been made in these industries. What have these people, that have become rich out of musical merchandise, done for the art that has given them their wealth? Have they ever started a good music school, or supported a representative musical journal? We have a number of papers that live as advertising mediums, it is true, but their influence is of that character that belongs mostly to trade. This class of journal is generally published in the interests of some music house. Why should not the trade interests give a little of their wealth to the support of a worthy art journal? Any benefit to the progress of art is a help to even the trade. When we observe the positive advancement that Boston is making in regard to concerts, schools, and the orchestral work, it seems astonishing that it can be so unmindful of the *Journal of Music*. Is not an organ that may give its entire activity to the education of the people in music worthy of support? If the cultivated people of Boston will not support a journal that is representative of their class, is it not an indication that their accomplishments are more assumed than real? But in the mean time we must wait for a better public and a more hopeful condition of our social life, before what is best in music can have a hearty support in this country.

In this city we are having a delightful season of summer night concerts, by Mr. Theodore Thomas and his orchestra. This series of entertainments was a part of a plan that the late Mr. George B. Carpenter had arranged for our musical enjoyment. Mr. Milward Adams, the young gentleman who has followed in the steps of Mr. Carpenter, by his business tact and good management has been able to carry on the enterprise. It takes very much skill and a clear judgment to bring such successful returns for even well-considered plans. We are greatly indebted to Mr. Adams for this season of rich entertainment, and we can but wish him a great success in all his future work. The great festival which comes next spring will have to depend for its financial success largely upon the management that this gentleman will give it. He will have the influence of every musical person in the city, however, and the culmination of our hopes, a festival, seems near at hand. But to return to Mr. Thomas, — the programmes for these concerts have been as a whole very pleasing. We have had composers' evenings, and symphony performances, and also programmes made up of lighter things. The Mendelssohn night gave us the Italian symphony, *Midsummer-Night's Dream* music, overture *Calm Sea and Happy Voyage*, the fairy overture, *Melusine*, Scherzo from the *Reformation Symphony*, and two smaller pieces. The Beethoven night programme was made up of the *Pastoral Symphony*, the overture to *Coriolanus*, Septet Op. 20, and the ballet music to *Prometheus*. The symphony programmes gave us the Schumann, in D-minor, and Brahms's No. 2, in D-major. Every evening the programme is made interesting, while new and old works are very artistically arranged so as to give pleasure. It is a pleasing sight to see the large audiences that gather, evening after evening, to listen to these concerts. The place has been as well arranged as possible for the music. The garden that has been made, of plants, flowers and evergreens, has turned the Exposition Building into a vast conservatory, in which a pretty fountain plays,

and charming music may be heard, and it almost makes the stay-at-home people of our city think that Chicago is indeed a pleasant summer home. The orchestra that Mr. Thomas has formed is made up of some fifty men, many of whom are our home players; yet there have been additions from New York and Cincinnati, which have given a new and better formation to the band. It pleases me to say that this orchestra is doing some very good work. It has not the finish of Mr. Thomas's old band, nor are the brass instruments quite what they ought to be; but the educational influences that are at work with the men will do much to mould them into a better form. It is a wise thing to develop a good orchestra in the West, for as we attempt the performance of a large number of great works in the course of a season, a fine band is a necessity. In the closing concerts of this season of six weeks, I shall endeavor to make some mention of the improvement that will doubtless be made in the playing of this band, while under the able direction of Mr. Thomas.

C. H. BRITTON.

BALTIMORE, JULY 27. — Mr. John S. Dwight: — Dear Sir, — Allow me to express my sincere regret at the notice in your last issue that the publication of the *Journal* is to be discontinued. For the past three years I have had the pleasure of writing an occasional notice for your paper, and I can scarcely express how unhappy it makes me feel to know that I have written my last letter to *Dwight's Journal*. I did fancy that at least one musical publication with the best and highest interests of the art in view would be able to hold its own in this country. It seems not.

To all earnest friends of musical progress there remains but the hope that at some future day the better class of the American people will open their eyes, their ears and their hearts and begin to understand that there are a few objects in this world worth living for besides the accumulation of dollars and cents.

With sentiments of the highest regard and appreciation, I am, dear sir,

Yours very truly,

CHAS. A. FISHER.

#### MUSIC ABROAD.

LONDON. Colonel J. H. Mapleson has written an open letter in which he formally withdraws from the London operatic field. Ever since the year 1874, competition has been carried on, except in a few years when Messrs. Gye and Mapleson combined forces, between the Italian operatic impresarios at Covent Garden and Drury Lane or Her Majesty's. Mr. Mapleson became almost hopelessly involved, and the elder Gye's backers sank a fortune in the larger house. Of late years, under the management of the brothers Gye, Covent Garden has increased its reputation, but without reaping a financial reward. The conclusion was reached that London cannot support two Italian houses during the season, and a syndicate was formed recently for converting Covent Garden into a limited liability company, with Gye as manager at a salary. The company then endeavored to secure Her Majesty's, and this they attempted to do by seeking to gain possession of the premises through the lessor by means of an action of ejectment. Finding himself involved in costly legal proceedings, Mr. Mapleson determined to accept the offers made him by the syndicate, and an arrangement has now been made by which he sells out his entire interest in Her Majesty's, with the object of devoting his attention entirely, in future, to the United States. Mr. Mapleson receives £80,000, and when his liabilities are deducted from this he will be left with more than sufficient capital to enable him to open an energetic campaign next season in America. Mr. Mapleson has secured certain concessions from the new company, among others the call on Covent Garden for all new operas, artists, scenery and costumes which he may require. In fact, Covent Garden will be henceforth the recruiting-house for his American season. — *Figaro*.

FRANKFORT-ON-THAINE. — The prize offered by the Corporation for the best opera is awarded to *Käthe von Heilbrunn*, music by Carl Rheinthal, libretto by Heinrich Baltheup. The successful work will be produced early next season at the New Stadt-theater.

BERLIN. Von Bülow recently played a gigantic programme at Berlin. It consisted wholly of Liszt's compositions. Sonata (dedicated to Schumann), four selections from the "Année de Pèlerinage," the legend, "St. Francois de Paule Marchant Sur Les Flots," four Etudes, Ballade (No. 3), a Polonaise Mazurka, Valse Improvisée and Scherzo, and March in D-minor. It is said that Bülow fairly surpassed himself.

**Musical Instruction.****MISS EDITH ABELL.**

After several seasons of study, teaching, and singing in Europe, has returned to Boston, and will give private and class lessons in Singing.  
Pupils prepared for the Concert and Operatic Stage.  
RESIDENCE: HOTEL BOYLSTON.

**MR. TIMOTHEUS ADAMOWSKI,**

Having taken up his residence in Boston, will receive a limited number of pupils for the violin and for Musical d'ensemble. Address 148 (A) Tremont Street.

**CHARLES N. ALLEN,**

VIOLINIST,

Receives pupils for instruction on the Violin. Also for accompaniment lessons (Piano and Violin) for the study of ensemble playing. Address care of O. DITSON & Co., Boston.

**MR. WILLIAM F. APTHORP,**

Teacher of the

PIANO-FORTE, HARMONY, AND COUNTERPOINT,  
Address, No. 2 OTIS PLACE (off Brimmer St.), BOSTON.

**MME. BERTHA JOHANNSEN,**

Professor of the Art of Singing,  
178 2d Avenue, New York.

Ladies prepared for the Opera or Concert Rooms.

**GEORGE T. BULLING.**

TEACHER OF PIANO AND HARMONY.

Harmony lessons satisfactorily given by mail. Address, care

AMERICAN ART JOURNAL,  
23 Union Square,  
New York.

**MR. G. W. CHADWICK,**

CONDUCTOR AND SOLO ORGANIST.  
will receive pupils in Piano-forte and Composition at  
119 (A) TREMONT ST., ROOM 62.

**C. L. CAPEN,**

(Leipzig, from 1870-1873, inclusive).

TEACHER OF PIANO, ORGAN, AND HARMONY.  
Organist at  
HOLLIS ST. CHURCH. At Messrs. Chickering & Sons'.

**MADAME CAPPANI,**

(Late Prima Donna of "La Scala," in Milan, and in the leading Opera Houses of Europe).

RECEIVES PUPILS FOR VOCAL CULTURE

At No. 44 WINTER STREET, BOSTON.

**T. P. CURRIER,**

TEACHER OF PIANO-FORTE,

149 (A) TREMONT STREET, CORNER OF WEST,  
BOSTON.

**MR. ARTHUR FOOTE, Piano-forte Teacher,**

3 West Cedar Street, Boston.

**MR. CHARLES R. HAYDEN,**

TEACHER OF SINGING,

HOTEL PRINCE, BOSTON, MASS.

**MR. JUNIUS W. HILL (Leipzig, 1860 to 1863),**

PIANO, THEORY, AND ENSEMBLE LESSONS.

MUSIC ROOM AT 124 TREMONT STREET.  
Mr. Hill is assisted in his Ensemble Lessons (for Piano, Violon, and 'Cello) by Messrs. C. N. ALLEN and WULF FEHR.

**MADAME CONSTANCE HOWARD,**

PIANIST,

218 East Tenth Street, New York City.

**BERNHARD LISTEMANN**

Gives Instructions to

ADVANCED PUPILS ON THE VIOLIN.

Address: PRUFER'S MUSIC STORE, 34 West St., Boston, Mass.

**MISS HELEN D. ORVIS,**

TEACHER OF THE PIANOFORTE.

Address: Forest Hill St. (near Green St.), Jamaica Plain.  
References: B. J. LANG, J. S. DWIGHT.

**MR. JOHN ORTH**

RECEIVES PUPILS on the PIANO-FORTE

At his Music Rooms,

No. 12 WEST STREET, BOSTON, over Bigelow, Kennard & Co.

**GEORGE L. OSGOOD,**

149 (A) TREMONT STREET, BOSTON.

CONCERT SINGING, ORATORIO, AND OPERA.

**EDWARD B. PERRY,**

PIANO SOLOIST AND TEACHER,

will meet his pupils on and after September 10th at the  
ARTIST GUILD ROOMS, 124 TREMONT ST., BOSTON.

**CARLYLE PETERSILEA,**

CONCERT PIANIST AND TEACHER,

Address PETERSILEA'S ACADEMY OF MUSIC,  
279 and 281 COLUMBUS AVENUE, BOSTON, MASS.

**BRAIN AND NERVE FOOD.****VITALIZED PHOSPHITES,**

Composed of the Vital or Nerve-Giving Principles of the Ox-Brain and Wheat-Germ.

It restores the energy lost by nervousness or indigestion, relieves lassitude, erratic pains and neuralgia, refreshes the nerves tired by worry, excitement, or excessive brain fatigue, strengthens a failing memory, and gives renewed vigor in all diseases of nervous exhaustion or debility. It is the only preventive of consumption. It gives vitality to the insufficient bodily or mental growth of children. Physicians have prescribed 300,000 packages. For sale by Druggists or by mail, \$1.00.

F. CROSSBY 664 & 666 Sixth Ave., New York

**MR. JOHN A. PRESTON,**

TEACHER OF THE PIANO-FORTE.

149 (A) TREMONT STREET, BOSTON, MASS.

HOURS 10 A. M. TO 1 P. M.

**MADAME RUDERSDOFF,**

30 BOYLSTON STREET, BOSTON.

Up to May, then for five months at her country residence,  
LAKESIDE, BERLIN, MASS.

**F. B. SHARLAND,**

PIANO-FORTE, VOCALCULTURE, READY

READING and CHORAL CONDUCTING.

**C. A. SHAW, Madison, Wis.**

COMPOSITIONS FURNISHED FOR SPECIAL OCCASIONS.

Music of Amateurs carefully arranged.

**WILLIAM H. SHERWOOD,**

CONCERT PIANIST,

AND TEACHER OF THE PIANO-FORTE,

157 TREMONT STREET, BOSTON, MASS.

**G. W. SUMNER**

Will be at his room, 149 (A) Tremont St., Boston, every forenoon (Mondays excepted), where arrangements for PIANO-FORTE AND ORGAN LESSONS with him may be made.

**CHARLES F. WEBBER,**

149 (A) TREMONT STREET, BOSTON, MASS.

Physiological Development of the Voice, and the Art of Singing.

**S. B. WHITNEY,**

ORGAN, PIANO-FORTE, AND HARMONY,

125 TREMONT STREET, BOSTON.

**MYRON W. WHITNEY,**

FOR ORATORIO, OPERA, and CONCERTS.

Permanent address,

No. 9 ALLSTON STREET, BOSTON.

**WILLIAM J. WINCH,**

149 (A) TREMONT STREET,

BOSTON, MASS.

**GERMANIA BAND.**

As a Military Band, Serenade Band, Grand or Small

Orchestra.

FOR PARADES, CONCERTS, PARTIES, WEDDINGS,

"THE GERMAN," AND ALL OCCASIONS

WHERE MUSIC IS REQUIRED.

LEADERS: { Military Band.....JULIUS E. RICHLER.

{ Orchestra.....CARL H. RICHLER.

W. C. NICHOLS, AGENT,

OFFICE, 516 WASHINGTON STREET, BOSTON.

**TUNING DEPARTMENT, INSTITUTION**

FOR THE BLIND.

SOUTH BOSTON, MASS.

PIANOS CAREFULLY TUNED BY EXPERIENCED

AND SKILFUL WORKMEN.

All Orders from Boston or vicinity sent as above, or to 37 AVON

STREET, will receive prompt attention.

This Department has charge of all the Pianos used in the Public Schools of Boston.

**TWO NOTABLE BOOKS.****THE THEISTIC ARGUMENT.**

AS AFFECTED BY RECENT THEORIES. By J. L. DIMAN, late Professor of History at Brown University. Edited by Prof. GEORGE P. FISHER of Yale College. 1 vol. 8vo, \$2.00.

It is a volume for students and clergymen, and thoughtful Christians who are more or less affected by the scientific speculations and materialistic babble and clutter of our time. It is unsparingly reasoning to Christian faith to find that, after the fullest investigation and the most careful weighing of testimony, the decided preponderance of evidence is on the side of religion. He makes the reader see and feel that this is so. — *The Evangelist* (New York).

The argument is not only exceedingly strong, but is also exceedingly beautiful. It is thoroughly artistic and, to one fond of pure reason, often enchanting. Very seldom, indeed, does the lover of philosophy find a work purely philosophical, conceived and executed with such exquisite, refined, and delicate taste. — *N. Y. Christian Intelligencer*.

**THE GOSPEL OF THE RESURRECTION.**

By JAMES M. WHITON, Ph. D.

16mo, \$1.25.

A thoughtful and reverent study of one of the fundamental doctrines of Christianity. To those who are capable of rightly apprehending the spiritual conceptions which Dr. Whiton embodies in this volume, they will serve to clear away many mistaken and material ideas, and will help to make the sublime and inspiring truth of a life beyond the grave more intensely and vitally real. — *Boston Journal*.

Contains a great deal that is interesting and consolatory. His views of the recognition of friends in heaven will find a glad response in the hearts of mourners everywhere. — *The Christian at Work* (New York).

**THE LIFE OF VOLTAIRE.**

By JAMES PARTON. With Portraits and other Illustrations. 2 vols. 8vo, \$6.00.

James Parton has an unquestionable genius for biography. He has written a half-dozen of the best American biographies we have. . . . It would be hard to find a biography or a work of any sort which equals this in the variety and mass of its entertainment. It is kaleidoscopic in its representation. Every page presents a new combination of colors and forms, of persons and incidents. It is a storehouse of fascinations. He has not only given us the best life of Voltaire, but has made a valuable contribution to our permanent literature. — *New York Express*.

With such a subject as this literary phenomenon, it is not strange that he has produced two very readable volumes. It is often said of a biography in two volumes that one would have been sufficient for both the subject and the reader. There is little danger of any such criticism in regard to this work of Mr. Parton. Every chapter is composed and written with such a skillful blending of entertaining materials and agreeable

remark that such tales as "Romola" and "Dan iel Deronda" seem to be very heavy and tedious in comparison. — *New York Observer*.

Mr. Parton has a charming style, — a style which not only does credit to himself, but implies a compliment to his readers, being simple and natural, but with the grace which harmonizes with a cultivated mind and a sensitive ear, free alike from the artificial resonance of Macaulay and the pathetic eloquence of Motley. — *The American* (Philadelphia).

We confess great obligations to Mr. Parton for what he has done in covering the thirteen hundred pages of these two volumes with matter most rich and instructive, of a biographical, historical, social, literary, and moral mélange. The narrative is one long drama. The personal career of the subject leads off into episodes of narrative which Mr. Parton follows with a marvelous discursiveness of explanation, relation, description, and portraiture. — *Christian Register* (Boston).

For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.



## Longfellow Birthday Book.

ARRANGED BY  
CHARLOTTE FISKE BATES.

With a fine, entirely new Portrait, and twelve illustrations.  
1 vol. square 18mo, tastefully stamped, \$1.00.

A tasteful little volume, containing selections made with great care from both the prose and poetical works of Henry Wadsworth Longfellow, for every day of the year. These selections are printed on the left-hand pages. On the right-hand pages are important memoranda, usually the names of distinguished individuals whose birth occurred on the days mentioned, and spaces are left for autographs. The book is embellished with a remarkably fine portrait of Mr. Longfellow, and twelve other illustrations. It is bound in the most tasteful style, and is in all respects one of the best and most attractive birthday books ever issued.

\*For sale by Booksellers. Sent, postpaid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & COMPANY, BOSTON.

## A BOOK FOR EVERY FAMILY.

### THE HISTORY OF OUR COUNTRY,

From its discovery by Columbus to the Celebration of the Centennial Anniversary of its Declaration of Independence: embracing an account of its Discovery, Narratives of the Struggles of its Early Settlers, Sketches of its Heroes, the History of the War for Independence and the War for Nationality, its Industrial Victories, and a Record of its whole Progress as a Nation. By ARBY SAGE RICHARDSON. Illustrated by over 240 engravings on wood of portraits of distinguished discoverers, statesmen, generals, and heroes; pictures of public buildings, maps and plans, and large engravings from original designs by GRANVILLE PERKINS, C. G. BUSH, and F. O. C. DARLEY. 8vo, 800 pages, printed on toned paper, and elegantly bound. Cloth, \$4.50; sheep, \$5.00; morocco, \$6.25.

The plan and execution of the work seem to me excellent, with its clear picturesque details, and the unflagging interest and at times fascinatingly dramatic action of a narrative not too brief for the reader's full comprehension, nor so minute and protracted as to become tedious. It is indeed *The Story of Our Country* told simply, graphically, in good Saxon, showing a careful study of materials, and a conscientious and judicious use of them. — JOHN G. WHITTIER.

A most timely work, most admirably done. — GEORGE WILLIAM CURTIS.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston, Mass.

### A Remarkable Book.

## ON THE THRESHOLD.

By T. T. MUNGER.

16mo, cloth, . . . . \$1.00

A book of thoroughly sensible, judicious, sympathetic helpful talks to young people on Purpose, Friends and Companions, Manners, Thrift, Self-Reliance and Courage, Health, Reading and Intellectual Life, Amusements, and Faith.

This book touches acts, habits, character, destiny; it deals with the present and vital thought in literature, society, life; it is the hand-book to possible careers; it stimulates one with the idea that life is worth living; there are no dead words in it. It is to be ranked with Principal Shairp's "Culture and Religion," and with Dr. Clarke's "Self-Culture." The production of a book of this sort is not an every-day occurrence: it is an event: it will work a revolution among young men who read it: it has the manly ring from cover to cover. — *New York Times*.

\*For sale by Booksellers. Sent post-paid, on receipt of price, by the Publishers,

HOUGHTON, MIFFLIN & CO., Boston.

## PEARLS OF THOUGHT.

Edited by M. M. BALLOU. 16mo, full gilt, \$1.25.  
This little book consists of wise and pungent sentences gathered from the whole field of literature, and is constructed upon the same admirable plan which Mr. Ballou employed in his previous work of similar character, "A Treasury of Thought," which has proved so acceptable.

IF A TREASURY OF THOUGHT has been issued in more attractive style, and its price reduced from \$6.00 to \$1.00.

### The Servant Girl Question.

By HARRIET PRESCOTT SPOFFORD. "Little Classic" style. \$1.00.

A series of essays by one of the most brilliant of American writers on a subject that interests all American families. Mrs. Spofford's little book may not solve all the difficulties of this intricate question, but housekeepers will read it with sympathy and can hardly fail to derive positive benefit from it.

## The King's Missive,

AND OTHER POEMS. By JOHN G. WHITTIER. With fine steel portrait. 1 vol. 16mo, gilt top, \$1.00.

This book contains all the poems written by Mr. Whittier since the publication of "The Vision of Eohard," in 1878. It will be eagerly welcomed by the multitude of American readers who not only regard Mr. Whittier with profound respect as a poet, but who also revere him as a man.

## Early Spring in Massachusetts.

From the Journal of HENRY D. THOREAU. 1 vol. 16mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style which make all of Thoreau's writings so valuable and attractive.

# OUT-DOOR BOOKS.

## WRITINGS OF H. D. THOREAU.

EARLY SPRING IN MASSACHUSETTS. From the Journal of HENRY D. THOREAU. 12mo, gilt top, \$1.50.

These extracts from Thoreau's Journal have the same wonderful keenness of observation, the same remarkable love of Nature, and the same original and individual style, which make all of Thoreau's writings so valuable and attractive.

WALDEN, or, Life in the Woods. 16mo, \$1.50.

Their enchantment never falls upon the sense; they harm the reader into love of the scene, if not of the writer, and fill his memory with sweet and pleasant images of the beauty and mystery of Nature. — *New York Tribune*.

A WEEK ON THE CONCORD AND MERRIMACK RIVERS. 16mo, \$1.50.

If any would steal away from wintry skies into the regions of perpetual summer, let him take the proffered hand of Thoreau, and by the side of a slender New England river, walk with the sage and poets of all ages. He cannot help but learn, and cannot choose but admire. — *The Independent* (New York).

EXCURSIONS IN FIELD AND FOREST. With a Biographical Sketch by R. W. EMERSON, and a portrait. 16mo, \$1.50.

CONTENTS: Biographical Sketch, by R. W. EMERSON; Natural History of Massachusetts; A Walk to Wachusett; The Landlord; A Winter Walk; The Succession of Forest Trees; Walking; Autumnal Tints; Wild Apples; Night and Moonlight.

His observation of the phenomena of nature was most thorough, sympathetic, and profound; and his descriptions are of the best in literature. His "Excursions" is the most original book we have lately had, as well as the most valuable record of exact observation of nature. — GEORGE WILLIAM CURTIS.

THE MAINE WOODS. 16mo, \$1.50.

CONTENTS: Ktaadn; Chesuncook; The Allagash and East Branch.

His power of observation seemed to indicate additional senses. He saw as with microscope, heard as with ear-trumpet; and his memory was a photographic register of all he saw and heard. — R. W. EMERSON.

CAPE COD. 16mo, \$1.50.

CONTENTS: The Shipwreck; Stage-Coach Views; The Plains of Nauset; The Beach; The Wellfleet Oysterman; The Beach again; Across the Cape; The Highland Light; The Sea and the Desert; Provincetown.

A thoroughly fresh, original, and interesting book. No one who cares for the ocean and its beauty can read these sketches without being thoroughly delighted. — *Boston Advertiser*.

LETTERS TO VARIOUS PERSONS, to which are added a few Poems. 16mo, \$1.50.

A YANKEE IN CANADA. With Antislavery and Reform Papers. 16mo, \$1.50.

The first part of this book describes a trip to Canada. The second part comprises Slavery in Massachusetts; Prayers; Civil Disobedience; A Plea for Capt. John Brown; Paradise (to be) Regained; Herald of Freedom; Thomas Carlyle and his Works; Life without Principle; Wendell Phillips before the Concord Lyceum; The Last Days of John Brown.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.

## WRITINGS OF JOHN BURROUGHS.

PEPACTON. 16mo, \$1.50.

CONTENTS: Pepacton: a Summer Voyage; Springs; An Idyl of the Honey-Bee; Nature and the Poets; Notes by the Way; Foot-Paths: A Bunch of Herbs; Winter Pictures; A Camp in Maine; A Spring Relish.

WAKE ROBIN. Revised, enlarged, and illustrated. 16mo, \$1.50.

CONTENTS: The Return of the Birds; In the Hemlocks; Adirondack; Birds' Nests; Spring at the Capital; Birch Brownings; The Bluebird The Invitation.

Mr. Burroughs, as a careful observer of nature, and one of the most fascinating descriptive writers, is an author whose reputation will constantly increase; for what he does is not only an addition to our information, but to the good literature that we put on the shelf with Thoreau and White of Seabrook. — *Hartford Courant*.

WINTER SUNSHINE. New edition, revised and enlarged, with frontispiece illustration. 16mo, \$1.50.

CONTENTS: Winter Sunshine; Exhilarations of the Road; The Snow-Walkers; The Fox; A March Chronicle; Autumn Tides; The Apple; An October Abroad.

Mr. Burroughs is one of the most delightful of American essayists, and in the description of out-door scenes, sports, and observations, we know of no one who excels him. — *Boston Gazette*.

This is a very charming little book. . . . The minuteness of his observation, the keenness of his perception, give him a real originality, and his sketches have a delightful oddity, vivacity, and freshness. — *The Nation* (New York).

BIRDS AND POETS, with Other Papers. 16mo, \$1.50.

CONTENTS: Birds and Poets; April; Touches of Nature; A Bird Medley; Spring Poems; Our Rural Divinity; Emerson; The Flight of the Eagle (Walt Whitman); Before Genius; Before Beauty.

There is about these essays, dealing chiefly with the charm of nature, a pastoral pleasure, a deep and thorough enjoyment of country beauty, that recalls the shepherds of Theocritus and Virgil. The first paper, on birds and poets, which gives its title to the book, is a delightful essay upon birds and the poets who sang and sing of them. — *London Examiner*.

LOCUSTS AND WILD HONEY. 16mo, \$1.50.

CONTENTS: The Pastoral Bees; Sharp Eyes; Is it going to Rain? Speckled Trout; Birds and Birds; A Bed of Boughs; Birds' Nesting; The Halycon in Canada.

Mr. Burroughs is one of nature's most persuasive people etc. His love for the woods and the fields, and all that therein, is so sincere and ardent that the reader is brought under its spell almost unawares. He is a close and careful observer, who has always something to tell us about the ways of nature which had been before unnoticed. Add to this that he is a man of singularly subtle imaginative perception, with a rare sense of humor, whose style is simplicity itself, and the charm of his writings can be imagined. — *Philadelphia North American*.

\*For sale by Booksellers. Sent, post-paid, on receipt of price by the Publishers,

HOUGHTON, MIFFLIN AND COMPANY, BOSTON, MASS.





